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UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Bodies in crisis:
Exploring how the body, as a tool in Drama Therapy and Dance Therapy, offers insight into the effects of teaching online.

By

Linda Mdena-Thibedi
(485073)

A thesis submitted in fulfilment of the degree Doctor of Arts in Drama/Theatre and Performance at the University of the Witwatersrand, Johannesburg, South Africa

Supervisor: Professor Vivien Marcow Speiser

November 2024

THE WITS SCHOOL OF ARTS

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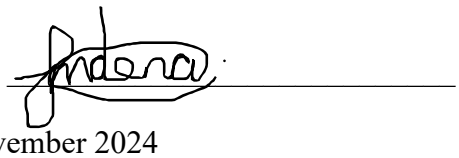
Signed: 

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS *8*

ABSTRACT *10*

LIST OF ABBREVIATIONS *11*

DEFINITION OF TERMS *12*

1. DRAMA THERAPY **12**

2. DANCE MOVEMENT THERAPY **12**

3. ONLINE TEACHING AND LEARNING **12**

CHAPTER ONE *14*

INTRODUCTION *14*

1. CHAPTER OVERVIEW **14**

3. RESEARCH FORMULATION **19**

4. RESEARCH AIMS **19**

5. RESEARCH QUESTIONS **20**

6. RATIONALE: IMPORTANCE OF THE STUDY **21**

7. CHAPTER ONE: SUMMARY **22**

CHAPTER TWO *23*

LITERATURE REVIEW *23*

1. CHAPTER OVERVIEW **23**

2. DRAMA THERAPY AND DANCE MOVEMENT THERAPY THEORISTS AND COMMON ASSUMPTIONS BEFORE THE COVID-19 PANDEMIC **24**

2.1 The use of empathy and distancing in Drama Therapy and Dance Movement Therapy 24

2.2 Embodiment: Use in both Drama Therapy and Dance Movement Therapy 26

2.3 Interactive audience participation and use of witnessing 26

2.4 Drama Therapy: The Playspace 27

2.5 The use of the sacred circle and rituals in Drama Therapy and Dance Movement Therapy 28

2A. USE OF THE BODY IN DRAMA THERAPY AND DANCE MOVEMENT THERAPY **28**

2A.1 Body language: 29

2A.2 Use of touch in online teaching 31

2B. TEACHING AND LEARNING IN THE ONLINE SPACE IN DRAMA THERAPY AND DANCE MOVEMENT THERAPY **31**

2B.1 Online education: 31

2B.2 Teaching Online in Dance Movement Therapy 33

2B.3 The use of space in teaching on Zoom 33

2B.4 Comments on how to respond to learning in the online space 34

3. INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) DURING THE COVID-19 PANDEMIC **35**

3.1 The use of Zoom as a teaching tool 35

3.2 Technological challenges of working online 37

3.3 Curricular and programmatic challenges in the move to online teaching 38

4. TRAUMA THEORY IN RELATIONSHIP TO TEACHING ONLINE DURING COVID-19 ..... **40**

4.1. Trauma theory 40
4.2. Trauma and the body 41
4.3 Holding strong emotions while teaching and learning online during COVID-19 41
4.4 Drama Therapy and Dance Movement Therapy and Trauma 44

5. WORKING FROM HOME 45
5.1 Some challenges faced by people working from home 46
5.2 Strategies and benefits of working from home 47

CHAPTER THREE 49

RESEARCH METHODS AND METHODOLOGY 49

1. CHAPTER OVERVIEW 49

2. A NOTE ON ETHICAL CLEARANCE 49

3. THEORETICAL CONTRIBUTIONS TO THE RESEARCH METHODOLOGY 50
3.1 Qualitative research 50
3.2 Literature review and interviews as sources of data 50

4. RATIONALE FOR CHOICES OF INTERVIEW PARTICIPANTS 51

5. RESEARCH PARTICIPANTS, SAMPLING, AND CRITERIA 52

6. INCLUSION AND EXCLUSION CRITERIA 53

7. METHODS FOR GATHERING DATA: INTERVIEW PROTOCOL 54

8. DATA ANALYSIS FRAMEWORK 56

9. THEMATIC ANALYSIS 57

10. THE RESEARCH CODING PROCESS 58

11. TABLE OF RESEARCH CODES I USED IN COLLATING MY DATA FROM THE INTERVIEWS 59

12. PRELIMINARY RESEARCH CODING OF THEMES: FIRST BREAKDOWN OF FINDINGS 60

CHAPTER FOUR 62

FINDINGS 62

1. CHAPTER OVERVIEW 62

2. QUESTION 1 63
1. Intentionality and consciousness 64
4. Realities that affected the teaching space as a result of the pandemic 65
5. Perception and perspective on the pandemic from both the lecturer and students 65

3. QUESTION 2 66
1. Intentionality and Consciousness 67
2. Teaching strategies 68
5. Perceptions and perspectives on the pandemic from both the lecturer and students 69
6. Experience in breakout rooms 70
7. Limitations of the online space 71

4. QUESTION 3 73
2. Teaching strategies 73
3. Coping mechanisms and strategies 74
6. Experience in breakout rooms 75
7. Limitations of teaching in the online space 76
8. Online context 77
9. Meeting people's expectations online 77

5. QUESTION 4 78

1. Intentionality and consciousness in teaching 79
3. Coping mechanisms and strategies 80
4. Realities that affected the teaching space as a result of the pandemic 80
7. Limitations of teaching in the online space 81
8. Online context 82

6. QUESTION 5 82
2. Teaching strategies 84
3. Coping mechanisms and strategies 84
4. Realities that affected the teaching space as a result of the pandemic 86
7. Limitations of teaching in the online space 87

CHAPTER FIVE 89

DISCUSSION 89

1. CHAPTER OVERVIEW 89

2. RECURRING THEMES 89
2.1 The difference between teaching and learning online and their impact on the body 90
2.2 Teaching strategies that evolved for teaching online 92
2.3 The advantages of working in the online space 95
2.4 The disadvantages and restrictions of working in the online space 97
2.5 Context of teaching and learning in the online space 101
2.6 The impact of teaching from other locations in the online space 102
2.7 Ways in which balance (equality) was created in teaching and learning online and its impact on the students and teaching. 105

3. ADDITIONAL FINDINGS 107
3.1 Variety of experiences of interviewees in teaching online 107
3.2 Teaching online is both a private and public space 108
3.3 Grounding self and the other more frequently than before 109

4. INCIDENTAL FINDINGS 109
4.1 Trauma versus anxiety 109
4.2 Becoming an expert while still being involved in researching – opportunities for professional growth and development 111

5. CHALLENGES OF TEACHING ONLINE IN THE SOUTH AFRICAN CONTEXT 112

6. MY EXPECTATIONS AS A RESEARCHER 113

7. CHAPTER CONCLUSION 114

CHAPTER SIX 116

CONCLUSIONS, LIMITATIONS AND RECOMMENDATIONS OF THE STUDY, AND THOUGHTS ABOUT THE FUTURE 116

1. CHAPTER OVERVIEW 116

2. LIMITATIONS AND CHALLENGES OF MY STUDY 116
2.1 Sample size 116
2.2 Relevance of study 117
2.3 Gender imbalance 117
2.4 Race specific 117

3. RECOMMENDATIONS 118
3.1 Upskilling through practice and training 118
3.2 Integrating the online and face-to-face space 118
3.3 Continuing online connections and collaborations 118

4. WHERE TO FROM HERE AND WHAT COMES NEXT? 119
4.1 Thoughts about teaching and learning post-pandemic 119

5. TRANSITION FROM ONLINE TEACHING BACK TO FACE-TO-FACE TEACHING 121
5.1 A personal reflection beyond the scope of this research..... 121
6. MY CONCLUSION TO THIS RESEARCH STUDY..... 124
REFERENCE LIST*..... *126
APPENDICES*..... *141
APPENDIX A- PARTICIPANT INFORMATION SHEET..... 141
APPENDIX B- RESEARCH INSTRUMENTS..... 143
APPENDIX C- CONSENT FORM..... 144
APPENDIX D- ETHICS CLEARANCE..... 145
APPENDIX E- EXAMPLE OF RAW DATA FROM PARTICIPANTS..... 146

TABLE OF FIGURES

TABLES

Table 1: Analysis table (adapted from source Braun and Clarke 2006: 87, cited in Trabelsi 2019: 95) 58
Table 2: Example of data collected from interviews 60
Table 3: Participant table 63

FIGURES

Figure 1: How to create a Breakout room on zoom (excluding the text) Source: Maywood Academy High School 2020. 71
Figure 2: How to create a Breakout room on Zoom (excluding the text) Source: Maywood Academy High School 2020. 76

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ABSTRACT

This study looks at the experience of 12 Dance Movement Therapy and Drama Therapy lecturers from different parts of the world who engaged with teaching and learning online during the COVID-19 pandemic. The study's focus is not on comparing the two disciplines, but on seeing them as two equal disciplines that use the body as a tool in teaching. This research began in 2020 with the advent of the COVID-19 pandemic when online teaching was introduced/re-introduced to, and enforced in, academic institutions. Lecturers moved their teaching online while navigating lockdown restrictions and institutional expectations. The realities of working from home, working online, and teaching in a new context are explored in this qualitative study, which draws upon both literature and data from semi-structured interviews. Drawing upon literature about the body, dance, emotions and online pedagogy practices, the study seeks to explore the possible effects on the human body of teaching online. The research study focuses on the voices and experiences of university lecturers from different parts of the world. The study explores the use of space, context, perspectives, and teaching strategies in the online space that the research participants all engaged in. Using the human body as the tool for inquiry in online teaching, this research explores what teaching strategies and techniques worked well in the online space, what was possible and impossible to teach online, what the experience of trying to engage with students online was like and what lessons teaching in the online space provided. The question of what could be lost if students are taught Dance Movement Therapy and Drama Therapy only in the online space arose. This research demonstrates how working in the online space is different to teaching in person and how the Arts Therapies can and do work online. Whether teaching and learning online was done effectively remains a question for further study.

LIST OF ABBREVIATIONS

COVID-19: Coronavirus disease

DMT: Dance Movement Therapy and Dance Therapy – these terms are sometimes used interchangeably

DT: Drama Therapy

HPCSA: Health Professions Council of South Africa

IACAET: The International Association for Creative Arts in Education and Therapy

ICT: Information and communication technology

IPA: Interpretative Phenomenological analysis

LMS: Learning Management System

SAKAI: Wits Learning Management System

SANATA: South African National Arts Therapists Association

WITS: University of the Witwatersrand

DEFINITION OF TERMS

1. DRAMA THERAPY

According to Jones (2007: 08), "[d]rama Therapy is involvement in drama with a healing intention. Drama Therapy facilitates change through drama processes."

The South African National Arts Therapies Association (SANATA) is the governing body for the creative arts therapies which sets up, shares, facilitates and holds concerns, information, and training opportunities for registered Arts Therapists. Their definition of drama therapy is as follows:

> Drama therapy is the intentional and systematic use of drama and theatre processes and products to achieve the psychotherapeutic goals of symptom relief, emotional, cognitive and physical integration and personal growth. Drama therapy incorporates diverse theoretical approaches, action-orientated and experiential in practice, using one or more of the following processes: dramatic play; mime; puppetry; mask work; role play; enactment; ritual; improvisation; storytelling; theatre making; theatre production; drama games and text (Cited in the SANATA website 2020: npn).

According to Jones (1996: 03), Drama Therapy "refers to drama as a form of therapy", while according to Emunah (1994: 03, cited in Jones 2007: 08),

> [d]rama therapy is the intentional and systematic use of drama/theatre processes to achieve psychological growth and change. The tools are derived from theatre, the goals are rooted in psychotherapy. Although drama therapy can be practiced within the theoretical framework of almost any existing school of psychotherapy, it also has its own unique heritage, conceptual sources theatre, psychodrama, dramatic play, dramatic ritual, role play.

2. DANCE MOVEMENT THERAPY

> Dance movement therapy (DMT) (also known as dance/movement therapy, dance-movement therapy and dance movement psychotherapy) is the psychotherapeutic use of movement and/or dance as a medium of connectedness and communication to promote health of individuals, groups and communities. A fundamental principle of DMT is that mind and body are interrelated and thus changes in the one, facilitate changes in the other (Cited in the SANATA website 2020: npn).

According to Payne (1992: npn), "[d]ance movement therapy is the use of creative movement and dance in a therapeutic alliance. It uses the relationship between motion and emotion as a vehicle through which an individual can engage in personal integration towards a clearer definition of self"

3. ONLINE TEACHING AND LEARNING

As defined by Peelo (2018: 10), ‘the term “online” covers several methods including e-mail, chat-rooms, video and other forms of web-based applications’.

This research draws upon the definition of Nguyen and Kember (2023: 1160) who state that online teaching and learning can be seen as a form of teaching and learning that can be shared and placed in an online space or environment by using the internet. They also explain that online teaching and learning has a geographical separation between the teachers and students. When working online technology is used for interaction between the students and teachers or between learners (Nguyen and Kember 2023: 1160).

CHAPTER ONE
INTRODUCTION

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1. Chapter overview
2. Background
3. Research formulation
4. Aims
5. Research questions
6. Rationale: Importance of the study
7. Chapter One summary

1. CHAPTER OVERVIEW

In this chapter, I introduce the study and give the background, research formulation, aims, research questions, rationale for the study and rationale for interview participants. Drama Therapy and Dance Movement Therapy teaching in an online format during COVID-19 are the specific fields of focus. Before the pandemic, the participants all engaged in face-to-face teaching and with the shift to the online space, many had to find new ways of staying connected and making sure that the training in Dance Movement and Drama Therapy was still taking place.

2. BACKGROUND

This research is linked to my curiosity about human responses to and processing in the use of online platforms for teaching purposes. What sparked this thought was the outbreak of COVID-19, so my research is focused on online teaching during the pandemic. As a lecturer and Drama Therapist, I also hoped to gain insight into other lecturers' experiences of engaging with pedagogies like Drama Therapy and Dance Movement Therapy, and how things had to shift or change as a result of teaching online. This research locates itself in the present, but also looks to the past and future of the teaching experience, recognising that different countries were in different phases of dealing with the pandemic at the time.

On 31 December 2019, the world was introduced to a virus that brought fear into our lives and spread anxiety like wildfire, bringing a flurry of strong emotions to both young and old people (Koçak, Koçak and Younis 2021). The first reported case of the coronavirus disease, COVID-19, was officially made known and reported from Wuhan, China (Jandrić 2020: 1071).

Sarbu and Unwin (2021: 02) explain that

> when the World Health Organization [WHO] (2020) declared COVID-19 as a global pandemic in March 2020, people across the world started to experience a "new normal" (Atuel, et al. 2020) in relation to their whole lifestyles encompassing personal relationships, work, and studies.

On 17 March 2020, schools, universities, and research centres around the world moved part or all of their work online (Jandrić 2020: 1071). According to Erlam, Garrett, Gasteiger, Lau, Hoare, Agarwal and Haxell (2021: 01), this move happened quite quickly for most people involved and therefore "due to the abrupt nature of the pandemic, many academic staff were not prepared for this forced transition".

When I started this research process, I was reminded of what Mr Erik Worby, a lecturer, once said in a Master of Arts research class when I was a student. He said, "Know thyself." Therefore, as a researcher, my starting point has always been my interest in the human body. Specifically, I have always been interested in the effects on the human body of the environment, the food we eat and what we expose ourselves to. Therefore, for this research, I am interested in the effects that online teaching has on the human body.

Like many young females, I grew up doing ballet. At university, I was introduced to the literature and concepts of Physical Theatre through First Physical Theatre Company (Gary Gordon 1994), Expressive Movement through Sian Palmer (2009), and Movement Medicine through a workshop series with Susannah Darling Khan (2013). These processes, as well as reading the literature, made me question how the body could be used in a less rigid and structured way. Therefore, in this thesis, I draw on literature that has explored the body as a somatic movement form through the use of the above lenses.

When it comes to identifying a problem in the location of my study, I can say that this was a virus (COVID-19) that, I believe, somehow moved face-to-face teaching into having to function in an online world. This had people learning online, doing online church, online teaching, online outreaches, online shopping and online meetings. These were all happening incessantly. My hands were constantly logged on to some electronic device. Social distancing is what I practised, and this became my new reality. I believe that my eyes experienced screen fatigue and my body, as well as the bodies of others, were cramping up from sitting in long online meetings or in online classrooms.

Like many others, I had been working from home and engaging in remote teaching and learning with my students. I believe this shift brought about new emotional, mental and physical changes, both positive and negative. The transition to online work was a process for

me that took me on a journey that I was not ready to embark on. The crisis was no longer only the pandemic, but also the reality of remote teaching and participating in online engagements.

On 26 March 2020, South Africa went into a nationwide lockdown (National Department of Health: South Africa 2020), putting the country on alert Level 5. This meant we could not leave our homes to go and teach, since lecturers were not seen as essential workers. Carr (cited in Jandrić et al. 2020: 1088), situated in Canada, stated: "We are not permitted to enter the university at this time, classes have been suspended, meetings have been cancelled."

Already from 16 March 2020, students were encouraged not to come back to the University of the Witwatersrand campuses due to the outbreak of COVID-19. Internationally the same thing happened. Jandrić et al. (2020: 1082) explain that people were urged "to remain home as much as possible", further stating that Chapman University had to go "online, and faculty, students, and many staff" were urged to make sure that they do not "come to campus at all". According to Jandrić et al. (2020: 1081), at that time teaching had "to be carried out online. This was the same process used for clinical supervision. Effective immediately."

From that time, my duty shifted from full-time professional work on campus to full-time domestic and professional work at home as a mother (to a then-two-year-old and a one-year-old in 2020, to later give birth again in 2021), as a wife, as a researcher and as a lecturer. As a result of all this, the balance between these roles was not always clear to me during the pandemic. I believe this had an impact on my approach towards online engagements physically, mentally and even emotionally.

Mañero (cited in Jandrić et al. 2020: 1096–1097) wanted to show her "students that their actions can be transformative and decisive for the future… There are still difficult days ahead. The struggle continues, individually and collectively." As a lecturer, I have always done my best to stay connected with my students by giving and reaching out to them as best as I can. I want them to succeed, I want them to learn, to grow to achieve their dreams, and to become budding Drama Therapists. But our reality shifted. We could not be as connected as I desired. The COVID-19 pandemic brought about a change in the way I taught and connected with others. As a result of this, I found myself at home as the researcher, sitting and writing about and embodying the 'helper or hero' role as someone who wants to fix and make things right, while hoping that the medium and pedagogy of Drama Therapy could still be effectively taught and held to online. Jandrić et al. (2020: 1071) believed that some

academics were well prepared to teach and do research online whilst other academics worked during the nights and weekends to develop their online materials so that they could support their colleagues and their students.

Because of the above and for this thesis, I felt it was therefore important to look at emotions and how they manifested in one's life during this period. I believe that in every day of one's life, a variety of feelings is experienced. Emotions are feelings that are linked to the meaning of a particular situation (Cherry 2023). Thus, for this research, the situation of my research was about teaching online during a pandemic (and the feelings that came up in this regard).

As a lecturer during this lockdown process, I experienced different emotions. I and many others had to move our work and our courses online for the first time without much coaching. This process was not an easy one for me. It brought up many emotions and challenges and I noticed certain shifts in my behaviour and body.

We were informed that the University of the Witwatersrand would begin to use online teaching and learning on 20 April 2020. This came as a shock to my system. I felt a strong sense of confusion, followed by feelings of frustration and anger. I had not even taught a single class online, but I had already experienced a 'meltdown' during an online Drama Therapy peer supervision group. During the preparation and teaching period, my shoulders and neck were in constant pain. A few months passed and I grew irritable and found that I was not able to engage online at times. I would sometimes switch off my camera and find myself doodling or being engaged somewhere else while participating in online meetings. Often my body was physically in the room I had converted into an office in my home, but my mind was in the airwaves trying hard to connect with my colleagues or my students online.

Months passed and I noticed that things continued to change. I physically felt myself moving into a state of illness due to the number of online engagements I was involved in. This feeling got more extreme as I began to engage with students online. I felt a great sense of needing to hold myself and to be present for my students, family and friends, but this medium of being online just did not allow for this, and this aroused my curiosity as a researcher. I became curious about what was going on internally for me and how I was making sense of it externally, as well as about how the rest of the world was making sense of this pandemic through its effect on their bodies. While focusing on Drama Therapy as a discipline and how it can be used to address the problem, I wondered specifically about the process of

embodiment within the Drama Therapy and Dance Movement Therapy communities and their transitions to working and teaching online.

According to Rabin (2022: npn), embodiment can be defined as

> the act of expanding one's self-awareness to include the felt experience of the body, such as sensory, sensational, emotional, and physical experiences, and incorporating that information into one's overall conception and conduct of themselves, their identity, beliefs, behaviours, and ways of being.

I became curious as to how embodiment as a face-to-face experience was possible in the online teaching space because I agree with Rabin (2022: npn) who believes that "embodiment *is how we experience life*" (italics in original).

As previously mentioned, and as a result of the differing lockdown levels in South Africa, we had to practise social distancing. During Levels 4 and 5, movement was restricted, meaning we could not visit our family members when and where we wanted to. I started thinking about people who had to self-isolate due to contracting the virus, and this led to imagining what their bodies were going through. I began to question the importance of human contact and how our bodies and minds were responding to the restrictions imposed upon us by the pandemic. I wondered about hungry bodies, abused bodies, and those bodies forced to undergo withdrawal during this time. According to Mañero (cited in Jandrić et al. 2020: 1096), during that time, the number of dead and infected people's bodies increased considerably day by day.

I even wondered about the infected bodies lying in coffins six feet underground, like my father who had never left the house during the pandemic, but found himself in a hospital bed having contracted COVID-19 from his hired caregiver at home. In 2020, I lost my father to COVID-19, and my mother, siblings and I are still processing and grieving his death.

In a book titled 'Where is God when it Hurts?', Yancey (2002) highlights the gift of pain because it is believed that as a person grieves, they experience pain. I could say that this pandemic came as a gift to my studies because although this was a very difficult time for me, it was the same year in which I began my PhD studies. Therefore, the research I was undertaking sat quite close to home. I asked myself questions like *Can our bodies experience and hold the wounds of others due to the great loss and grief we've experienced as a whole?* Along the way, I began thinking about my research and my responses to my questions as a Drama Therapist and as a lecturer. At some point, my own experiences, thoughts, pain and

grief came into play, but I had to consciously set those aside and let them not be the driving point of the research.

3. RESEARCH FORMULATION

This research is based on two Creative Arts Therapy disciplines, namely Drama Therapy and Dance Movement Therapy. According to Atsmon, Katz and Pendzik (2022: 03), "a preliminary study conducted before the pandemic shows that only a handful of drama therapists were practicing online (mostly supervising), and the use of digital resources was quite rudimentary". This quote highlights the fact the online space as a platform for teaching and conducting therapy was not a common space for teaching Drama Therapy and Dance Movement Therapy before the pandemic. Atsmon et al. (2022) go on to explain that "some practitioners were doubtful about the ethics and aesthetics of digital drama therapy even while using it and, for the most part, online clinical work was being practiced as a solitary endeavor."

Because I was working with human participants in collecting their data and had decided to interview members of the Drama Therapy and Dance Movement Therapy community about their teaching experiences online, I needed to get ethical clearance from the University of the Witwatersrand to study the effects of online teaching, which I received. Each research participant was given a consent form and a participant information sheet inviting them to participate in the study and giving them information about the study. (The attached forms, consent form, research instruments, and participant information sheet are in the appendices.)

This research is entitled: *Bodies in Crisis: Exploring how the body, as a tool in Drama Therapy and Dance Movement Therapy, offers insight into the effects of teaching online.*

The methodological components are comprised of interviews with participants and draw upon and explore the fields of Drama Therapy and Dance Movement Therapy, specifically investigating participants' responses to teaching online during a pandemic.

4. RESEARCH AIMS

According to Sherman, Misca, Walker and Page (2023: 01), it appears that overnight, lecturers had to transform their 'face-to-face classes into forms involving fully digital delivery and assessment; "learning on the fly" using novel technologies, and finding new ways to support and inspire students and their learning—all while operating remotely from

their homes'. Therefore, with the sudden transition to the online space, lecturers were called upon to engage with what many called "emergency remote teaching" (Hodges et al. 2020, cited in Jandrić et al. 1209: 2020).

The COVID-19 pandemic was the catalyst for this research. Therefore,

1. This study aimed to understand how the COVID-19 pandemic affected university lecturers teaching Drama Therapy and Dance Movement Therapy around the world.
2. This research aimed to seek to understand Drama Therapy and Dance Movement Therapy lecturers' responses about the effects teaching online had on their bodies, in trying to bring about an understanding of what constituted meaningful learning engagements with people during the COVID-19 pandemic.
3. This research explored how lecturers engaged in the processes of listening, feeling, and storing information while teaching during a pandemic.
4. In addition, this research sought to understand the nature of the online connection between lecturers and students on the online teaching platform.
5. Lastly, this research aimed to investigate the effects of teaching online during a crisis, seeking to understand the challenges, teaching strategies, and even possible benefits experienced by online lecturers during the pandemic.

5. RESEARCH QUESTIONS

In my research process, I developed the research questions I was asking myself into my interview questions. According to Ryan and Bernard (2000, cited in Kawano 2017: 61), "in social science research, interviews are commonly used to elicit and gather qualitative data". I used interviews in the hope that I could use my findings to help me respond to and understand this research as informed by my own experiences, coupled with and through the voices of other Drama Therapy and Dance Movement Therapy lecturers. Below are the questions I aimed to answer in the research, which are the same questions I asked the research participants:

1. To what extent is working with the body different from teaching in person, and do we use our bodies differently when teaching online (during COVID-19) versus teaching in person or face-to-face (pre-COVID-19)? If so, how?
2. Are there specific tools and techniques that you can use when teaching online or engaged in asynchronous learning?

3. Is it possible to learn to connect with students in a balanced way when working on the online platform? If so, how have you managed to learn this and what are your ways of connecting and remaining balanced?
4. Do you think that the Arts Therapies can work effectively online? If so, how do you think they work effectively, and is this different than how they work in real time?
5. Is there an impact on the body when teaching online? If so, how would you describe that impact?

6. RATIONALE: IMPORTANCE OF THE STUDY

As the researcher, I believe that this research is important because the COVID-19 pandemic happened and I lived through it. I learned new things and found ways of engaging despite the challenges to me as an academic. I learned to cope with essentially untenable circumstances during the pandemic, through social isolation, power cuts (in some countries), lockdown restrictions, and the virus. This research is focused on the process of teaching and learning that happened then because this could happen again. Therefore, what we learnt could be applied again in the future by other academics or therapists in their online work as educators or therapists.

As a result of the COVID-19 pandemic, the face of teaching and learning has completely changed. Many institutions around the world have retained teaching in online and hybrid formats, together with in-person learning, and all these are being used as viable options. The world has moved into more global kinds of connection through digital means. I can now see that digital approaches, both in therapy and in pedagogy, will remain in operation post-pandemic, therefore, I believe that understanding the consequences of moving to online formats is vitally important to the future of the fields of both Drama Therapy and Dance Movement Therapy, as well as being relevant to other fields.

I hoped that this pandemic would provide researchers, including academics, the space to dream, generate new knowledge, and find creative ways of discovering, gathering and analysing what this new pandemic had brought us.

For this research, I interviewed participants who were teaching in the online space, both in South Africa and abroad. I believe this research will be valuable to Arts Therapy lecturers (particularly Drama Therapy and Dance Movement Therapy lecturers), Drama Therapy and

Dance Movement Therapy students, and Drama Therapists and Dance Movement Therapists, both nationally and internationally.

According to Almost (2020, cited in Erlam et al. 2021: 03), for quite a few people around the world it can be said that 'the creativity and energy required to transition to remote teaching was overwhelmed by the need to "survive" and secure essential food and supplies for the pandemic lockdown'. Once the official lockdown was in place in South Africa, certain issues arose. People began to go hungry due to food shortages and scarcity as well as the inability to move around freely. People were restricted to their homes, working online, whilst others lost their jobs because the type of work needed could not be done online. In situations where there was household abuse, some people were locked in the home with their abusers whilst still trying to work online. People struggled to physically connect with loved ones due to distance and restrictions but managed to stay connected through online platforms. Engaging online became part of our 'new normal' (Atuel et al. 2020). The only additional challenge for those of us working in South Africa was that we were faced with the realities of what is called 'loadshedding'. According to Barney (2022), "loadshedding is a way to distribute demand for electrical power across multiple power courses. Loadshedding is used to relieve stress on a primary energy source when electricity demand is greater than the primary power source can supply." The aim is to share power in a way that does not put strain on the grid. I believe that loadshedding potentially created a bigger problem for local rather than international lecturers. This meant that when we had no electricity, we could not go online or that the online bandwidth was very low and unstable.

7. CHAPTER ONE: SUMMARY

The intention of Chapter One has been to lay the foundation of this research, explaining what and who this research is about. The rationale for the study, its aims, definitions, and conceptual frameworks have been explained. Drama Therapy and Dance Movement Therapy teaching are the specific fields of focus. The focus of this research was not on comparing the two disciplines, but on seeing them as two equal disciplines which use the body as a tool in teaching.

CHAPTER TWO
LITERATURE REVIEW

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1. Chapter overview
2. Drama Therapy and Dance Movement Therapy theorists and common assumptions
   - 2A: Use of the body in Drama Therapy and Dance Movement Therapy
   - 2B: Teaching and learning in the online space in Drama Therapy and Dance Movement Therapy
3. Information and communication technology (ICT) during the COVID-19 pandemic
4. Trauma theory in relationship to teaching online during COVID-19
5. Working from home

1. CHAPTER OVERVIEW

This chapter is a review of the literature that focuses on the main points of the study, including:

- Drama Therapy and Dance Movement Therapy theorists and common assumptions, the use of the body in Drama Therapy and Dance Movement Therapy in relationship to online education and pedagogy.

  These common concepts include the use of empathy and distancing, embodiment, witnessing, and the play space in Drama Therapy and Dance Movement Therapy training. It also includes the use of the sacred circle (ritual) in Drama Therapy and Dance Movement Therapy whilst looking at the use of the body when teaching online.

- The Zoom platform and how it has been used as a teaching tool around the world.

  The second area explored in the literature examines the use of Zoom as a teaching tool during COVID-19 and its effects on the body. This aspect of the literature review includes the shifts participants and students made to teaching and learning online.

- Trauma concepts in relationship to the COVID-19 pandemic and aspects of the impact COVID-19 had on people.

  The third area examines the literature about trauma, including the Polyvagal Theory of Stephen Porges (1994); trauma and the body; the emotional impact of the COVID-19 pandemic; and, lastly, trauma and Drama Therapy and Dance Movement Therapy.

- Working from home

  Literature pertaining to working from home during the COVID-19 pandemic and some of the challenges faced and strategies used by people who were working online is reviewed.

2. DRAMA THERAPY AND DANCE MOVEMENT THERAPY THEORISTS AND COMMON ASSUMPTIONS BEFORE THE COVID-19 PANDEMIC

As stated in the Chapter One summary, the focus of this research is not on comparing the two disciplines, but on seeing them as two equal disciplines which use the body as a tool in teaching. Before the pandemic, both Drama Therapy and Dance Movement Therapy were taught in person and used the concepts listed below. With the shift to the online space, this area of the literature aims to highlight the commonalities between these two disciplines and the principles and theories that they may or may not have had to adapt or do away with (no longer possible) because of the online space.

In the Honours Drama Therapy theory and practice course, I use Phil Jones' nine core principles to teach the basic foundations of what Drama Therapy is. The students explore these core principles throughout the year in various creative and embodied ways. The nine core principles (not listed in any particular order) are: play, dramatic projection, embodiment, empathy and distancing, interactive audience witnessing, transformation, life drama connection, therapeutic theatre and personification and impersonation (Jones 1996). Even though Phil Jones is a Drama Therapist, there are Dance Movement Therapists who share similar assumptions to the ones listed below. The three (out of nine) core principles coined by Jones (1996) are:

2.1 The use of empathy and distancing in Drama Therapy and Dance Movement Therapy

McGarry and Russo (2011: 179) state that

> we choose to define empathy using the parsimonious definition of Wispé (1986). Empathy, for our purposes, is a visceral and cognitive understanding of another's emotions or motivations. Empathy allows a person to take another's viewpoint to understand the intentions behind their actions more fully; in other words, "feeling what they feel".

This can be seen as an important concept in Drama Therapy because the work we do is relational and can bring up various feelings for our clients. At times it might be important to

consider how the notion of distancing can be used to support or take a step back to look at these feelings, thoughts or even ideas that the clients might have.

According to Landy (1983: 175), distancing can be seen as a combination of intellectual, physical, and emotional elements. Landy (1983: 175) also states that

> [d]istancing is a means of separating oneself from the other, bringing oneself closer to the other, and generally maintaining a balance between the two states of separation and closeness. The distance can be physical, as in maintaining a space of so many feet from another in a face-to-face conversation; or it can be emotional, as in choosing whether or not to empathize with another's personal dilemma; or the distance can be intellectual, as in choosing to analyze rather than empathize with another's problem.

"The concept of distancing is particularly relevant to drama therapy since the drama therapist draws upon a wide range of psychodramatic and projective techniques that implies a variation of relationship between self and role, self and other" (Landy 1983: 175). In Drama Therapy, other thinkers also engage with the notion of distancing as a tool for change and reflection. Phil Jones for example does not just look at distancing on its own, but also couples it with the notion of empathy as a core principle in Drama Therapy. Jones (1996: 106) explains that drama therapeutic empathy and distancing can be used in Drama Therapy and that people can see its value based on the understanding that "the development of an empathic response during dramatic work can help to encourage empathy towards others in life outside of the Drama therapy group". The idea of having or developing empathy towards others is also seen in Dance Movement Therapy. In Dance Movement Therapy, Sletvold (2015, cited in Gracia-Medrand 2021: 68) focuses more on the body and writes about "[b]odily empathy as the ability to bodily experience the reality of another person, a process that usually occurs unconsciously and even pre-verbally", therefore inviting people to not just experience empathy on a relational level but also an embodied level.

Drama Therapy and Dance Movement Therapy both use mirroring as a technique and as a way of creating distance and empathy with the other. It can be said that mirroring is a pivotal technique in Dance Movement Therapy (McGarry and Russo 2011; Sandel et al. 1993). Engelhard and Furlager (2021: 83) believe that when a therapist reflects to a client their movement by mirroring their movement back to them, "the movement expands into other body parts, connecting different body parts and transforming the parts into a whole complete body".

In the online space, movement was limited because the whole body was not always visible. This meant mirroring was limited because it was happening from a distance. With the shift to

teaching and learning online, Buk (2009, cited in Serlin and Zhou 2022: 34) explains that "recent research on the role of mirror neurons in the creation of empathy suggests that even mirroring movements through the screen can be effective". Buk (cited in Serlin and Zhou 2022) further contends that even when working online, which is a distanced medium, empathy can still be created, highlighting how it still is a functional tool even in the online space.

2.2 Embodiment: Use in both Drama Therapy and Dance Movement Therapy

Embodiment in therapy can be defined as "the totality of body-mind communications" (Carswell and Macgraw 2001: 01, cited in Milioni 2007: 03). For the purpose of this research, which looked at the impact that teaching online had on the body, it only made sense to look at the body and mind. This is why in Drama Therapy, Jones (1996: 114) explains embodiment, stating that "the way the body relates to an individual's identity is an important element in Drama Therapy work... embodiment concerns the way a client physically expresses and encounters material in the 'here and now' of dramatic presentation."

According to Kawano (2017: 62), "[d]ance is embodied, technical, and has the phenomenological dimension of expressivity". Dancers use their arms, legs, and torsos as their means of material. Much like how an artist would use a paintbrush to create, dancers use their bodies (KQED Arts School 2015). According to Serlin and Zhou (2022: 38), in Dance Movement Therapy "embodied enactments can be a powerful way to understand and reframe situations. Through role-play, participants can gain perspective…"

2.3 Interactive audience participation and use of witnessing

According to Jones (1996: 101), "witnessing is the act of being an audience to others or oneself within Drama Therapy […] The audience can play an important part in the processes of dramatic projection, the dynamics of the group and in the creation of perspective and support" (Jones 1996: 112). In this case, Jones looks at the notion of witnessing as something done by the clients and therapist in the Drama Therapy group. The therapist is also able to play the role of the witness. This is an opportunity for the client to be seen and heard by the rest of the group members or the therapist by sharing their story, sharing their understanding, or sharing their process. No questioning or explanation need be given other than the fact that the client is observed sharing something.

In Dance Movement Therapy, the role and function of witnessing are slightly different. The therapist mirrors what the client has offered in their dance or movement, "sometimes mirroring or echoing exact movements, and at other times echoing qualities of movements that reflect their emotional tones" (McGarry and Russo 2011: 179). Witnessing in this case is not about being watched or taking on the role of the audience member. The witness witnesses and the mover moves and mirroring is done later to share what was experienced or seen. It is further explained that mirroring is often practised to enhance the "empathy of the therapist for the client" (McGarry and Russo 2011: 178).

Wallock (1981: 45) explains that Whitehouse was one of the pioneers in Dance Movement Therapy who was "interested in what moved people". Instead of getting people to follow the same dance steps or moves as in a regular dance class, Whitehouse wanted to help people release a "natural impulse" (Whitehouse 1969: 62, cited in Wallock 1981: 45) and movement that was authentic to them. According to Sager (2013: 09), "Whitehouse's work and writing focused on the mover's development of a conscious relationship to impulse" and therefore she encouraged people to have a response or responses that were spontaneous to them when moving.

Both Drama Therapy and Dance Movement Therapy involve using the practice of witnessing between therapist and client(s); however, the execution and intention are slightly different. With this in mind, both Drama Therapy and Dance Movement Therapy as disciplines still aim to make the unconscious conscious so that a person can develop a fuller sense of themselves (Hartley 2004: 57).

2.4 Drama Therapy: The Playspace

The *playspace* in Drama Therapy "is a mutual agreement among the participants that everything that goes on between them is a representation or portrayal of real or imagined being. The *playspace* is the container of the entire therapeutic action" (Johnson 2009: 93). The notion of the *playspace* (Johnson, cited in Jennings 2013: 112) is explained as "an interpersonal field in an imaginative realm, consciously set off from the real world by the participants, in which any image, interaction, and physicalization has a meaning within the drama." Johnson explains this can be seen as an 'enhanced space' that allows imagination and ordinary life to come together (Johnson, cited in Jennings 2013: 113). It is the space where Drama Therapy takes place. "Thus, the *playspace,* like theatre, is a lie that seeks to reveal itself as a lie, and therefore, is honest" (Johnson 2009: 09). It can also be said that in

the *playspace* there is "a moral and ethical relationship among the participants" (Johnson 2009: 94).

2.5 The use of the sacred circle and rituals in Drama Therapy and Dance Movement Therapy

Drama Therapists and Dance Movement Therapists use working in the circle as a pedagogical practice. In exploring Drama Therapy and Dance Movement Therapy as healing pedagogies, Regnier (1994) describes the process of pedagogy as intrinsically healing. It has three phases, namely understanding, belonging, and critical reflection. When engaging with the 'sacred circle', Katz and Denis (1991: 24, cited in Regnier 1994: 129) state that healing can be viewed as the "transition toward meaning, wholeness, connectedness, and balance".

The use of rituals happens in both Drama Therapy and Dance Movement Therapy. According to Serlin (1993) and Bella and Serlin (2013, cited in Serlin and Zhou 2022: 33), Dance Movement Therapy "can cross cultures, connecting through rhythm and archetypal forms such as circle dances". In the in-person Drama Therapy and Dance Movement Therapy teaching spaces, the class usually begins with the whole group standing or sitting in a circle. This is often seen as the beginning of a ritual process. Rituals help to create containment and flow.

2A. USE OF THE BODY IN DRAMA THERAPY AND DANCE MOVEMENT THERAPY

Johnson (2009: 92) believes *"*we arise into this world as Body, with consciousness being its energetic limb and our physical body being its material limb."

When it comes to her Drama Therapy work, Jennings (2011: 19) states that "'thinking with the body', 'body intelligence' and 'body memory' are just some of the concepts used in the therapeutic understanding of physicality." According to Jennings (1998: 19), the body can be seen as "a primary means of learning, and early somatic experiences influence later physical and cognitive growth."

According to Grosz (1994: 137, cited in Mayor 2012: 216), the body is influenced or even inspired by its surroundings. She goes on to explain that "the creative arts therapies, particularly drama and dance/movement therapies, place importance on methods that utilize touch, movement, and being in one's body in relation to another." It is her position that the

notion of physical touch and free-flowing movement works differently when teaching and learning face-to-face. Therefore, when learning online, she believes that it can be assumed that people are located within their own physical body, but they are not really in the same physical space as the other bodies online, which therefore potentially requires them to experience the teaching and learning moment(s) differently in their body while online.

Dance Movement Therapists use clients', students' or participants' movements and how they use their bodies to gain information "about what is happening in the session" (Lavendel nd, cited in Gracia- Medrano 2021: 69). However, when teaching either Drama Therapy or Dance Movement Therapy online via a platform like Zoom, people are generally not all able to be in the same space or screen. Engelhard and Furlager (2021: 75) write about this phenomenon, stating that

> the lack of the entire body being seen and the lack of the possibility to offer the client a sensory experience within the therapy room: to smell, to open or close a window, to get close, to distance – these missing possibilities are likely to shrink both the client and therapist alike.

However, though Engelhard and Furlager (2021:75) explain this limitation to the body and how it is seen, Gracia-Medrano (2021: 67), on the other hand, explains a different experience, sharing that

> in online sessions, I may lose some body expressions but I can gain access to very subtle details in the gaze, the muscles of the face, the posture of the shoulders, the tones in the voice. I highlighted such details to encourage the client to explore and become aware of what was happening at the moment.

2A.1 Body language:

Berrol and Cruz (2004) and Cruz (2006, cited in Kawano 2017: 62) in their research have found that when looking at the notion of using the body as a tool for language, when people dance, they represent their body and communicate through it, therefore "focusing on different channels and at different levels relative to a verbal language". According to LeDoux (1998: 71, cited in Hartley 2004: 32),

> much processing, both cognitive and emotional, occurs unconsciously and outside of the verbal realm, and thus may be impossible to access accurately through language alone. Language and consciousness are relatively new in evolutionary terms, but the non-vernal, visceral intelligence of the body and mind has been functioning since the beginning of time to ensure our biological survival.

According to Gabriella Roth (2011: npn) "the fastest way to still the mind is to move the body." She believed that "dancing, singing, storytelling, and silence are the four universal

healing salves" (Roth 2011: 16). Lecoq (cited in Rotem 2017: npn), believes that "[t]he body knows things about which the mind is ignorant." Body language is said to have the ability to change relationships through its expressiveness (Thornton 1971). Movement is also explained as being a way of focusing on well-being, bringing out the healthy parts of a person. Thornton (1971: npn) explains the notion of body language and how it is interpreted, stating '[t]he ability to "read" body language is not the prerogative of the few but any ability that everyone possesses to a greater or lesser degree.'

Rugh, Humphries, Tasnim and Basso (2022: 17) state that recent studies "suggest that online dance can be beneficial to both the body and mind." When teaching online, on a platform like Zoom, Gingrasso (2020, cited in Rugh et al. 2022: 02) reports that it may not always be easy to see, read or understand everyone's body language on their screen. Because the view on the screen is limited to mostly seeing people's heads and shoulders, the whole body is therefore not always visible, creating "an inability to either provide tactile cues or see the whole body in motion due to screen restrictions."

Engelhard and Furlager (2021: 78) believe that

> consciously or unconsciously, the body parts which appear on the screen tell what type of holding the client is requesting and re-enacting in the session. All that enters into the boundaries of the camera frame and all that lies beyond, are psychodynamic material.

When working online, some people use multiple devices (cell phones, web cameras or laptops) to create different angles which enable them to see or read more of their students' or clients' body language from the back, side, top or bottom. This is all dependent on where the camera is placed, the angle a person is facing, and how close or far they are from the screen or camera (if their camera is on). According to Engelhard and Furlager (2021: 83), when working online, "the communication is primarily through facial expressions, making faces and focusing the camera on different body parts." Gracia-Medrano (2021: 71) also states that "when working in front of a computer and only having access to one part of the body, usually the face, small gestures become more relevant."

Wiederhold (2020: 437) writes that when working online, signals are sent through people's bodies to understand what they are communicating. However, nonverbal cues are eliminated because of the frame (screen) used in videoconferences, where you can only see a person's face. Wiederhold (2020: 437) believes this can make it challenging to see if people on the other side are still with you or even if they understand what you are communicating.

2A.2 Use of touch in online teaching

According to Thorpe, Jeffrey, Fullagar and Ahmad (2023: 3427), during the pandemic, there were 'efforts to build rapport and trust through "virtual touch"'. On a platform like Zoom, touch from person to person is not possible; however, a person is still able to touch things in their immediate surroundings.

Pallant (2006) comments that studies have shown that touch is crucial to survival. Attention can be directed by touch. Touch is said to be necessary for human development because it is connected to the central nervous system, which resides in the body. Pallant (2006) also notes the importance of touch and how the body renews and enlivens itself by touching. Bozalek, Newfield, Romano, Carette, Naidu, Mitchell and Noble (2021: 845) define touch as physical contact, one person's body being in contact with another person's body.

When teaching online, touch is limited to the touching of objects like the keypad, mouse, screen, desk or chair. The ability to feel the warmth or cold of another person's hand in your hand is not possible. The ability to hold or use shared resources or materials is not possible. However, through the touch and directing of the keypad or mouse, a person can click on icons or 'reactions' on Zoom, which create a sense of touch or shared space, like the use of the whiteboard function or the clapping of hands or high-five reactions or even the use of emoticons, which are "punctuation marks, letters, and numbers used to create pictorial icons that generally display an emotion or sentiment" (Grannan 2022: npn). Emojis are "pictographs of faces, objects, and symbols" (Grannan 2022: npn).

2B. TEACHING AND LEARNING IN THE ONLINE SPACE IN DRAMA THERAPY AND DANCE MOVEMENT THERAPY

2B.1 Online education:

As defined by Peelo (2018:10), 'the term "online" covers several methods including e-mail, chat-rooms, video and other forms of web-based applications.' These forms were all used during the COVID-19 pandemic as part of the online education experience. According to Scherman et al (2023: 02), the shift to teaching and learning online enabled a few higher education students who were doing practice degrees to continue with their studies. However, when it came to engaging with learners online, Jandrić et al. (2020: 1079) believe

> the lack of eye contact, which is a characteristic of face-to-face teaching, diminishes the vitality of classroom interaction. Often, a shy or reserved student can be encouraged, by my approving eye contact, to give verbal expression to what the person's body language seems to suggest. This is impossible to achieve via virtually mediated interaction.

Jandrić et al. (2020: 1079) go on to explain that

> we were told late in the day that sessions are recorded for the benefit of those who could not participate in real-time and want to catch up... However, it remains to be seen whether awareness of being recorded makes students less free to express themselves. They may perceive this as another surveillance mechanism. You never know who gets hold of these recordings.

For many years before the pandemic, Wits University used an online learning management system known as SAKAI. Through a review of the literature, it became clear that other universities also had online platforms that were available before the pandemic. According to Truelove (cited in Jandrić et al. 2020: 1075), who is a course director at Leeds Beckett University in the UK,

> [f]ortunately, fifteen years ago, annoyed with WebCT and its ilk, we started building our own Virtual Learning Environment, which we call CAGD. This is so well embedded in our teaching and learning practices that the move to online learning has been smooth so far.

Norbre (2018) writes about the tools and techniques that people have to apply to make their online teaching accessible and viable. Norbre (2018) writes about the realities of teaching face-to-face in comparison to teaching online as does Barone (2019). Both weigh out the advantages and disadvantages of each but through the lens of the disciplines of English and technology. Gonzalez (2020) offers insight through an interview. Paul and Jefferson (2019) have written a comparative analysis as a way of seeing how people have engaged with the online teaching space by comparison to the face-to-face space.

Helda (2021: 130) highlights that there are a few advantages of having online lectures. These advantages include flexibility, where the students are the ones who can choose a time and place that best suits them to work. This creates an increase in knowledge because students can easily access information in large quantities. Students can also engage through online discussion forums, which removes the fear of speaking, which could be seen as a potential barrier for some students. The online space is also considered cost-effective simply because students do not need to travel back and forth from home to lectures, therefore saving them money. Lastly, working online allows students to learn at a pace that suits them because of the asynchronous structure of some online classes (Helda 2021: 130).

Helda (2021: 130) explains the limitations of online learning, stating that the online space "causes students to interact less with each other"; the notions of "clarification, explanation,

and interpretation in online methods may be less effective than traditional learning"; there is also a "lack of support in terms of increasing skills"; and it can also be said that "fields that require practical experience may be more difficult to study online." Lastly, learning online does give students and lecturers access to online resources however is can also overload particular websites (Helda 2021: 130).

2B.2 Teaching Online in Dance Movement Therapy

According to Spooner et al. (2019, cited in Engelhard and Furlager 2021: 75), when Dance Therapists work online, they create "a space for artistic expression within the client's home and [make] it easier to share the therapeutic process with the family." This also means that the transition into the digital space can bring the clinical setting into people's homes. It can also be noted that the transition to the online space during COVID-19, according to Engelhard and Furlager (2021: 75), "brought a new and challenging experience for both the therapist and client". They reflected on the possibility of further teaching in the future in the online space stating:

> We have learned that without the boundaries of the room which offer privacy and distancing from day-to-day life, the capacity to play is reduced; essentially the chance to arrive at the unique space created between the playfulness of the therapist and that of the client is lessened (Engelhard and Furlager 2021: 75).

According to Gracia-Medrano (2021: 71), "[v]irtual encounters in the world of psychotherapy is not a new concept, though it has been little documented in the past." People taught dance online before the COVID-19 pandemic. Rugh et al. (2022: 17) believe that

> online learning can never replace the intimacy of in-person dance education, but it can and should be considered as an important element in the field of dance education at large, and future study is warranted to continue developing its efficacy as one of many tools that can be employed to deliver the mental health and physical wellness benefits of dance and movement to larger and more diverse populations.

2B.3 The use of space in teaching on Zoom

When working face-to-face, participants, students and clients are all in the same room sharing the same space. In other words, they are all in one shared space. However, in the online space, the reality and experience of a shared space changes. Zoom or other online platforms can be seen as a 'playspace' or a space in which play can take place online. When working online, not everyone is physically in the digital space or always in the same geographical space, therefore, it comes down to a matter of privacy and what is seen in the teaching space online. Thorpe et al. (2023: 3427) explain that during the pandemic "using Zoom with

cameras on meant that both researchers and participants were given insight behind-the-scenes of each other's working-home lives." This shifted how people showed up and potentially engaged in the teaching space. Thorpe et al. (2023: 3429) further explain that "Zoom prompted new considerations around privacy and the intimacies of welcoming others into the home space via visual surveillance through digital technology." With the use of technology and capabilities or functions on Zoom, both Drama Therapy and Dance Movement Therapy lecturers were able to use filters and "some opted to use a Zoom background to control the access into their private lives" (Thorpe et al. 2023: 3427).

2B.4 Comments on how to respond to learning in the online space

Students who felt overwhelmed emotionally during this time did share that while they "appreciated studying at home in a comfortable space and saving travel time, maintaining a daily routine became more difficult" (Biwer et al. 2021: 07). The study done by Biwer et al. (2021) shows that when trying to assess students' experience of learning online during the COVID-19 pandemic, they discovered that there were students who found the experience positive. They were named in the article as "the adapters" (Biwer et al. 2021: 01). This group of students "appreciated the increased level of autonomy and self-directedness" (Biwer et al. 2021: 08) that the online space provided. Some of these students expressed that they were able to save time on travelling. They "were better able to plan their days and make their own study schedule, and felt more in control of their day" (Biwer et al. 2021: 08). Some appreciated the fact that they were "able to watch the lectures at their own pace" (Biwer et al 2021: 08) which enabled them "to check their understanding and study at times when they were more productive" (Biwer et al. 2021: 08). In general, the overall feeling from this particular group of students was that their experience of the learning online not only "positively influenced their attentional and effort regulation, but also their time management" (Biwer et al. 2021: 08).

The same article speaks about students who were seen as "the maintainers". Their experience of online learning during the COVID-19 pandemic seemed like a more diverse one. "While appreciating the comforts of studying at home and saving time, the maintainers recognized the challenge of staying concentrated and motivated outside their regular study environment" (Biwer et al. 2021: 08).

Lastly, the article speaks of another student group that they named "the surrenderers". This group of students, as explained by Biwer et al. (2021: 08),

> described their general educational experience as negative; they experienced great difficulties with attentional regulation, motivation, and time management. Some students in this profile also mentioned an increase in stress and workload, similarly to the overwhelmed. Most students mainly experienced a decrease in their motivation due to the lack of interaction with others and their general educational experience, which might explain the drop in their effort and time investment.

3. INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) DURING THE COVID-19 PANDEMIC

3.1 The use of Zoom as a teaching tool

The online platform utilised in this research study is Zoom. Zoom was founded in 2011 by Eric Yuan (Serhan 2020: 335). According to Serhan (2020), Zoom is quite easy to use, it is cost-effective, it has data management features, and it also has security options (Serhan 2020: 336).

Wiederhold (2020: 437) writes that during the pandemic, Zoom "made it possible to continue some semblance of business as usual during quarantine, allowing people to move their lives online while maintaining physical distance to stop the spread of the virus." Research has also shown that during the pandemic, "many institutions used Zoom as their delivery platform" (Serhan 2020: 01). Joia and Lorenzo (2021: 03) state that

> Zoom software was the choice of many government agencies, universities, non-profit organizations, and individuals to teach online classes as an alternative to face-to-face ones. Indeed, despite competing with other software, such as Skype, Google Meet, Webex, MS Teams, and even Whatsapp, Zoom was the most used TML platform to teach online classes during the COVID-19 pandemic.

Serhan (2020: 335, cited in Joia and Lorenzo 2021: 03) share more about Zoom and its function, stating that "Zoom is a web-based collaborative video conferencing tool that provides quality audio, video, and screen sharing." Zoom has been used for varying purposes. Serhan (2020: 335, cited in Joia and Lorenzo 2021: 03) also states that people have used Zoom for meetings, virtual conferences, webinars, online lectures, and so on. Lecturers can use Zoom to assist them in creating learning environments that are interactive with the assistance of the 'whiteboard' which has annotation abilities. The use of breakout rooms is a functionality on Zoom that allows for small groups to work together. Polls enabling instant feedback are also available on Zoom. The chat facility also enables instant discussions. Lastly, Zoom can record meetings with transcription and saves recordings in both audio and video formats.

At Wits University and many other universities around the world, Zoom was made available for staff and students in different faculties. Technological support was also made available for staff and students, and some universities around the world even "provided internet access and loaned students laptops" (Serhan 2020: 340). Lecturers used Zoom and its functions to assist them in making innovative learning environments that were interactive and creative (Serhan 2020: 335).

Research shows that, in general, working online provides students with a sense of flexibility. Adebo (2018: 72) states that working and learning online has "benefits for the students and instructors. It offers the convenience of time and space, cost-effectiveness, and flexibility." Adebo (2018) also indicated that students' participation on Zoom was limited by functionality. This was because "students occasionally shut down their webcams and did not answer when they were called upon" (Serhan 2020: 336). The same study later revealed that "some users faced technical and unforeseen difficulties while using the new platform including internet access issues and Zoom bombings" (Serhan 2020: 340).

Some Zoom functions such as gathering data and finding tools to assist in gathering data from participants can be used in conducting research. Serhan (2020: 336) discovered that Zoom was an effective and suitable tool for researchers to use for collecting qualitative interview data.

According to Wiederhold (2020: 437), one of the challenges that some people faced while working online on a platform like Zoom, other than network connectivity issues because of the high volumes of people trying to access the platform, was the experience of what was coined by journalists and researchers as "Zoom fatigue". This was also coupled with feelings of tiredness, worry and anxiety. All this was seen as a result of the overuse of virtual videoconferencing platforms like Zoom.

Later, some research was done on why video calls take so much more out of a person when working online than meeting face-to-face. It was discovered that, according to Bailenson (cited in Wiederhold 2020: 437),

> technology can disrupt our normal intricate human communication methods that have been finely tuned over centuries to help humans survive. One of the issues with videoconferencing programs is that online communication, while extremely useful, is not completely synchronous. Though it appears that things are happening in real-time, the truth is there is a slight delay between when a person performs an action and when the other participants are able to observe it.

Gracia-Medrano (2021: 71) explains that when doing group work online, platforms like Zoom do "not allow for physical contact, playing with distance, or perceiving the movement of the group as a whole in more detail." However, it has been shown that when working online with a group, Dance Therapy "promotes group belonging and helps to improve the sense of well-being." Gracia-Medrano (2021: 71) goes on to explain how through sessions online they were able to "transcend geographical barriers and bring people together across countries and time zones."

3.2 Technological challenges of working online

There were various experiences and responses to working online during the pandemic which had an impact on people. Working online requires people to sit and engage with a screen. This often means sitting looking at the screen for long periods. Gracia-Medrano (2021: 69) stated "[s]itting at a screen intensifies fatigue… working online is more tiring… due to the lack of human contact and interaction." On the other hand, Engelhard and Furlager (2021: 76) believe that "when several senses are diminished and physical stimulation is canceled, the remote connection is likely to be experienced as more intimate, and at times too intimate."

According to Biwer, et al. (2021: 02), "the shift to emergency remote education gave students more autonomy, and it increased the need for taking control of their own learning process." Thorpe et al. (2023: 3428) share their experience, stating that "digital technologies offered opportunities to connect with their families, friends, teammates, and colleagues during a time of considerable disruption and uncertainty where mental health and wellbeing became part of a broader conversation." Scherman et al. (2023: 02) believe that teaching and learning online during the pandemic did have positive effects, like more "opportunities to develop autonomy and self-regulated learning skills". They also highlight a few negative effects like "high levels of anxiety and greater difficulty in developing interpersonal or problem-solving skills" (Scherman et al. 2023: 02).

According to Trafford, Haxell, Lau, Carlson, da Silva, Hart, De Freitas and Rope (2021: 01), COVID-19 "is (in) a class of its own in its influence on human lives and livelihoods globally, precipitating steep learning and psychological well-being curves for university teachers and students." During the pandemic, "the student environment changed overnight" (Sarbu and Unwin 2021: 02); staff were no longer working in offices as supervisors or teachers daily. The students during this time did not receive "face-to-face support from academic tutors"

(Sarbu and Unwin 2021: 02). The students' "world became primarily an online world" (Sarbu and Unwin 2021: 02).

A survey done by Fox et al. (2020, cited in Feldhammer-Kahr et al. 2021: 03) explains that when the COVID-19 pandemic started, "more than half of the lecturers reported a lack of online teaching experience." Research done by Rugh et al. (2022: 15) also shows that both participants or students and lecturers or teachers faced 'Zoom fatigue' because "teleworking and virtual meeting hours were prominent during the day." The survey also showed that for future planning, it is important to note that "online classes can be shorter than in-person classes" (Rugh et al. 2022: 11).

According to Atsom et al. (2022: 02), the limitations of doing Arts therapies online are based on the fact that although there was a huge shift to working online because of the COVID-19 pandemic, many Drama Therapists felt that working online took them out of their comfort zones (Buxton and Morley 2020), which brought about complex feelings and a lot of questions about Drama Therapists' professional identity (Kingwill 2020; Sajnani 2020). A study done with 1206 creative arts therapists (Feniger-Schaal, Orkibi, Keisari, Sajnani, and Butler 2022: 02) states that "despite their creative efforts to adapt and use a variety of tools (sometimes even switching to other art modalities), creative arts therapists reported using less artwork in online therapy."

3.3 Curricular and programmatic challenges in the move to online teaching

The reality of teaching and learning online is remembering that "not everyone is privileged with software, hardware, and Internet connectivity" (Trafford et al. 2021: 05). Gracia-Medrano (2021: 72) shares an example of this kind of experience, stating that "[t]he use of music in group sessions was an impeding factor because it depends on the speed of the Internet connection."

Chen (2003) and Wanner and Palmer (2015 cited in Feldhammer-Kahr et al. 2021: 03) explain that "generally, the task of moving face-to-face lessons online requires significant time and effort for each course. In addition, the process of teaching online is not less time-consuming than traditional in-person teaching."

Various lecturers experienced different challenges whilst trying to teach online during the pandemic. For example, the transition to the online teaching space presented an interesting

challenge for dance teachers who had to learn how to "use a two-dimensional format for a skill that is three-dimensional in nature" (Rugh et al. 2022: 02).

Lecturers in departments that taught courses training healthcare professionals, such as Drama Therapy, Dance Movement Therapy, Social Work and Psychology, were faced with significant challenges when lockdowns and restrictions were introduced. For example, for both lecturers and students, physically going to their placement sites was not possible. This was specifically true for courses that had an internship or field placement component as part of their curriculum. In the process of teaching and learning, in general, placement sites are often seen as moments of experiential or fieldwork learning for students during their training. Having to practice social distancing and teaching and learning online, according to Sarbu and Unwin (2021, cited in Scherman et al. 2023: 02),

> compelled institutions to either cancel or postpone placements, which had the potential to stall students' progress. Placement agencies and internship environments were left to their own devices, generating inconsistencies in students' individual experiences and arousing fear that this loss of direct contact between service users and professionals might shift permanently.

A study done by Sarbu and Unwin (2021: 02) shows that when it came to evaluating their experience of learning online, "52% of students believed their learning was impacted by poor internet connections, and 71% reported a lack of any private space at home in which to work", going on to explain how "students who could not afford to take a break from their studies had little choice but to work long hours and fit in their studies around domestic responsibilities" (Sarbu and Unwin 2021: 03).

Kloppenburg et al. (2018, cited in Sarbu and Unwin 2021: 02) examined the impact that the COVID-19 pandemic had on their curriculum for social work students. In this process, they suggested that learning for students through exposure to professional and academic communities continued to be an important factor in their student's education. They also highlighted that "the reduction of participation in this community inevitably leads to an erosion of the learning environment" (Kloppenburg et al. 2018: 16, cited in Sarbu and Unwin 2021: 02).

In addition, how the curriculum was taught had an impact on students. Sarbu and Unwin (2021: 03) write that "students who reported having live online lectures tended to view their teaching more positively than those taught *via* recorded lectures or slides." According to Erlam et al. (2021: 01), the main challenges experienced by students "included

miscommunication from the university, concerns about student access to technology, finding a quiet space to work, lack of digital competence skills, too much screen-time, managing work hours, and work or life balance." However, some of the benefit that came with learning online was that it enhanced the students' flexibility. It also enhanced the lecturers' creativity, whilst also heightening the autonomy of learners, and decreased their time spent travelling to university for classes (Erlam et al. 2021: 01).

As part of their training, Drama Therapy students are expected to complete a certain number of placement hours. This is a regulation for South African Drama Therapy students in training, set by the Health Professions Council of South Africa (HPCSA). Therefore, like the social work students mentioned above, placement work is part of the course expectations.

4. TRAUMA THEORY IN RELATIONSHIP TO TEACHING ONLINE DURING COVID-19

4.1. Trauma theory

According to Hartley (2001: 57), Dance Movement Therapy allows for the expression of repressed feelings and memories to come to the foreground. A few years later, Kawano (2017: 62) took it a step further and stated that Dance Movement Therapy

> straddles the cognitive and phenomenological views of embodiment that bodily movements such as gestures and postures influence one's emotions, cognitions, and actions thereby informing the qualitative, relational aspect of embodied experience.

This approach highlights that one does not just move with one's body, one moves with what is inside based on feelings and thoughts and by engaging with the autonomic nervous system. Therefore, when it comes to one way of understanding the internal functioning of the human body, Professor Porges proposed the Polyvagal Theory in 1994. According to the website adult medicine specialists (2023), the Polyvagal Theory is

> [a] theory that links the evolution of the mammalian autonomic nervous system to social behaviour and emphasizes the importance of physiological state in the expression of behavioural problems and psychiatric disorders. The theory is leading to innovative treatments based on insights into the mechanisms mediating symptoms observed in several behavioural, psychiatric, and physical disorders.

According to Dana (nd, cited in "Windhorse integrative mental health"), when trying to understand the internal human system, it is important to remember that

> our autonomic nervous system is all about safety. Polyvagal Theory offers precise science to understanding how the vagus nerve, one part of this system, which connects the brain, to the heart,

> to the viscera (the organs of the belly), relates to our human ability to connect and communicate with each other.

Dana (nd) goes on to explain that "learning about the vagus nerve allows us to understand our coherent human nervous system and how it predictably relates to stimuli it encounters as varying degrees of safety and danger."

Teaching online was not something everyone had been exposed to or trained in, and many were shifted to teaching in the online space overnight (Camilleri 2021). According to Dana (nd), "[w]e come into this world wired to connect." Therefore, it could be assumed that people's trauma responses might have been triggered at this point because of the lack of connection to each other due to social distancing and lockdown restrictions.

4.2. Trauma and the body

According to Tippet (2021: npn), Bessel van der Kolk is a well-known trauma specialist and is the medical director and the founder of the Trauma Research Foundation in Brookline, situated in Massachusetts. As an author and expert in the field of trauma, van der Kolk (2014) and van der Kolk, McFarlane and Weisaeth (1996) explore how the human body stores and experiences traumatic moments. According to the Penguin Random House website (nd: npn) publishers, in an interview van der Kolk once stated that he believes

> that the terror and isolation at the core of trauma literally reshape both brain and body. New insights into our survival instincts explain why traumatized people experience incomprehensible anxiety and numbing and intolerable rage, and how trauma affects their capacity to concentrate, to remember, to form trusting relationships, and even to feel at home in their own bodies.

4.3 Holding strong emotions while teaching and learning online during COVID-19

Plutchik (1994, cited in Seconds 2022) and Grieve, Deventer and Majopelo-Batka (2013: 32) proposed that there are eight major emotions, namely, fear, anger, surprise, sadness, anticipation, disgust, joy and acceptance. According to Grieve et al. (2013: 35), how people express, describe, define, or recognise their emotions is related to several factors, such as their situation, age, gender and culture.

Powell (2014: 33) believed that an important factor in developing emotion regulation is the concept of play. Powell (2014: 10) explains that in the development of the self and in a person's cognitive development, emotions play a very important role. This is based on LaFreniere's (2013: 183 cited in Powell 2014: 33) belief that emotion regulation has been

defined as “the process by which children monitor and control their emotional states and their expression to adapt to different social situations or demands.”

According to Baumeister and Leary (1995, cited in Syropoulos et al. 2021: 02), “humans need social connections to thrive.” During the pandemic, Kumar and Nayar (2020, cited in Taggart et al. 2021: 401) demonstrated that social restrictions and quarantine had negative effects on people’s mental health. The reality of the pandemic was that physical social connection was removed to lessen the spread of COVID but most people tried to retain it by connecting with others in the online space. However, when being online on a screen, Wiederhold (2020: 437) highlights the reality of having “a person’s enlarged face in your space, something that our brains can register as threatening. Even though we know we are safe, subconsciously, this large appearance and prolonged eye contact can register as intimidation, flooding our bodies with stress hormones” (Wiederhold 2020: 437).

Rettie and Daniels (2020) and Richmond et al. (2019, cited in Syropoulos et al. 2021: 02) indicate that the pandemic was a time when there were high stress levels because of the lack of control and uncertainty that was experienced by most people. However these high stress levels and lack of control were not new emotions and, according to Trafford et al. (2021: 03), “[r]equests for flexible learning are not new. For decades, university students have balanced learning, earning, and other commitments.”

A study was done during the pandemic, where a questionnaire completed by 1800 university students focused on the “university students’ adaptation to emergency remote learning, specifically focusing on aspects of their self-regulated learning” (Biwer et al. 2021: 01). According to Biwer et al. (2021: 01), the data from the questionnaire used in their study showed that “on average, students reported being less able to regulate their attention, effort, and time and less motivated compared to the situation before the crisis started...”

The literature below highlights a few thoughts about emotions and how they were impacted by the COVID-19 pandemic. According to Biwer et al. (2021: 02), during this time, people felt uncertainty and anxiety because they were not sure of what was going to happen next; this not knowing could have caused additional stress in an already stressful situation.

Atsmon et al. (2023: 03) share their experience, stating that

> practitioners struggled with the physical and emotional impact of the pandemic, confronted with the same highly stressful situations, restrictions, and obligations that affected the lives of their

> clients: *Therapists are also dealing with their own fears, adjustments, being home together with our families, babies, elderly parents, anxiety in the community, transmission […] being humans in the world as well, as we also face this global pandemic*. (italics in original)

According to Lukoko (cited in Jandrić et al. 2020: 1098), "[t]he fear and nervousness of getting the disease is all over us… it does not feel safe." According to Kincaid and Wolpow (2010: 02),

> stress (physical, mental or emotional strain or tension) is a normal part of life. Stress may be acute (brief and severe) or chronic (over a long duration). In smaller quantities stress may be positive, motivating us to make positive changes or improve our focus. However, persistent and unrelenting stress can lead to anxiety (uneasiness and apprehension about future uncertainties) and unhealthy behaviours (overeating, substance abuse, and lack of appropriate self-care). When stress overwhelms the capacities of an individual or community to respond, trauma may result.

It appears that for some people, the experience of the pandemic can be seen as traumatic to varying degrees.

As the pandemic spread worldwide, it brought with it an increased death rate, sickness on varying levels, job and income loss and lockdown levels, regulations, and restrictions which people responded to in various ways. Many things changed overnight and required people to adjust and get on with it. The pace may have been too sudden for some, bringing with it different levels of feelings and responses. However, even before the COVID-19 pandemic Figley (1995, cited in Kincaid and Wolpow, 2010: 02) wrote about "the cost of caring" which is often seen as the cause of a 'secondary "vicarious" form of trauma'. This kind of secondary or vicarious trauma is often seen in people who work with other people who are affected by trauma. Kincaid and Wolpow (2010: 02) believe that this can have an impact on educators' personal and professional lives, stating that educators could feel judged, they could feel irritated, tired, have distant thoughts, feel detached from their colleagues and even see a decrease in the quality and quantity of their work. They go on further to explain that working with people who are affected by trauma can have an impact on a professional's personal life and find itself manifesting in many different ways, therefore having consequences on the individual's cognitive, behavioural, physical, emotional and interpersonal. These consequences could result in loss of sleep, depression, self-doubt, anxiety, forgetfulness or even a change in appetite (Kincaid and Wolpow 2010: 02).

Research done during the pandemic also demonstrated that some people were not just physically affected by the virus but were also emotionally and psychologically affected (Weir 2020). Grauslund (cited in Jandrić et al. 2020: 1094) shared an experience of varying emotions felt during the pandemic, stating, "My feelings have been shifting back and forth

between happiness and excitement of being with the children, stress and sadness caused by the COVID-19 pandemic… colleagues are also overwhelmed by this situation." Cormier (cited in Weir 2020: 01) reports that "[w]hile the situation provokes anxiety, stress, and sadness, it is also a time of collective sorrow." She goes on to say that during this period, "we are all losing something now"; Cormier (cited in Weir 2020: 01) believes that "there is a communal grief as we watch our work, health-care, education and economic systems- all of these systems we depend on- destabilize."

Atsmon et al. (2023: 03) explain that "many interviewees emphasized the emotional difficulties in accepting" the shift to the online space, with a few commenting on the training or learning they would have to undertake "to become a better online practitioner". Some of the participants in their study stated that during the pandemic, it almost felt like they were "saturated by loss" (Atsmon et al. 2023: 03), explaining how they were full of loss and grief. Atsmon et al. (2023: 03) further explain that

> alongside the angst, uncertainty and isolation of pandemic-life, there was a sense that something central to one's identity and wellbeing, as an individual and a drama therapist was taken away: shared presence with others; the energy of a room full of people, connecting and playing together. This loss was difficult to accept and cast a shadow on early attempts at online work.

4.4 Drama Therapy and Dance Movement Therapy and Trauma

In Greek culture, the word trauma means wound (Kincaid and Wolpow 2010: 02). This generates the question for me about what it is that wounds do that cannot be seen by the eye, but rather are felt by the body. Some (Pynoos, Steinberg and Goenjian 1996; Wallace 1996, cited in Kincaid and Wolpow 2010: 02) have argued that neither the event nor the wound is trauma per se, but rather that "trauma is an umbrella term used to describe the inability of an individual or community to respond in a healthy way (physically and/or mentally) to acute or chronic stress thereby compromising the health and welfare of that victim or community." According to Herman (1992: 145) "trauma is contagious. In the role of witness to disaster or atrocity, the therapist at times is emotionally overwhelmed."

Rugh et al. (2022: 11) believe that "using dance as a way to promote well-being has been a staple in societies for centuries and engaging in such performance art practices enhances mental wellness (Jensen and Bonde 2018)." In an online video, Snowber (2016), a professor who is a dancer and poet, speaks about the fact she believes that the body "knows". In an online talk, she goes on to encourage one to "dance your grief". In her work, she moves as she presents her findings in arts-based research, encouraging others to dance through their

pain. Snowber (2016) writes about the importance of being curious and inquisitive about your body and allowing the inquiry to take place through your body, all the while speaking to the power that dance has. She states that "listening to the sensual knowing and aliveness within in the body can inform personal and professional lives and reveal the connections between living, being, and creating (Snowber 2016: npn).

Herman (1992: 33) writes that traumatic events can overwhelm a human's ordinary adaptations to life. She goes on to explain that

> traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death. They confront human beings with the extremities of helplessness and terror, and evoke the responses of catastrophe.

She further states that "trauma destroys the social systems of care, protection, and meaning that support human life." The recovery process therefore needs these systems to be reconstructed. If a person wants to establish safety, they have to begin by trying to gain "control of the body and then gradually move outward toward control of the environment" (Herman 1992: S147). According to Serlin and Zhou (2022: 39), "the arts can provide symbolic nonverbal ways to work with unspeakable trauma, natural and manmade disasters, refugee immigration, and caregiver burnout."

5. WORKING FROM HOME

The World Alliance of Drama Therapy online houses articles about what people around the world have done with online work and how they worked from home during the pandemic. Hill (2020) is a Drama Therapist who was trained in South Africa. She now lives abroad and is a certified cyber therapist who has written about how she was able to continue with her engagement with Drama Therapy whilst working from home. Before the outbreak of COVID-19, Hill (2020) was engaging with clients, doing Drama Therapy online from her home. In her line of work, she discovered and used avatars for role-play and story-making with clients in the online space. Hill (2020) shares her experience with her online Drama Therapy work and how she used the online space in different creative ways, using roles, stories, and the like, as part of her teaching and practising therapy online.

According to Pallant (2006), people may spend many hours a week sitting at a desk, watching television, and pressing countless buttons (at the ATM or on the microwave or cell phone, and so on) as part of their daily routines. Pallant (2006) further suggests that when one is technologically connected and therefore neglects parts of one's body (elbows, shins, and so

on) it creates a "disembodied" state of being. When it comes to reading the body's language, it is thought that people should look at the rhythms, patterns and the result of a person's movement actions to better understand what is happening.

Shumate and Fulk (2004: 59) explored people's realities during COVID-19 and discovered that

> homeworkers must juggle their work roles with other roles, including caregiver, friend, significant other, and parent. They must negotiate multiple sets of role expectations without the support of established social norms surrounding homework, and without culturally determined time–space paths to assist with role transitions.

Shumate and Fulk (2004: 58) also explain that

> a homeworker's 'work' role behaviour might consist of conference calls, e-mail, and creating computerized documents. This could also include and is not limited to "taking care of a sick child or doing laundry would be considered outside the boundaries of that role, but within the boundaries of the role of 'parent', 'spouse', or 'family member'.

According to Shumate and Fulk (2004: 60), the reality of homeworking is that you cannot differentiate between work that is paid and work that is unpaid. Your mind is always on the idea of homeworking. There is no separation between work and home and there is no leaving the work behind. A homeworker's day is full of demands, so much so that breaks are almost impossible because "one kind of work is used to get on with another" (Allen 1989: 300, cited in Shumate and Fulk 2004: 61).

According to Feldhammer-Kahr et al. (2021: 03),

> [w]orking at home suddenly had to be juggled with child care (Kramer, 2020). It's therefore valid to assume that for many lecturers, the Covid-19 summer semester resulted in a higher workload and increased time demands. Female teaching staff might have been especially affected by teaching demands in this semester. Resources like time, professional experience, or external support may influence how well lecturers could manage the novel situation and its difficulties.

5.1 Some challenges faced by people working from home

According to Sarbu and Unwin's (2021:05) article about social work students during the COVID-19 pandemic, the students found it challenging to work from home because of having to attend classes and hold their parenting and/or house responsibilities while at home. They also had to be aware of the realities of using the same space for work and home, and this was often a logistical struggle. Many students did not have an appropriate workspace. Some students "had to buy new furniture to improvise an office arrangement in their home, and also working in family spaces, made it very difficult to promote and maintain some key

aspects related to the ethical and confidential conduct of social work" (Sarbu and Unwin 2021: 05). The study also shows that it was "difficult to maintain confidentiality when working at home and having family around, especially those who had to work in a shared space, such as a kitchen or a living room" (Sarbu and Unwin 2021: 05).

Jandrić et al. (2020: 1071) believe that lecturers and students alike can also suffer from poor connection and access issues online and they can have incorrect or even inappropriate equipment. During this period, some did not have access to their own workspace. Some staff and students needed to care for their elderly or young family members because quite a few staff and students were also parents.

According to Allen (2020 cited in Jandrić et al. 2020: 1085), the closing of schools impacted people's work schedules because children had to be schooled online as well. People had to balance the realities of working, schooling and parenting. The sudden shift to teaching and learning online further "exemplified the many educational inequalities that exist in education" (Allen, cited in Jandrić et al. 2020: 1085). During this time, many students lacked access to computers at home or reliable internet connections. Many relied a lot on many of the "social services that schools and universities provide (e.g., food, health care, safety, etc.)" (Allen, cited in Jandrić et al. 2020: 1085).

5.2 Strategies and benefits of working from home

According to Feldhammer-Kahr et al. (2021: 07), "many universities expanded their digital learning infrastructure by upgrading existing software tools, providing new software and hardware, upgrading hardware infrastructure, or rolling out new collaboration and video conferencing software." According to Kurland and Bailey (1999: npn), "new communication technologies have enabled people to work 'here, there, anywhere'." Shumate and Fulk (2004: 62) explain that while working online "scholars and ethnographers have observed that some homeworkers have actively developed strategies to help manage the colocation of their roles in time and space. They found alternative temporal and spatial boundaries to separate their work."

Riley (1993: 119) takes it further by introducing the concept of rituals, stating that

> rituals are one way that homeworkers manage micro-role transitions. We argue that rituals are primarily, although not solely, performative. Rituals are comprised of several interlinked routines, a sequence of actions, or a simple action that develops a life of its own.

According to Riley (1993: 113, cited in Shumate and Falk 2004: 68) “the routine or action is ‘concerned with meaning, affect, practices and instrumentality’.” Putnam et al. (1996: 388) believe that “rituals make public the private values of the group and serve instrumental and expressive functions.”

Nippert-Eng (1995, cited in Shumate and Fulk 2004: 68) “identifies several routines and rituals that individuals use to transition between their home and work roles. These include saying hellos and goodbyes, consuming realm-specific food and drink, and donning proper attire.” Nippert-Eng goes on to explain that “they commute to work (or sit at a work-designated area in the home in the case of the homeworker)” (Shumate and Fulk 2004: 68).

According to Erlam et al. (2021: 07), a survey done with a group of people during the COVID-19 pandemic showed that most people “on average reported that not traveling to work was the most significant benefit”; Others commented on the “flexibility in teaching”; which was also “followed by an opportunity to create online resources”; with many “fewer distractions allowing for greater focus at home”; The reality is that the “online media provided a platform for connecting with students and colleagues”; In this study, this led to “the increased autonomy of the learners” (Erlam et al. (2021: 07) while learning online.

CHAPTER THREE
RESEARCH METHODS AND METHODOLOGY

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1. Chapter overview
2. A note on ethical clearance
3. Theoretical contributions
    - 3.1. Qualitative research
    - 3.2. Literature review and Interviews as sources of data
4. Rationale for choices of interview participants
5. Research participants, sampling, and criteria
6. Inclusion and exclusion criteria
7. Methods for gathering data: interview protocol
8. Data analysis framework
9. Thematic analysis
10. Research coding process
11. Table of research codes I used in collating my data from the interviews
12. Preliminary research coding of themes: first breakdown of findings

1. CHAPTER OVERVIEW

This chapter's focus is on the methodology for gathering, analysing and sharing the research data. This chapter references literature on the different methods that were used in developing the methodological approach, defining the methods used and explaining the way in which they were used. This includes the selection and sampling criteria for the inclusion and exclusion of interview participants as well as a detailed description of the interview process, which also includes a re-listing of the primary research questions. In addition, Chapter Three also uses tables and an example of how the coding process took place in the process of data and thematic analysis.

2. A NOTE ON ETHICAL CLEARANCE

For the research process to take place, I had to apply to the Ethics Committee at the University of the Witwatersrand for ethical clearance. Ethically, there were a few things that I had to consider (participation group, topic and relevance of the study, along with ensuring I was not crossing any ethical boundaries) because I wanted to work with human participants. The documents needed for the ethics application included a completed application form and my participant information sheet (PIS), both available in Appendix A. This was followed by a consent form, attached in Appendix C, and the interview questions that I asked the participants, which can be found in my research instruments in Appendix B. I also had to attach my approved research proposal and the reader's comments. All the documents were sent to the HREC committee via email. Nothing was delivered in person at the time because

of the COVID-19 pandemic. All communication with the Ethics Committee was via email. Once I submitted my documents, the Committee acknowledged them and I received feedback within two weeks of my submission. The ethics application was approved by the Ethics Committee of the University of the Witwatersrand (**protocol number H21/08/36**). I received an ethics clearance letter, which can be found in Appendix D. It was only once I received ethics clearance that I then began reaching out to participants to interview for this study. The interviews started the following year, in 2022. The research interviews themselves were all conducted during the COVID-19 pandemic.

3. THEORETICAL CONTRIBUTIONS TO THE RESEARCH METHODOLOGY

3.1 Qualitative research

This research was undertaken as a qualitative study. According to Butina (2015: 190), "qualitative methods allow the researcher to study issues in depth with data collection often occurring through open-ended questions." Tenny, Brannan and Brannan (2022: npn) explain that "qualitative research is a type of research that explores and provides deeper insights into real-world problems." They also explain that when doing qualitative research, the researcher gathers experiences, behaviours, and experiences from participants. Qualitative research invites participants to answer the 'why' and 'how' questions when it comes to gathering the research data (Tenny et al. 2022).

3.2 Literature review and interviews as sources of data

This research incorporates a traditional literature review as well as interviews with participants in the field of Drama Therapy and Dance Movement Therapy. Participants were faculty members who had previously taught in person and who had moved to teaching online during the pandemic.

According to Paul and Criado (2020), literature reviews are important when it comes to evaluating the thematic, theoretical, conceptual, and methodological significance of prior studies. According to van Zyl (2019: npn),

> [a] literature review is there to show that you are doing research located in an *academic* research area or tradition. It is also there to show that you have read and know what previous research in that (or a related) area has already been done. Reviewing the literature is necessary to outline the existing knowledge you hope to contribute to in a significant way.

In addition to undertaking a review of relevant literature, I interviewed faculty members teaching online to understand and learn from their lived experiences while teaching during the pandemic. I intended to listen to others talking about what they were experiencing while working and teaching online. I understood my teaching context in the Drama for Life programme at the University of the Witwatersrand in South Africa and I wanted to broaden the context for my research to understand what other faculty members in Drama Therapy and Dance Movement Therapy at universities in other countries were experiencing. Jandrić et al. (2020: 1070–1071) also interviewed participants for their research article about the COVID-19 pandemic. He found that interviews present

> real-life testimonies of people's struggles and feelings experienced at the very beginning of the first wave of the sudden shift online. These testimonies could have been collected only at that specific moment in time; all later analyses will inevitably depend on various forms of individual and collective memory such as Internet sources and personal recollections. This article is therefore a valuable historical document, which provides important insights into a crucial moment in the Covid-19 pandemic.

4. RATIONALE FOR CHOICES OF INTERVIEW PARTICIPANTS

There are very few people who are lecturers teaching Drama Therapy in South Africa and there is only one academic Drama Therapy programme that currently exists in South Africa. For ethical reasons, I chose not to interview my South African colleagues who work with me at the university since we worked quite closely together and found ourselves in reflective spaces processing and sharing quite personally, based on our experiences. Only a few qualified Dance Movement Therapists practise in South Africa, but an actual academic programme in Dance Movement Therapy is not being taught in academic settings in South Africa just yet. I therefore chose to take this study outside the South African borders to hear from dance and drama colleagues from around the world, but I still held the South African experience and context in mind throughout the process.

It was important for me to extend this study outside South Africa to include other countries where there are more qualified Drama Therapists and Dance Movement Therapists who would be accessible for interviews. I wanted to make sure that I was not just adding literature about Drama Therapy and Dance Movement Therapy but rather hearing from the Drama Therapy and Dance Movement Therapy lecturers themselves. I therefore wanted the research to engage with primary data from interviews with both Drama Therapists and Dance Movement Therapists. The ability to hear from other voices about their experiences and innovations in the online space, I believe makes this research a contribution to both fields.

5. RESEARCH PARTICIPANTS, SAMPLING, AND CRITERIA

I used purposive sampling and snowball sampling, as defined by Dudovskiy (nd), as a mechanism for the recruitment of participants by contacting the lecturers at relevant Drama Therapy and Dance Movement Therapy programmes around the world. According to Townsend and de la Rey (2008: 26), in purposive sampling, "researchers use their own judgment about the participants to choose and their studies." Kelly (2010: 317, cited in Prior, Campbell, Greenwood, Shearer, Walker, Young, Bywaters and Walkem 2020: 653) believes that "purposive sampling is used to select respondents that are most likely to yield appropriate and useful information." Prior et al. (2020: 654) further explain that "purposive sampling strategies move away from any random form of sampling and are strategies to make sure that specific kinds of cases of those that could possibly be included are part of the final sample in the research study."

To aid in further recruitment of research participation, in addition to writing to and reaching out to faculty members in Drama Therapy and Dance Movement Therapy training programs around the world, I also used the method of snowball sampling. According to Heckathorn (2011: 01), snowball sampling was developed by Goodman and Coleman "as a means for studying the structure of social networks". Sadler, Lee, Lim and Fullerton (2010: 370) state that "snowball sampling was conceptually designed as a sample recruitment method that offered a way to overcome many of the recruitment challenges associated with inviting difficult-to-reach communities to join health-care intervention projects or research studies." Wasserman et al. (2005, cited in Sadler et al. 2010: 370) further explain that

> the snowball sampling outreach strategy finds an individual (the "source", also referred to as the "seed") who has the desired characteristics and uses the person's social networks to recruit similar participants in a multistage process. After the initial source helps to recruit respondents, the respondents then recruit others themselves, starting a process analogous to a snowball rolling down a hill.

Once I saw that purposive sampling was taking longer than expected, and as I began to interview participants, I started using the snowballing approach as a way to find a greater pool of potential participants. I did this because the participants that I interviewed knew the people in their faculty better than I did and I therefore believed I might get a better response in reaching out to their colleagues in an attempt to recruit research participants. I found that relying on 'word of mouth' was useful in increasing participant response.

After each interview, I asked participants if they had colleagues who might be interested in this research who I could then reach out to. Some research participants passed my recruitment email around to their programme members, whilst others gave me the email addresses of colleagues who fit the brief and who I could contact.

I started by browsing the internet for lecturers in the Drama Therapy and Dance Movement Therapy departments across the world. I looked for individuals who had their email addresses available online. I created a spreadsheet with names, professions, and email addresses. I emailed 62 potential participants, including those who were recruited by the snowball sampling efforts, out of my list of 76 names. Thirteen people, one male and twelve females, all between the ages of 35 and 75, responded and agreed to be part of the study. They were either Drama Therapists or Dance Movement Therapists teaching in university settings and met the study's inclusion criteria for participation in that they had experience teaching both in person and online.

6. INCLUSION AND EXCLUSION CRITERIA

The research participants therefore consisted of international Drama Therapy and Dance Movement Therapy lecturers who can be seen as experts in their fields because they are registered with their country's professional bodies. (In South Africa, the Health Professions Council of South Africa (HPCSA) is the professional registration body for Arts Therapists.)

As part of the inclusion criteria for my study, the research participants needed to have three or more years of experience teaching Drama Therapy or Dance Movement Therapy as lecturers in a university setting, with experience teaching both online and in person. They had to have ongoing experience of teaching pre-pandemic as well as during the pandemic.

I intended to have a sample size of 10 to 12 research participants from different countries with Drama therapy and/or Dance Movement Therapy training programmes, such as Hong Kong, the United Kingdom, India, the United States of America, and Australia. However, I found participants from South Africa (4), Thailand (1), the United Kingdom (3), India (1), and the United States of America (4). These are a few countries in which both Drama Therapy and Dance Movement Therapy are being taught in the same university setting. The focus was not on comparing the two disciplines, but on seeing them as two equal disciplines which use the body as a tool in teaching.

Upon reflection, although some participants agreed to be part of the study, not everyone fit the inclusion or exclusion criteria, even after the interviews were completed. One participant had to be excluded based on the information they shared about their experience, which was not relevant to the study.

7. METHODS FOR GATHERING DATA: INTERVIEW PROTOCOL

Once I had secured my intended participants, and following their agreement to be part of the research, I sent out the informed consent form before the interviews to remind the participants about the study and also to let them know what they were consenting to. It was important for interviews to be a part of this study for knowledge collecting and qualitative data purposes. According to Anderson (2007: 01), "qualitative data may take the form of interview transcripts collected from research participants or other identified texts that reflect experientially on the topic of study."

When it came to gathering data, I conducted 13 semi-structured online interviews via Zoom. Each interview lasted 30 to 60 minutes. I video recorded and audio recorded the interviews. I also used transcription methods and edited the transcribed interviews. Through the use of the Zoom feature of online recording and transcription, I was able to program the laptop to record the interview and transcribe what was being said by the participant and myself in the individual online interview sessions. Zoom captured what was said in English, logging the time next to the words.

Once the interview was complete and the video had been saved, the transcript was also saved and appeared as a written document which I was able to then take, read, and copy and paste into Word and write in the pseudonym of the participant. I had to listen to the interview again via the recording whilst I tracked what was written in the document. I excluded words that were repeated and words that were not clear (i.e., ums and ahs) from the final transcript. I made sure the transcript clearly reflected what I had asked and what the participant had said. I translated parts that were said in a different language (for example, in Afrikaans) and made sure every research question asked was written in bold so I could see where the question started and where the participant's response ended. Both the raw and the transcribed data were stored safely in a password-protected computer only I had access to. All identifying factors of the research participants were removed.

In capturing the information for data processing, I chose to use semi-structured interviews because I wanted to allow the participants to share freely without it coming across as if I was looking for a specific answer. According to Townsend and de la Rey (2008: 29) "during semi-structured interviews, the researcher merely tries to remain focused on an issue of study and uses few predetermined questions."

Smith and Osborn (2007: 57) state that "probably the best way to collect data for an IPA study and the way most IPA studies have been conducted is through the semi-structured interview." For these reasons, I decided to use these interviews to explore lecturers' lived experiences of teaching during the pandemic. The interviews were framed in a way that allowed the participants to explore their past (pre-pandemic), their present (online teaching), and their future (post-pandemic) teaching experiences.

The first section of the interview process addressed demographic data. In the first part of the interview, I greeted the research participants and introduced myself, giving my research title and why I was doing the interviews. I asked the participants again if I could record them and whether they had any questions they wanted clarity on before we started. I then asked the participants to share the following information with me:

- How many years have you been teaching?
- Do you teach Drama Therapy, Dance Movement Therapy or both?
- What is your university rank?
- Which country are you situated in?

Section two of the interview addressed the research questions. Once the above questions were answered, for the remainder of the interview, I asked each participant the five questions below:

- To what extent is working with the body different from teaching in person, and do we use our bodies differently when teaching online (during COVID-19) verses teaching in real-time (pre-COVID-19)? If so, how?
- Are there specific tools and techniques that you can use when teaching online or engaged in asynchronous learning?
- Is it possible to learn to connect with students in a balanced way when working on the online platform? If so, how have you managed to learn this and what are your ways of connecting and remaining balanced?

- Do you think that the Arts Therapies can work effectively online? If so, how do you think they work effectively, and is this different than how they work in real time?
- Is there an impact on the body when teaching online? If so, how would you describe that impact?

8. DATA ANALYSIS FRAMEWORK

According to Bernard (1996, cited in Kawano 2017: 61) "a method of analysis is selected purposefully to ensure maximum discovery of themes and relationships pertaining to the objectives of the research." Sullivan (2010, cited in Kawano 2017: 62) once stated, "the arts can expand what can be known about a complex phenomenological experience and elicit multiple meanings." Liamputtong and Rumbold (2008 citing in Kawano 2017: 62) explain further that "the 'knowing' can happen through the body and images, collaboratively."

In line with the above quote, the analysis chapter of this research was undertaken within the context that "'knowing' can happen through the body" (Liamputtong and Rumbold 2008, cited in Kawano 2017: 62).

I took the time to familiarise myself with the data. This was done by "transcribing data, reading and re-reading the data, noting down initial ideas" (Braun and Clarke 2006: 87, cited in Vaismoradi et al. 2013: 402). According to Seidman (2006: 119), people conduct interviews "to come to know the experience of the participants through their stories. We learn from hearing and studying what the participants say." The interview process allowed me to do exactly this. Through interviewing the participants, I came to know and hear about their experience of teaching online.

Each participant was asked a series of five semi-structured interview questions in an online interview via Zoom. The interview process started in February 2022 and my last interview was held in December of the same year. The interviews were later transcribed. Each interview varied in length and detail and the recorded interviews were reviewed in the methodological approach that I used to interpret and analyse the data for both the verbal and non-verbal content. I analysed the recorded data by using Interpretative Phenomenological Analysis (IPA), as defined below:

> The aim of interpretative phenomenological analysis (IPA) is to explore in detail how participants are making sense of their personal and social world, and the main currency for an IPA study is the meanings particular experiences, events, states hold for participants. The approach is phenomenological in that it involves detailed examination of the participant's life-world; it

> attempts to explore personal experience and is concerned with an individual's personal perception or account of an object or event, as opposed to an attempt to produce an objective statement of the object or event itself (Smith and Osborn 2007: 54).

In addition, I worked with thematic analysis, as defined below:

> Theme is used as attribute, descriptor, element, and concept. As an implicit topic that organizes a group of repeating ideas, it enables researchers to answer the study question. It contains codes that have a common point of reference and has a high degree of generality that unifies ideas regarding the subject of inquiry (Vaismoradi, Jones, Turunen and Snelgrove 2016: 101).

According to Anderson (2007: 01), "Thematic Content Analysis (TCA) is a descriptive presentation of qualitative data." 'Thematic analysis as an independent qualitative descriptive approach is mainly described as "a method for identifying, analyzing and reporting patterns (themes) within data"' (Braun and Clarke 2006: 79, cited in Vaismoradi, Turunen and Bondas 2013: 400). The responses to the semi-structured interview questions were therefore analysed thematically according to the framework given by Braun and Clarke (2006). Anderson (2007: 01) states that when it comes to finding themes, "the researcher groups and distils from the texts a list of common themes in order to give expression to the communality of voices across participants." In this research process, finding themes meant I compared data to find similarities and differences in what was being said by the participants. Anderson (2007: 01) believes that 'while sorting and naming themes requires some level of interpretation, "interpretation" is kept to a minimum.' I therefore mapped out the coded themes in each transcript and collated the themes together. Each theme, according to Vaismoradi et al. (2016: 101), "may have some subthemes as subdivisions to obtain a comprehensive view of data and uncovers a pattern in the participants' account."

The Table 1 below explains the thematic analysis process according to Braun and Clarke (2006: 87, cited in Vaismoradi et al. 2013: 402) which I used to analyse the data.

9. THEMATIC ANALYSIS

Thematic analysis table

Familiarising yourself with the data	Transcribing the data, reading it and rereading the data, to eventually noting down the initial ideas
Generating your initial codes	Coding interesting features of the found data doing this systematically with the whole data set, and collating data relevant to each code
Searching for research themes	Collating codes into potential themes, and gathering all relevant data to each possible theme

Reviewing the themes	Seeing if the found themes work in relation to the coded sources and the whole data set, then generating a thematic map
Defining and naming the research themes	Continuous analysis for refining the specifics of each theme and the overall stories found in the analysis, and generating definitions and names for each theme
Producing the research report	The final opportunity for analysis, and the final analysis of selected sources, connecting back of the analysis to the research question/s and literature, to eventually producing a report of the analysis

Table 1: Analysis table (adapted from source Braun and Clarke 2006: 87, cited in Trabelsi 2019: 95)

10. THE RESEARCH CODING PROCESS

The research coding process used in my study is based additionally upon the work of Nguyen and Kember (2023: 1161) who believe that when it comes to the research process, it is important to remember that

> first, semi-structured interviews with purposive sampling are often used for data collection. Second, new themes and categories emerge from analysis process, rather than predicating on the existing theory. The analysis process is iterative in nature involving reading transcripts, coding themes or categories, refining these categories, and creating connections between these categories.

According to Vaismoradi et al. (2016: 103), "coding as the process of data reduction is an element of data organization in most qualitative approaches." Vaismoradi et al. (2016: 104) go on to explain that "coding reduces the amount of raw data to that which is relevant to the research question, breaks the data down to manageable sections, and takes researchers through the transformation of raw data to higher-level insights or abstractions as the development of the theme."

This was the next step for my research process, which was now focused on coding and finding relevant themes from the interview data. However, in the initial steps of the data analysis, I thought I would find a computer program that would assist me in creating codes. I investigated but found nothing that I could relate to or understand at the time. I therefore opted to do the coding manually using the transcripts. As part of the coding process, I independently coded the data that I had collected from the 12 participants by assigning different codes to the data. I then allocated themes trying to find similarities and differences in the data.

In conducting this research, I used the research codes below to help me break down my data: find connections; note disconnects; and find ways of better understanding what was shared in

the data. During the transcription process, I listened to the audio recording of each interview often, whilst reading and editing the automated transcript to make sure what was said by the participant was captured correctly in writing. From there, I read through the transcript, picking out keywords, or sometimes a sentence, from things that appeared to be important and similar to what other participants had said. From there I began to create themes from those codes. The coding process began with general themes that were coming up from the different interviews. To represent the flow in participants' responses from the data, at times it was necessary to complete incomplete sentences in the transcription process, eliminate redundancies and pauses, and grammatically edit the responses for grammatical continuity. From there, I began to look at the completed transcripts one by one, looking at the highlighted words or sentences in the data so that I could find common themes. I started by looking at all 12 participants' responses to the first question and began to capture their responses into one document titled *Question One*. I did the same from the second question to the last question. From these codes, I began to narrow the data down to more concrete themes, capturing them in the comments section of Microsoft Word.

The next step was "Generating initial codes", which involved "[c]oding interesting features of the data systematically across the entire data set, collating data relevant to each code" (Braun and Clarke 2006: 87, cited in Vaismoradi et al. 2013: 402). After I completed the interviews, I began the process of coding. Throughout the process of coding, I had to remind myself that the focus was not on comparing the two disciplines but on seeing them as two equal disciplines which use the body as a tool in teaching. Below are the first themes that I found emerging often from the interview data in the initial coding process before the final themes, which are shared in the findings.

11. TABLE OF RESEARCH CODES I USED IN COLLATING MY DATA FROM THE INTERVIEWS

Pink: Linked to or was a response to the questions (i.e., technique; what they did)
Yellow: Perspective or perception of the participant
Blue: The realities of the participant because of the COVID-19 pandemic
Green: The research participant(s) responded by saying *yes* as opposed to *no* when answering the five interview questions
Bold red: Questions asked by the participants about the study

Grey: Comments made by the participant about teaching strategies for coping or teaching online

Data collected from interviews

Interview Reponses	What I took/theme
Question 4: Do you think that the Arts Therapies can work effectively online? If so, how do you think they work effectively, and is this different than how they work in real time?	Blue: Question 4 as a question, was a reality for participants [they had to work online] Green: Response= yes, they [Arts Therapies] do…
Participant C: "I was kind of being isolated and working on it and doing quite a lot of research and that was something that really stood out for me. Some of the testimonies of survivors that would say that the artistic practice and engagement in art wasn't a luxury, It was a necessity… And we will find ways of doing it and checking-in when necessary and it's important for us to do it. And it's important for us to then not just work with assumptions of what works but to negotiate."	Pink: A response to what it took for it [Arts Therapies] to work effectively Grey: Teaching strategy [checking in] Yellow: Perspective of the participant not to work with assumptions Pink: Negotiation linked to making it [Arts Therapies] work effectively
Participant C: "we find different ways of engaging in the arts and it works with different people in different contexts, but it's through negotiating and navigating that we find it and it's, a necessity, it's a necessity to process things, to really reflect on how did we choose to do it."	Pink and Yellow: Perspective that the notion of context(s) is important while responding to its [Arts Therapies] effectiveness Grey: The importance of negotiating, processing and navigating as a teaching strategy
Participant D "It is a critical experience for people in life to have access. It's better than nothing. We have had to adapt and keep adapting. I don't work from home. I choose space where I can manage. It's effective and can work if available. This is done with care. The boundaries become more important."	Yellow: Perspective and perception that access is critical Grey: A teaching strategy is not working from home Green: Response= It's effective [agrees] Yellow: Perspective that an approach to the work when engaging online has to be done with care Grey and Yellow: Teaching strategy is to have boundaries

Table 2: Example of data collected from interviews

The preliminary research codes and coding process that I used to make sense of the raw data are below, together with the themes that emerged from the codes. When it came to reviewing the themes, it was important at the time to make sure that I was "checking if the themes work in relation to the coded extracts and the entire data set, generating a thematic map" (Braun and Clarke 2006: 87, cited in Vaismoradi et al. 2013: 402). The map I generated reviews the given themes.

12. PRELIMINARY RESEARCH CODING OF THEMES: FIRST BREAKDOWN OF FINDINGS

1. *Intentionality and consciousness in teaching*
2. *Teaching strategies*

3. Coping mechanisms and strategies

4. Realities that affected the teaching space as a result of the pandemic

5. Perceptions and perspectives on the pandemic from both the lecturer and students

6. Experience in breakout rooms

7. Limitations of teaching in the online space

8. Online context

9. Meeting people's expectations online

CHAPTER FOUR
FINDINGS

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1. Chapter Overview

2. Question 1
- *1. Intentionality and consciousness in teaching*
- *4. Realities that affected the teaching space as a result of the pandemic*
- *5. Perception and perspective on the pandemic from both the lecturer and students*
- *7. Limitations of teaching in the online space*

3. Question 2
- *1. Intentionality and consciousness in teaching*
- *2. Teaching strategies*
- *5. Perception and perspective on the pandemic from both the lecturer and students*
- *6. Experience in breakout rooms*
- *7. Limitations of teaching in the online space*

4. Question 3
- *2. Teaching strategies*
- *3. Coping mechanisms and strategies*
- *6. Experience in breakout rooms*
- *7. Limitations of teaching in the online space*
- *8. Online context*
- *9. Meeting people's expectations online*

5. Question 4
- *1. Intentionality and consciousness in teaching*
- *3. Coping mechanisms and strategies*
- *4. Realities that affected the teaching space as a result of the pandemic*
- *7. Limitations of teaching in the online space*
- *8. Online context*

6. Question 5
- *2. Teaching strategies*
- *3. Coping mechanisms and strategies*
- *4. Realities that affected the teaching space as a result of the pandemic*
- *7. Limitations of teaching in the online space*

1. CHAPTER OVERVIEW

In this chapter, I present a representative selection of participants' responses organised by the themes generated in the preliminary research coding as well as in the breakdown of the five questions that I asked as the interviewer. Wherever possible, I use bridging statements as a way to collect and frame participants' responses. The data from the transcripts are appended at the end of this paper in Appendix D.

The participants' pseudonyms are below. I chose to use letters of the alphabet to represent participants' names.

Research participants pseudonyms

Participant A	Participant B	Participant C	Participant D	Participant J	Participant K
Participant L	Participant M	Participant N	Participant P	Participant S	Participant T

Table 3: Participant table

Below are the five questions that I asked each participant:

- To what extent is working with the body different from teaching in person, and do we use our bodies differently when teaching online (during COVID-19) versus teaching in real-time (pre-COVID-19)? If, so how?
- Are there specific tools and techniques that you can use when teaching online or engaged in asynchronous learning?
- Is it possible to learn to connect with students in a balanced way when working on the online platform? If so, how have you managed to learn this and what are your ways of connecting and remaining balanced?
- Do you think that the Arts Therapies can work effectively online? If so, how do you think they work effectively, and is this different than how they work in real time?
- Is there an impact on the body when teaching online? If so, how would you describe that impact?

2. QUESTION 1

To what extent is working with the body different from teaching in person, and do we use our bodies differently when teaching online (during COVID-19) versus teaching in real-time (pre-COVID-19) If so, how?

In answering Question 1, four main themes emerged related to how bodies were used differently when teaching online, namely:

1. Intentionality and consciousness
4. Realities that affected the teaching space as a result of the pandemic
5. Perception and perspective on the pandemic from both the lecturer and students
7. Limitations of the online space

All the participants agreed that the body is used differently when working online versus working face-to-face in real-time. They believed the body was used differently because there

were realities for both the student and the lecturer that affected how they engaged and showed up in the online teaching space.

For example, Participant D responded to this first question by highlighting that there is a difference because "the body is not present in the same physical space" and therefore there is "less ability to control the physical space". Participant D believed the online space "affects the clients and how they feel in their body". Similarly, Participant C phrased it as constantly having a "sense of space and an awareness of space" for the body, which makes it different when working online.

1. Intentionality and consciousness

Participants shared how they had to be intentional and conscious about their bodies and what they were doing differently when teaching online due to the nature of the online space. Our "relationships with our bodies needed to be named", according to Participant C. Participant C also stated that she thought that "the use of the body is more deliberate when we work online and asynchronously […] I realised that I brought some of that deliberateness and explicitness back into the online space and I would name it. When for a certain time before COVID I don't think we always named it and it just kind of happened." Participant J found that she had to be intentional with how she used her mind and body, saying, "So in the moments in between, I remember my body, and so remembering my body has become part of my teaching online."

Participant S reflected that "[w]hen I'm in person either working in a group or with a couple, I'm very tuned into my kinaesthetic sense, and my receiving information from the students on a body level, from their bodies, being with my body, and it's natural. I've honed this skill for many years." Participant N shared her views, saying, "When we are in a space with people, we sense, so we have the fullest of our senses available to us." Participant J noted the difference, saying, "The main difference is the amount of movement when I'm teaching online versus when I'm teaching in person. In person, I feel like I'm moving on my feet amongst the students. I'm looking over the shoulders, aware, and teaching. These are cues given to me in the space by my students that I can pick up on and respond to."

Participant M highlighted that "there is a lot more containing that is required when teaching in person." Much like Participant L, there was a correlation with the idea of being able to see more when teaching in person based on the idea that she has "access to seeing that, okay, maybe somebody is disturbed, and I can then go and help them." According to Participant L, when teaching in person, "I could just trust my body to tell me." Furthermore, Participant L shared that students were given the opportunity and responsibility of grounding themselves before stepping into the classroom. Participant P spoke about newness and how she was "used to having a fair amount of newness, but that the newness settles more easily when teaching in person."

4. Realities that affected the teaching space as a result of the pandemic

According to the participants, and the data in general, while they were teaching online, they became aware of the realities affecting them in the teaching space. Participants became aware of the differing places where their students were located when they engaged with them during their online classes. What made the online teaching space different from the in-person teaching space was that students were sometimes joining classes from unusual places like their cars, cupboards, bedrooms, and so on.

Participant C reflected on the experience of teaching online and trying to get students to do practical or embodied work, saying that "the students would often reach out, and let the lecturer know that they were unable to attend the online class because they were not alone." She said that her students reported, "There are other people in the room with me, and they'll judge me, I can't, I can't survive this." She further reports that other students would make statements like "I'm not alone in the room. I'm not alone in the spaces; I've got a wonderful audience in the peanut gallery commenting on everything that I'm doing."

5. Perception and perspective on the pandemic from both the lecturer and students

As a result of lecturers' mindfulness of teaching in the online space, and all that comes with it, Participant C mentioned that she was now "working more deliberately and explicitly with assumptions and projections that we have about space". It became clear that although the "technique doesn't change", as explained by Participant D, the body was affected by space and the different spaces students and lecturers found themselves in whilst engaging in teaching and learning in online classes. Participant D reflected on this, saying that "being in

the online space is what made it different." Participant K, reflecting on the teaching environment, noted how it created a difference:

> Here I am teaching movement, but I have to acknowledge that there is a bed and a dresser, in that person's kinesphere; if they open their arms, they are going to touch a bed and a dresser. So for me, that actually became part of the body; the environment was shaping what was possible.

Participant A's observation of teaching in the online space and its effects on the body was that "the space wasn't homogeneous" and so "the body became influenced by the environment". According to Participant N, "we are in very different environments" and that it "is a negotiation, so the actual room itself that you're working in of itself has a whole narrative role." This made me as the researcher realise that the bedroom that student sleeps in is now the same room that they attend classes in, which is why Participant K found ways of working around this by "just trying to get the students in different environments and different experiences".

3. QUESTION 2

Are there specific tools and techniques that you can use when teaching online or engaged in asynchronous learning?

In answering Question 2, five main themes related to how participants used specific tools and techniques when teaching online or when engaged in asynchronous learning became apparent from the data:

1. Intentionality and consciousness in teaching
2. Teaching strategies
5. Perception and perspective on the pandemic from both the lecturer and students
6. Experience in breakout rooms
7. Limitations of teaching in the online space

When participants answered this question, the overall responses indicated that there are specific tools and techniques used when teaching online. Participants noted that they used Zoom as their main teaching platform. The majority of the participants used breakout rooms on Zoom as a specific resource option for various activities such as group work and engagement, and as a time to rest for themselves. Some used the Zoom breakout rooms for

creating privacy and for use in dealing with confidential matters, or as ways of breaking the class into smaller groups.

1. Intentionality and Consciousness

The data revealed that some of the participants used the specific techniques of mirroring and mindful breathing as part of their teaching techniques and strategies. The theme that seemed most prominent every time this was mentioned was the need for the participants to be intentional and conscious about the specific tools and techniques they brought in and how they used them when teaching online. Participant A shared that when working online, "I use the room as a container." Participant L did something similar; however, she shared that when working in the online space, "I do quite a bit of mirroring and I tried to create more of an intimate space, almost like a circle within the Zoom squares, really trying to create that space that is almost three-dimensional like a holding space." Similarly, Participant L stated, "We did a lot of 'movement choir' trying to build this group dance idea to create some kind of containment for the group when working online."

When working with the idea of touch online, Participant T would often say to her students, "Come to your feet, tell me how you're feeling, come to your body. Now put your hands on your belly. Breathe." Making the students aware of their breathing seemed to be something that most participants did when working online. In her interview, Participant P said, "I also use breathing", while Participant S used breathing as a way to bring presence into the room by sharing that "[w]e witness each other, we just take a moment and pause and breathe and see each other's faces. Again, it's about inviting the intention and honing the skill to sense, to invite that sense of sensing each other, each other's presence." Participant M shared that she did not just use breathing and mirroring as conscious tools but especially noted that "I've been tapping a lot into embodied breathing and embodied mirroring where I am physically also moving as much as the student is moving, just so that they feel comfortable in moving so that the mirroring is much more embodied online."

The above are all examples of both how intentional and how aware the participants had to be of what they were bringing into the online space. Some of the participants were not just conscious of what they were bringing into the online space, but also of how they prepared themselves to be present in the online space. Participant C mentioned that "when working online, I needed to go into role. I would choose a clown costume and

my costume changed from day to day." Participant J did the same; however, she used the avatars and video features available on Zoom, stating, "We've got our costume box on Zoom and recently they have made avatars which I have found quite useful." According to Zoom Support (2023: npn),

> [a]vatars enable you to replace your appearance with a 3D virtual avatar that mirrors your head movements and facial expressions. Avatars are an easy and entertaining way to engage with your meeting attendees and add a bit of fun. Avatars also provide a good middle ground for users who don't want to turn on their camera, but still want to leverage the power of body language and facial expressions.

When working on a platform like Zoom, it is important to remember that a person can also touch up their appearance on Zoom and there are other options for video enhancement. Zoom Support, (2023: npn) explains that there are many built-in features on Zoom that allow a person to improve the quality of their video and picture. They have also added a feature that allows you to enhance video conferencing with the use of filters and virtual backgrounds. According to Zoom Support (2023),

> [t]he Virtual Background feature allows you to display an image or video as your background during a Zoom meeting, which can provide you with more privacy or a consistent and professional look for a presentation.

Zoom Support (2023: npn) states that "these features allow for a better meeting, webinar, and remote work experience, as well as allow hosts and participants to add some flair to their video." These online tools were intentionally used by some of the participants.

Participant C mentioned how when she did not know what to do, what to say, or how to do something, she would often turn to her learned knowledge, saying, "The idea of not knowing in the space is something that I think I got from clown philosophy. It is quite handy and correlates with a lot of the things that we do in a therapeutic space as well as the facilitation space. The knowing and not knowing, when it comes to the planning, the excruciating and very detailed planning when working online, took me to a space where sometimes I could be able to say, 'I don't know'." This was something that Participant C felt she had to be conscious of as well, including the demarcation of space. "It was important for me to demarcate spaces while I was in my house. I had to find ways of allowing myself to play and go into the experimental phase of our work, all while working from home."

2. Teaching strategies

A few participants used other tools and techniques when teaching online, which can be seen as a theme under teaching strategies. When speaking about her work, Participant D stated that when working online, she used "[a]uthentic movement and I used sand tray." As part of her chosen techniques, she also noted that "I am nondirective when teaching online." She added that she did not direct the students every single time they were online. On the other hand, Participant P felt the need to guide her students, stating, "I also used physical grounding exercises, to begin with, this ritual was important. Starting some seminars with dancing has been beautiful. For me, those were the embodied opening rituals that I used."

Participant T used a different teaching strategy, namely, the use of the chat function online, where she could sometimes use it "as a technique to do story-making". Participant J spoke about a different way of engaging with stories online and shared her experience, stating, "I think I've found that one of the things I very much enjoy about the work that I do online is the challenge to find digital equivalents. So one of my favourite things is to use the story dice website."

Participant M shared that "I do a lot more embodied work when working online, just so that I can receive as much information as possible." According to Participant K, when she was working online, the "one thing that I developed was something called embodied digital storytelling. We created embodied digital storytelling which was a method where the story came from the body. On the screen, we used videotaping, and the gift was the sensitising criticism of yourself." Participant T did something similar by inviting the students to "do something in the body, that involves moving away from the screen. My voice is the guide because I'm not physically there to see how they are, how they feeling, how they doing, and how they embodying."

5. Perceptions and perspectives on the pandemic from both the lecturer and students

With the introduction of specific tools and techniques online, it would appear that both the participants and students came into their classes with perspectives and perceptions of each other based on expectations so they could engage effectively with each other in the online space. Participant C reflected on the perception of her students by asking them about how they were feeling overwhelmed with working online. She shared that

> [f]eedback that came from the students was that they felt that now suddenly you have five to seven assessments a week, while some of them have to attend to the sibling(s) (younger sibling(s)) while the mother and father are doing something (work etc.), also the other sister is doing something else and now I need to attend to my siblings, I need to do house chores and I suddenly have seven assessments a week. Students reflected saying I'm here, I'm trying my best, but it's not easy.

Participant J shared that when we work online, we must not forget that "[w]e're human-to-human and if you are finding this frustrating, it is good. If you are finding it difficult to use a new tool, remember to write down what was difficult for you because you're going to need to tell your client how to navigate the online space. This is your learning, your practice. I'm in a learning space." This data shows that the participants themselves were finding ways to navigate the online space.

From the participant's perspective and perceptions, Participant D noted how she believes that "[t]here has to be complete trust with me from the students when working online." Participant B reflected on how "there are a lot of commonalities between teaching students to train to be therapists and also when you're working as a therapist." This was similar to what Participant K said when working online: "I started to enjoy the idea that you could make an inner witness through the camera." Based on the participants' responses, it seemed that people were finding other ways of playing with 'what was' instead of 'what wasn't'. Participant J, who drew upon the work of David Johnson in his teaching, stated that Johnson is

> talking about how if we want our clients to play, we need to play first, we need to be able to lead them into the play space. And so I think we need to be digitally able to lead our students, and our clients into the digital play space. So, that doesn't mean being perfect.

The data showed that being perfect was not the key focus when working online; however, working online did bring up different things for different people. Participant D mentioned how "[w]hen feelings came up online, we used the body and symbolised." Participant T focused a little more on the environment as a way of shifting or processing feelings that came from working online. She stated, "I have to work a little bit harder to get the students to not focus on the screen and to look around and to be in the environment." This was similar to Participant P, who continued to engage with the idea of the environment not just for her students, but also herself: "I have an awareness of the environment, that feels important. Sometimes when there is a lot of stress linked to the webinar, I smudge, and in my space, I light a candle. I use ritual to cross the threshold."

6. Experience in breakout rooms

From the data collected, it was clear to see that many of the participants engaged with and used breakout rooms as part of their teaching tools. The breakout room function appeared to be a useful tool. Some participants used the breakout rooms throughout their online teaching experience. The breakout rooms served different functions for different participants. Below is an example of how a breakout room would appear to someone on Zoom. Instead of the written text, a participant's face (if their video was on) or their name (chosen by them) would appear in a box, next to other boxes. A lecturer can control who goes into which breakout room, depending on how they set the breakout rooms. This enables smaller groups of students to gather in a room for a more intimate discussion, brainstorming or presentation.

Example: How to create a Breakout room on zoom 2020

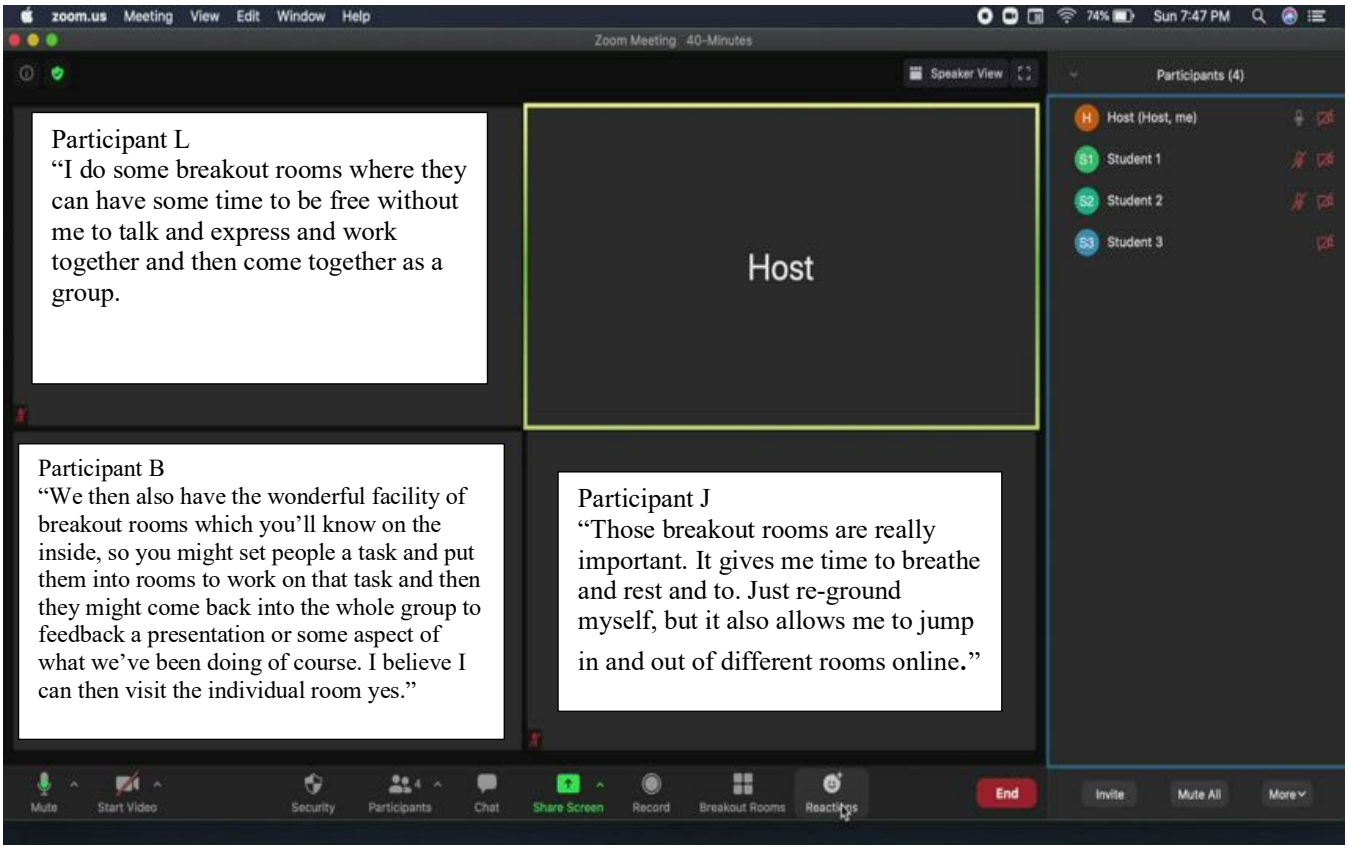

Figure 1: How to create a Breakout room on zoom (excluding the text) Source: Maywood Academy High School 2020.

7. Limitations of the online space

When working with their different tools and techniques online, some of the participants became aware of the limitations that were present when they taught students. Participant C shared how she realised that she "planned enough to know that I don't know enough. I don't know this moment." She went on, explaining that as a result of not knowing, she felt the need

to “check in with them, I needed to know, how are you doing? Where are you? Are you doing the work? What’s happening?” Later, Participant C realised that this was a limitation of the online space and that “the feedback from students, was that the student’s experience was that they felt they were being tested daily”, which was not the initial plan of the curriculum. Similarly, Participant M felt that when teaching online, “I’m constantly speaking at them, versus when I’m around them physically in person. The focus online goes a lot more on the curriculum than on the actual facilitation skills.”

Participant A shared her frustration with the online space: “I wasn’t in control of where the camera would go. There might be for instance somebody who’s struggling [whilst in class online], and they’re out of my eyeline, therefore I don’t know what’s going on.” This was similar to Participant B’s experience: “You can’t change or alter the way you present work online because a lot of what we do is intuitive so you can’t use those intuitive skills online unless you’re witnessing it in the group in person.” Another reality of the limitations of the online space, according to Participant B, was that “[i]t’s challenging that in any group, you will get some people that talk more and some people that talk less. Yes, some people are more confident and some people less confident, however, I think online, people can hide even more easily.”

Some participants shared how they were faced with technical or functional limitations when working in the online space. This was largely based on the use of music. In her interview, Participant K shared: “We gave up using music because we couldn’t share music in this setting, the music was choppy.”

Despite the technical challenges that alienated some participants faced, it would appear that working online was not possible for everyone. With COVID-19 and working online, there was alienation. Participant D expressed her concerns around the reality of not working with children online, saying, “I don’t do online work with children because there is not enough containment...”

Lastly, Participant M felt that working online posed a limitation to her practice by highlighting some of the questions she had to ask herself: “How am I holding myself? where am I placing myself in the larger room? What is the tone of my voice? How am I moving between the students?” Participant M believes these questions and thoughts are

unfortunately not always easily available or consciously being taken into consideration when doing class online.

4. QUESTION 3

Is it possible to learn to connect with students in a balanced way when working on the online platform? If so, how have you managed to learn this and what are your ways of connecting and remaining balanced?

In answering Question 3, six main themes became apparent from the data related to how participants found ways to create balance [for the student experience in the online space]:

2. Teaching strategies
3. Coping mechanisms and strategies
6. Experience in breakout rooms
7. Limitations of teaching in the online space
8. Online context
9. Meeting people's expectations online

As a way of answering this question and creating balance in the online space for the students they were teaching, a few participants reflected on how they used different tools and techniques to help them when they were teaching online.

2. Teaching strategies

In answering this question, the participants responded that they had developed teaching strategies that they hoped would assist them in creating balance in the online space. Some had expectations which they felt were important to name. Once named, they were easy to address and engage with in the online space. Therefore, Participant A named the need for a private space as one of her teaching strategies. "They have to be in a private space. I always check that they're in a private space where they can talk and shout freely." This private space, according to Participant A, was not confined to a room: "Sometimes they even have to go in their car, they have to go with their phone in the car because they haven't got a private space." Participant C shared how when working online with students, it was important for her that "they have to have their cameras on. It was a part of the contracting" between the student and the participant. Participant S shared the same sentiments: "There's an agreement that everybody keeps their cameras on."

Participant N felt that a strategy that she had to use to create balanced access and engagement in the class online was that "[s]ometimes I might intervene. I might use some creative methods online." She also stated that "supervision can lend itself more easily to working online than teaching some aspects of embodied practice online; it's easier to attain those aims through supervision."

Participant L used breaks, not just as a teaching strategy but also as a coping mechanism for the students: "[T]aking breaks when necessary was part of the balance I created that worked for me and the students." Participant L also shared how "[i]ndividual communication was held through journalling and my feedback to them and their feedback to me and being able to have some sense of truth and honesty flowing back and forth." This was an important teaching strategy in the online space which she felt created some level of balance between her and her students.

Participant J, on the other hand, used what she was comfortable with and stated, "I consider myself quite a fun presenter, I like to use a lot of humour. To make things very chilled and easy because it's quite a stressful space [being online]." Participant T used a different strategy and felt the need to engage the outside world, stating: "I use a lot of homework. I asked them to do writing tasks, throughout the week or to send me something, or to go out into the world and do some of the work we've done in practice and then report back."

3. Coping mechanisms and strategies

To create balance in the online space, respondents felt that students and participants had to both be willing to engage with one another and this was necessary for the balance to be created and to work. There were some factors outside of the participants' control which meant that they had to have coping mechanisms and strategies when working online to also help create the balance. Participant L shared her experience, stating, "I learned to be comfortable with silence and that silence is okay and necessary." Participant J, on the other hand, spoke about being comfortable with the noise: "I will name when there's noise in my background, I'll just be like, oh my gosh we're having a storm, and I try and be open that it's okay to name the circumstances when working online." Participant C shared the same idea, saying, "The strategy for me was about being truthful; it was about being honest in naming what you were seeing or experiencing at the time." Participant J would say to her participants, "I'm glad that you're here. I see you trying to be here and I wish you could be

more involved but if this is the level where you're at, it's okay." With this came the idea of boundaries, which participant D explained, saying, "It is important to contain the lesson and students. To be clear on boundaries and time." Participant J questioned the notion of boundaries, asking, "How do we hold boundaries when it's all in one device?" She answered this question by sharing her strategy: "I have two WhatsApps. I can appear differently in these spaces."

6. Experience in breakout rooms

A few of the participants shared how the breakout rooms were not just a useful tool for teaching, but also found that the breakout rooms enabled them to create smaller groups which gave the students the opportunity to break away from the bigger group and ask questions, help each other or share their thoughts in a much smaller setting, without having the whole class listen in or interrupt.

Below is an example of how a breakout room would appear to someone on Zoom, including some of the responses participants gave sharing how they used the breakout rooms to create balance for students. If a lecturer felt that there were a few students who were falling behind or not grasping the concept, they could place those students in a breakout room with other students who were in the same position as them, or with other students who would be able to help them, in hope that they would soon come to an understanding of what was going on in the lesson, this could have been seen as a way of creating balance in the online space. These smaller groups enabled students to gather in an online breakout room for a more intermate discussion, unpacking or sharing of concepts and ideas.

Example: How to create a Breakout room on zoom 2020

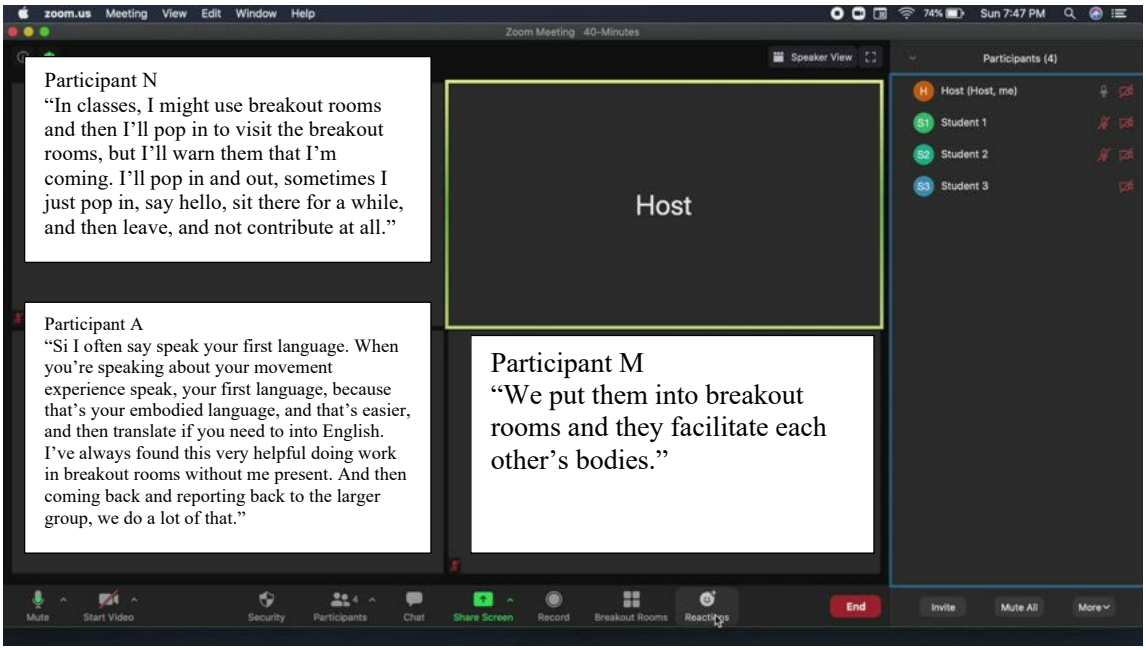

Figure 2: How to create a Breakout room on Zoom (excluding the text) Source: Maywood Academy High School 2020.

7. Limitations of teaching in the online space

When trying to create balance online, it appeared that some of the participants became aware of the limitations that were present when they reflected on what they had taught students online. There were a few challenges that made the balance difficult when working in the online space.

The data gathered from the participants showed their different experiences of and feelings towards working online. Participant A's feelings were that working online "is very fatiguing, watching the screen the whole day". Participant L shared her feelings, stating, "I'm not sure what was learned… I feel like some of the real learning happened in-between the classes." Participant B highlighted a limitation of a lecturer having a relationship with a student prior to the pandemic versus a lecturer not having a relationship with a student prior to the pandemic, stating, "My personal view is it's much more challenging to work online with students that you have no physical relationship with in the past, I think that's much more challenging. I think if you're only working online with people that you've never physically met in the real world, it's much more difficult to create that attachment." Participant M continued the same thread, stating, "The student knows the limitation of how much the teacher can engage with them when in an online setting. So because the expectation is

different, the kind of relationship that we build with the student, and how we are teaching is very different."

8. Online context

When trying to create balance in the online space, the data indicate that the participants noted the change in context as a result of the COVID-19 pandemic.

Participant C commented on how "the context changed". She went on to explain that

> [i]t's more about context and specificity when working with students. It was really about truthful communication and finding that, and it was about encouraging ways that were possible for people to communicate with voice notes, or receive pictures, or receive voice messages. I sent pictures, voice messages, emails, WhatsApp, et cetera.

This was an indication of how the online context created a space for participants to be willing to engage with their students in different ways. Participant A recalls her experience of working online, stating,

> I don't record my classes live. I record webinars before I send them off to the students, which is a couple of days before they receive them, a couple of days before the actual presentation so that they can go through and listen to the recording. Some of them can't come to the session so they listen to the recording and go through the PowerPoints, and then they don't even come sometimes to the actual teaching session. I did that during the pandemic when it was tough and nobody could go into the university at all.

9. Meeting people's expectations online

Participants agreed that a balance can and was being created by them and the students when working online. However, it seems like balance (in the teaching space online) was based on meeting people's expectations.

Participant S shared her experience, which could be seen as a possible expectation of both parties when working online, stating: "I do feel that the quality and the depth of presence. It can be felt and worked with by closing the eyes and moving in the presence of a witness and that witness is using their kinaesthetic sense to be with the other. And that has been remarkably successful online." On the other hand, Participant J shared her views, stating: "I've stopped expecting, and I have found that I actually just name it and just be like, I would love to see you. I'd love to hear you, but I understand that where you are joining from might not be ideal. And you don't have to, so I'll have other people go."

Participants began reflecting on themselves at this point. Participant C shared how "I remember my disappointments during this period but fortunately, I was in reflective practice at that stage." Participant N shared an expectation that she has of herself – "I show up!" – which is similar to the expectation that Participant M had of both parties (student and lecturer): "I think it's the willingness of both the facilitator and the student that plays a role in this." Participant C shared how when it came to the work online, "I had these expectations because I put in such a lot of effort in writing out the assignments and lecture notes, it took me a lot of time. If we are in crisis, then we all struggle to read. We all struggle in times of trauma to put one or two together, so I then started with smaller voice notes and we would invite the students to communicate to me in any way that was possible." This seemed to correlate with Participant A who believed that when working online, "there's still a body, the facial expressions are the body gestures and so are the non-verbal cues present. You now make eye contact with the individual, online" despite not being able to fully see everything. Participant T noted, "I didn't work with massive groups, ever. It's always impossible to get a sense of the group connection." This is closely linked to Participant L, who stated that "I think it's difficult to connect with the students in a balanced way online. I feel like it's a lot of work on the professor, especially to get responses from students."

5. QUESTION 4

Do you think that the arts therapies can work effectively online? If so, how do they work effectively and is this different than how the work in real-time (face-to-face)?

In answering Question 4, five main themes became apparent from the data:

1. Intentionality and consciousness in teaching
3. Coping mechanisms and strategies
4. Realities that affected the teaching space as a result of the pandemic
7. Limitations of teaching in the online space
8. Online context

When answering this question, the participants all had different responses; however, every participant's answer resulted in them saying, yes, the arts therapies can work effectively online.

Participant C answered Question 4 saying, “I would say yes, the arts therapies can work effectively online when it has to. It’s about acknowledging artistic processes and checking in. It is extremely effective and can be extremely effective, depending on the specific context.” Participant L agreed, stating: “I think the arts therapies can work effectively online.” This was slightly different to Participant B who said, “I think to an extent you can develop something online.” Participant A made it clear that “[t]hey [the arts therapies] can work just as effectively, I think that however nobody’s done any studies on that.” Both Participant S and Participant P agreed, simply saying, “Yeah, I do” and “Yes, of course, the arts therapies can work online.” It was Participant J who connected the question to herself and her livelihood, stating “I think if they [arts therapies] didn’t, I don’t think that I would not have my job. Therefore, I definitely think they [arts therapies] can be effective online.” Participant T also agreed, saying, “Yes. Yes, I do. I think that it is effective but you have to be innovative and creative.” Participant M went into a bit more detail, sharing that “[t]he way we measure the effectiveness of arts therapies online is different from how we would measure it offline. It’s different.”

1. Intentionality and consciousness in teaching

To quantify effectiveness, some participants accepted that even though the online space was not perfect, they worked with what they had. A few noted how they often found themselves negotiating; however, this required participants to be intentional and conscious about how they used the arts therapies online. Participant C explained that when working online, “it’s important for us to not just work with assumptions of what works, but to negotiate with our students. We find different ways of engaging in the arts and it works with different people in different contexts, but it’s through negotiating and navigating.”

With the idea of negotiation in mind, Participant D highlighted how “it is a critical experience for people in life to have access. It’s better than nothing. We have had to adapt and keep adapting.” Participant C added to this idea by saying, “I think that the arts can be extremely effective in asynchronous guiding and checking in with each other. By this I mean I can send something and then the student in their own time can respond and vice versa.” This level of adaptation requires what Participant L shared by saying, “For me, it’s about building the safe space, the safe container, the nonjudgmental space, the space of validation, the space that’s safe enough for risk-taking so that students and clients understand that this is a space for

creativity, for experimentation, for risk-taking and that they will be supported no matter what and that they won't be judged."

Participant S reflected on her own training and remembered that "my teacher Norma Canner taught us to start where they [students or clients] are. That tool has been a very effective one in meeting people online. It is not perfect, but let's work with it. Then we can hold, hold each other, where we are, rather than where we hope, to where we wish we were." This linked quite closely to Participant J's view that "disinhibition is a big part of why it works, and that is different to in-person space. So disinhibition is the idea that online, the same rules don't apply, the same social cues don't apply as they do in person."

Participant M highlighted that when it comes to being intentional and conscious, "I would say that online has its language, its quality and if we sort of look at it from that perspective, it is effective because it crosses many barriers."

Participant B, on the other hand, observed that

> it might be this notion of transference and countertransference and even when you're working with students you can pick up when a student is feeling angry, apathetic, annoyed, and frustrated in the space. You can pick that up because you're using your therapist skills because, interestingly, although we're working as teachers, we still have those therapeutic skills, and those therapeutic skills play a part in the context of what we do, and I think that's different to how a lot of other teachers work. My expectations have changed, my expectations of the level and continuity of connection, and the depth, have changed so that I'm working with what is working. Working with what people bring in the online space.

3. Coping mechanisms and strategies

Participants felt that they had no choice but to make the online space work. This seemed to have been done through the development of coping mechanisms and strategies when working online. For Participant C, "[t]he artistic practice and engagement in art wasn't a luxury. It was a necessity to work with that material in the time of lockdown. It's a necessity, it's important for us to do it." Participant B articulated the same sentiments, saying, "We had to make it work. We just launched into it because we had no choice." However, Participant P highlighted how when working online, "we lean on our tools and skills to keep the work safe and maybe not as clinical as it would have been in a very contained space or private room or something, but we work with what is there and we're still connected, we still express. That is what makes the arts therapies effective."

4. Realities that affected the teaching space as a result of the pandemic

In answering this question, it became apparent that the realities of working online required more skills and time from the participants. Participant B brought this up by sharing, "I think arts therapists or teachers that are trained as therapists, are using that whole set of skills that we have as a therapist when we're working, and I just think that it's diminished to an extent online." Another reality of the online space is that "[o]nline, we have a sense of connection. I think it's a powerful thing but it's also very dangerous and we need to learn how to give distance for our clients and students so that they don't share before the therapeutic relationship can hold them." This viewpoint was shared by Participant J. Another reality further articulated by Participant J was that for the arts therapies to work effectively online, we need to acknowledge that "it's just different. It's a different experience, but still effective. It's not the same work. It's the same heart, but a difference, it's mediated differently because I don't work with people in my bedroom." Participant T also agreed, saying, "It's different."

Another reality that the online space presented was the ability to be in one room and then very quickly in another room, almost being able to shift from one space to another space without travelling or leaving one's home. Participant B expressed this by saying, "I could do a lesson with students, then I could end the lesson and I could walk into my garden and that felt very surreal and very strange… I could walk out of the house and then suddenly I was in my garden. I am at work but then very quickly I am not at work." Participant D, on the other hand, shared her experience and realities explaining that "I don't work from home. I choose a space where I can manage that is effective and can work if available. This is done with care. I realised that working online means that the boundaries become more important."

7. Limitations of teaching in the online space

Some participants felt that there were limitations involved when working online and therefore the 'effectiveness' levels of the arts therapies online could be questioned. Participant B raised a concern, stating, "I guess my anxiety and concern is that if students were only working online and a student was only delivering therapy online, they would not quite get the whole picture of the arts therapies." Another limitation that was raised by Participant S was that "we have to learn the limits, the limits of the situation when working online and then work with those limits." In trying to weigh up the advantages and disadvantages of the efficacy levels, Participant J stated,

> I don't think it's more or less effective than in-person therapy and we don't have the research that tells us if it's more or less effective. We do have research that is pretty much the same…It's a

> powerful tool, and it's a beautiful thing that I see in your home and you see into mine. We get to be a window to our clients' and students' actual situation at home, seeing them in their space, however, unable to change or rearrange the space.

The last limitation found in the data seemed to be a positive one that was related to time and travel. Participant B shared how, before the pandemic, "I used to commute an hour and a half every day to get to work." Working online meant this was no longer the case. The same truth was shared by Participant M who stated that working in person "involves travel time, it involves travel expenses, food expenses, and all these other expenses. Therefore, if you're at home, all of that is taken care of for you."

8. Online context

For the online space to work effectively, data from the participants showed that people must not forget about what the online context can offer. The online space is effective because as Participant B said, "There is a different skill set to working online, working within the context of the real space running groups online. I think it is extremely challenging and extremely difficult. I think it's easier to do one-to-one work online." However, "the space-time continuum is that we are all here together to learn, to use energy differently, dimensions differently, space differently, but I do think that both can work effectively in both spaces."

Participant A looked beyond the current reality: "I think that the possibility in terms of the future with virtual reality is even greater for the arts therapies." She went on to say, "The next big change is that we're all going to be in the metaverse. We're all going to be in virtual reality. Our clients and students could be anywhere in the world with one of these headsets and join a group. It means DMT and DT can be worldwide. We can have clients from all over the world now." Participant P commented that for the online context to work effectively, it needs to "have the baseline parameters like proper sound, clear visuals, and connectivity for all. If we can create that online, it could be the frame to hold us safely."

6. QUESTION 5

Is there an impact on the body when teaching online? If so, how would you describe that impact?

In answering Question 5, four main themes became apparent from the data related to how participants used:

2. Teaching strategies

3. Coping mechanisms and strategies

4. Realities that affected the teaching space as a result of the pandemic

7. Limitations of teaching in the online space

When answering this last question, the participants all had specific responses; however, every participant said that there is an impact on the body when teaching online. Below are the specific responses given by some of the participants to this question, which highlight the impact for each participant.

Participant C expressed her experience by saying, “Yeah. Well, it’s a terrible feeling. The impact is that it creates lethargy. I had to be extremely deliberate when working online.” Participant A mentioned how “[w]ell yes, we’re sitting all the bloody time. We need to get up and move. If I don’t, I become so stiff, I won’t be able to move.”

Both Participant D and Participant L agreed, saying, “Yes, completely, of course there is an impact” and “Yes, there definitely is.” Participant J said yes and then gave details, saying, “I think there’s an impact. I think we are not mad, I think this has to be an impact. How I am now in my body is so different, and just the fact that I see myself talking to you, and I see myself teaching. I see myself embodying and it’s wild, it’s very strange. I love being online. This is my life, but my body is not happy. I have had to practise what I preach because the body is what I forget the most when working online.”

Participant T also shared her experience, stating, “I definitely think there’s an impact. When working online, I felt very disembodied, and it was weird because I was doing a lot of exercise. So I was moving my body but I wasn’t creative, nor was I creatively relating my body to other people’s bodies online, and that led to me feeling disconnected from my own body.” Participant C shared the same sentiment, stating, “I got used to the fact that I’m not using my body. My body isn’t as engaging and discovering when working online.” Only Participant M shared her thoughts about the future, stating, “I am curious about what the long-term impact is going to be on my body and I’m also curious about Zoom fatigue.”

2. Teaching strategies

Data from the participants also showed how the participants 'managed' the impact on the body by engaging in different teaching strategies when working online. Participant C shared her experience, saying, "We had to become quite deliberate in acknowledging that there is an impact on the body and I realised that in class, I had to be quite explicit about engaging physically. There's something about being present and not being present." The same sentiments about the body and being aware of it were shared by Participant P, who stated, "I'm just bringing it back to the body because I think that not bringing it back to the body causes dysregulation and that causes stress as well. I'm here in this room, but some of my students are not able to hear or able to connect but I can't give attention there, because this is the online space."

A strategy that was used by Participant L was to have "a ritual movement meditation at the end of each class. There was something comforting about even hearing the first few notes of the music how the students in their bodies just knew it was time for class to end." Participant A's strategy was to "build in breaks, I built in a lot of breaks. Which is why I've stopped teaching for whole days online; this [teaching for whole days] was possible when we were teaching in person." This connected to Participant B's approach: "A lot of the impact is about stillness." Participant M mentioned how she "found the space to get de-rolled", saying,

> I would shower, I would make sure that I'm taking that time out, or I would very consciously consume hot water mindfully, something warm to hold on to, and drink it and notice it, so I was using a lot more mindfulness-based tools. I was very clear that this is my teaching time, this is now my home time, but I think none of us expected COVID to stay this long.

Participant S used dance and the breakout rooms online, saying,

> You know, we dance a lot online which helps. But we can't see each other all the time. Therefore, I would give them a movement activity and send them into breakout rooms. Therefore, I'm witnessing them as they come back and I'm working with the breakout rooms and sending them messages. There's this whole level of being a technician that I have learned when working online.

3. Coping mechanisms and strategies

The data from the participants show that working online had a physical impact on the participants. Below are some responses that demonstrate some of the strategies and the coping mechanisms used to 'overcome' the impact. Participant D noted how she would "hydrate and take 30-minute breaks between clients or processes to put down notes. I would go outside. I make myself available. I go into nature a lot, and I also have space for my own

supervision." Participant C also noted her body holding things, stating: "[M]y body is holding things. That wasn't expressed enough and it wasn't processed with others… I became explicitly extremely aware, of aches and pains in my body and ageing. I'm not as agile and not as flexible anymore and since I am aware of stress points and pains at a certain stage, I actually couldn't move, I would prefer not to move sometimes when working online." Participant J noted how "I don't see outside and it's these little things that I don't notice until there is pain. And then my body knows, or until I am sick, and then it's like now my body is screaming, because I didn't listen in between and move." Participant B brought up the notion of stillness versus movement, and stillness as a way of stilling the mind and body, stating: "I became very still and sat very still… the problem is this is a two-dimensional space that we're interacting with and I think it impacts on the body, I think it impacts on the head. If I've done a whole day where I've been teaching online, I get a very fuzzy head and my eyes ache. My body got so tired, my eyes got tired. So, during COVID, I found that I needed to physically move, and going to walk my dog was a really important part of the mental health process for me."

Working online seems to have impacted not just people's bodies and emotions, but also their fatigue levels. Participant A shared her experience, stating: "There is fatigue and body problems that come from sitting for so long. I think also there's an emotional fatigue that sets in when everybody was so keen to do all these webinars (such as Pilates classes and yoga) at the beginning because they were all free online. But I think there was a point where it was just emotionally too tiring and draining because it's more draining working online than working in person." Participant S's experience highlighted the same issue, stating: "My eyes need rest… I have to remember to stretch and to stand… So yeah, there's a great impact on the body and mostly for me in terms of my eyes."

Participant P expressed her sentiments, saying, "It's exhausting to do sessions and teaching online. We know how hard it is to be using cues online. I'm talking to you and looking into the camera to try and connect with you, but I'm not looking into your eyes. My body moves less when working online, it's less expressive to teach online than it is in person. After a two-hour lecture online, my body is stiff and sore from sitting still, yet after a two-hour lecture in person, I often feel energised." Participant M continued in the same vein, noting the difference when working in person and when online:

> It is harder to be very present in the body online. That difference is there in terms of how much effort goes into engaging with the body online and offline. I feel very exhausted. Like I can be working eight hours in person, but I can be doing three hours online and I can feel the same amount of fatigue. Online is just harder on my body. Even though it's more accessible, it is harder because I am trying to self-regulate. Whereas when you are together in person, there's this aspect of co-regulation where the students can use each other to co-regulate. So, the impact on my body as a container, as a symbol, is much less.

4. Realities that affected the teaching space as a result of the pandemic

When looking at the impact that the online space has on the body, data showed that there were realities that affected the participants, which had an impact on the participants' bodies and how they physically engaged when working online. Participant B shared their experience of the impact, stating: "There was anxiety from students. This might be because we can work more hours than then we realise when we're doing stuff online."

A reality highlighted by Participant S was that "[w]e are all having to be more forgiving. I tried to tune into what they need the way I always have energetically, and also watch them in on the screen and encourage them to have time away and just move on their own." Participant T shared how "I feel like my work as a therapist online is kind of more goal orientated, it's directive, it is connecting but innovative in a different way, that is the joy of the work."

According to Participant M "because Dance Movement Therapy is so embodied, you know you are using your body as a tool. Your body is not just sitting at the desk, it's doing work." However, there are a few things that one needed to be mindful of, as noted by Participant M, who said when working online, "there are blurred boundaries, like I can be eating lunch and then boom, I can jump into something and then come back to the screen so it just feels like there's very little space for de-roling." According to Science Daily (2014), "[d]e-roling is described as taking roles off after rehearsals so that actors and actresses can come back to themselves when their performance is finished." The same idea is used in therapy; however, Bailey (2012, cited in the Science Daily website 2014: npn) states that "[d]e-roling is not a common practice in acting, but it's used all the time in drama therapy because you're working with clients who are very vulnerable."

Participant B shared some of the benefits of working online, even post-pandemic, stating: "I can still do student supervision online if I want to." Another positive benefit to working online is "the ecological aspects of we're not getting in cars, we're not getting in trains."

Participant C highlighted how "[w]e can now work with in-class teaching again. I'm taking wisdom that we got from the online context." Participant J ended off by sharing that a reality for her was that "COVID gave me a career. I was doing it [working online] before, but people are more open to it nowadays."

7. Limitations of teaching in the online space

When sharing the effects that the online space had on their bodies, some participants felt stuck in front of their computers/laptops, therefore highlighting a few limitations that they experienced in teaching in the online space. Participant D shared: "It's a different way of having to focus on a screen. I therefore sit on the floor because there is more stillness when I am grounded." Participant B also mentioned how "[s]ometimes if I've been staring at a screen, they talk about repetitive strain injury if you're doing lots of typing or writing, I think it's really important to take physical breaks where you can stand up and you can move about so it does not take a toll on the body." Participant J noted that what used to be abnormal had now become normal: "My computer is set to an anti-blue light the whole time, so everything is yellow, and I don't care. I don't see it anymore." Participant T shared her experience in relation to her body, stating: "Because we are stuck in front of the computer, we are hindered and this screen, although it's a great gift, it allows us to connect across time and space but it is not a sensory experience; working online removes the senses and when you remove the senses, you remove the relationship with the body."

Both Participant C and Participant P reflected on the fact that there is a limitation on how many people you can have in a room or group, seemingly advocating for a smaller number of people when working online: "Because it was a smaller group, we got quite playful with embodied things and working out hand gestures and different kinds of things for engaging and working quite creatively. A lot of the things were possible in smaller groups, not in bigger undergrad class groups" and "I think smaller groups are much better to work online, no more than ten people in an online class."

In the online space, it would appear that privacy was also a limitation, which is why for Participant J, "[i]t was important for me to have earphones on because someone like my neighbour or like someone in the house might hear me, but they'll never hear my client. They'll never hear my students but then if I have this long cable [referring to the long cable connected to the earphones], even if I'm in a meeting with the video off and everything, I can

stand up and walk around, I can move anywhere. So it's not about finding a space to sit back and just be still the whole time because I was used to that and then I realised I was just in pain from sitting still."

The technology or the online space itself can also be a limitation, as expressed by Participant S: "I've had to learn the technology, making sure I know how to do the music, and how to use my voice online. Sometimes it works, sometimes it doesn't." Some may even agree with Participant P, who said that when working online, "[w]e are losing so much attention. I'm sitting talking to you and my phone is next to me, and I can see when the messages are coming up, and if we were in the same room that wouldn't happen." This may be the reason why Participant M "felt the pressure to do more, so I almost was overcompensating in my body when teaching online…there is a lot of passive holding in the body, just even in my muscles when teaching online. Online I also feel that there are so many more boundaries."

Having said all the above, the reality might just be as Participant T explained it by saying that when working online, "[w]e're modelling something unique as expressive arts therapists, we're modelling being in the flow with life, we are living in our bodies while living in the here and now, and being in touch with our senses.

CHAPTER FIVE
DISCUSSION

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1. Chapter overview
2. Recurring themes
3. Additional findings
4. Incidental findings
5. Challenges of teaching online in the South African context
6. My expectations as a researcher
7. Conclusion

1. CHAPTER OVERVIEW

For this part of the research, I will be integrating the interviews and the literature reviewed wherever possible throughout this chapter. Having gone through the data from Chapter Four, this chapter presents some of the key themes that emerged from those research findings from the participants' data. These include:

1. Recurring themes from the data coding system used in this study
2. Additional findings discovered later in the process
3. Incidental findings
4. Expectations as a researcher
5. Similarities and differences found in the South African context as compared to the experience of international lecturers
6. Conclusion

2. RECURRING THEMES

In the discussion section, I highlight some of the significant themes that emerged from participant responses which also correlated with the literature reviewed. These seven themes listed below do not appear in any specific order; however, they help us see the similarities and what most participants reflected on in their interviews, based on their experience of teaching and learning online during the COVID-19 pandemic.

2.1 The difference between teaching and learning online and their impact on the body

2.2 Teaching strategies that evolved for teaching online

2.3 The advantages of working in the online space

2.4 The disadvantages of working in the online space

2.5 Context of teaching and learning in the online space

2.6 The impact of teaching from other locations in the online space
2.7 Ways in which balance (equality) was created in teaching and learning online and its impact on the students and teaching

The responses given answer the questions posed and affirm that there is an impact on the body when working online. The data generated by the interviews aligned with the literature reviewed in this study and confirmed that being online required a lot of attention, holding and energy. Participants reported that they needed to be aware of their bodies and how teaching in the online space was impacting them.

The literature reviewed and participant responses articulate the impact that the COVID-19 pandemic had on participants and students. The recurring themes have shown that when engaging in teaching online, one needs to be conscious of various aspects, such as how to be fully present and engaged or engaging in the online space, and the teaching strategies that can be used, including the importance of being aware of the lecturer's and student's contexts when working online. This necessitates finding a meeting point that creates some level of equity between lecturers and students because teaching and learning in the online space does have an impact on the body, and lecturers need to be aware of that and find ways to manage its impact.

2.1 The difference between teaching and learning online and their impact on the body

According to Kawano (2017: 62), with its roots in modern dance, the theoretical underpinnings of Dance Movement Therapy "recognize that the body is not only inseparable, but vital to perceptual, affective, and cognitive processes". This can be likened to how Participant L explains the importance of the body when working with students face-to-face (pre-pandemic):

> My body receives the students in the classroom from the moment they walk in. I can gather their mood, how they are feeling, from the moment they walk into the classroom, where they put their backpack, who they congregate with, maybe if they're keeping to themselves. I can sense with my kinaesphere maybe what music I'll play; whether I'll start with moving, whether I'll start with checking in, maybe use guided imagery on the floor if I sense maybe they need relaxation or maybe everybody needs to move right away.

Participant A continued the idea of the impact of being online on the body:

> I make sure I'm present in my own body, that I've connected internally myself to my own body, whilst being present to the mover, so I'm experiencing whatever I'm experiencing in my body in the presence of their movement. I think empathy is still possible as well. Same as in person-to-person. I can see the tears coming, I can see them wiping their face. I can see them trembling, you know they're shaking or whatever the emotional responses are. I can see that, and connect with that.

In a study conducted by Atsmon et al. (2022: 03), one of the interviewees adds to the impact that being online has on the body by saying, "I genuinely miss being in my body with somebody else, in a physical space." Another interview in the same research paper states that when working online, "[i]t's not the same as being bodies moving through the room together, and bodies in session together there's a huge loss that's happening around that."

I found that participants in general said that there is an impact on the body when teaching online. They shared their experience, saying,
"I feel very exhausted." (Participant M)
"I move less because the whole body is not fully visible online." (Participant P)
"I feel lethargy." (Participant C)
"I love being online, but my body is not happy." (Participant J)

Many spoke of the physical impact that they felt on their eyes, head and back. Some participants felt disconnected from their bodies whilst others felt disembodied in the online space. Participant J said, "I forgot my body the most when working online." Others spoke of the mental and/or psychological impact of working online, stating they were often trying to regulate themselves.

Participant T said she would often ask students, "What are you feeling? What's happening in their body?" because she believes "a therapist's superpower is feeling in the room, so I have to ask them more about how they are feeling and the impact it is having on their body." Atsmon et al. (2022: 03) found in their study that when it came to looking at the impact that the online space had on the body,

> practitioners whose training and practice had been centered on attunement to and play with a physically present client, discover that, in their words – they are "*disabled*," "*handicapped*," their "*hands are tied*" or even "*cut-off*" and they do not have their "*play-legs*." These potent corporal metaphors highlight not only profound helplessness, but also an intense feeling of being disembodied – even symbolically dismembered, detached from one's body or that parts of one's body are missing – in a way that is limiting, disorienting, and alarming.

Both the literature reviewed and the interviews demonstrate that teaching in the online space did have an impact on the body and how people were able to use the body online. This, in

turn, contributed to the need for lecturers to put certain boundaries in place so that they could be present in the online space in a way that was comfortable and with less impact on their body or where their body found itself. According to Thorpe, et al (2023) "using Zoom with cameras on meant that both researchers and participants were given insight behind-the-scenes of each other's working-home lives." This sometimes proved challenging, which is why some participants reported that clear boundaries had to be put in place, such as "I will teach online only, I will not have social media pages where clients and students can find me" (Participant D). This shows that the online space did not just have an impact on people's bodies but also on their personal lives and how they wanted to be seen or how they wanted to be seen or found online.

2.2 Teaching strategies that evolved for teaching online

It became apparent from both the participant responses as well as the literature reviewed that participants teaching Drama Therapy and Dance Movement Therapy online during the pandemic had to find different ways of making the online space work for them. Participant responses delineated ways in which teaching strategies were created and used when working online. This correlates with what was noted by Shumate and Fulk (2004: 62), who explain that while working online, ethnographers and scholars observed that a few homeworkers "actively developed strategies to help manage the colocation of their roles in time and space. They found alternative temporal and spatial boundaries to separate their work." Participant C shared that in order to prepare herself to be able to engage with her class in the online space, she consciously chose to use costume as a strategy: "Even though I had this very explicit demarcating of the beginning of putting on that costume and doing certain things, physically, I would do it in a demarcated time and then I would sit in front of my laptop."

The interviews showed that participants found strategies for making the online space work for their students. Participant S noted that

> [w]hen I teach online, I use a lot more breaks than I ever have before, just giving students some time to rest their eyes to use the bathroom or to move around just to take breaks away from the screen so that when we come back to the screen, there is a little more freshness.

Some participants spoke about the need to meet the students where they are, change their expectation levels, and to make room for the difference. This was something a few participants had to learn along the way. Some participants used videos (their own pre-recorded videos and videos available online) that could be seen and shared by all online at the

same time. Other participants reflected on the need for more constant check-ins, saying they needed to ask more questions to elicit engagement and understanding between group members. The above comments were gathered from the participants; however, the literature also shows that teaching online was a new experience for others as well. Working from home whilst teaching online brought up challenges and expectations. Mirchandani (1998, cited in Shumate and Fulk 2004: 62) found that

> a homeworker might take a break to do some housework or answer a personal phone call. He or she could count this time as akin to an office coffee break or water cooler chat. These short breaks throughout the day to perform other role functions present an interesting theoretical question: How can homeworkers manage these micro-role transitions without experiencing the intense role conflict that some homeworkers report?

The data collected from both the interviews and the literature show that as much as participants taught tools and techniques to others, they also walked away having learnt a great deal from the experience of teaching online. In this instance, the online space was not just about learning how to use specific tools or techniques but was also about the need to learn what was possible and what was not possible to teach. Participant B shared this experience, stating: "My supervisor spoke to me a lot about using objects. Therefore, I'm teaching students about the kinds of objects that we might use within our therapeutic work; when I'm teaching online, I use a combination of several things." This was similar to what Participant T shared, saying: "I invite them and bring them into the environment, so I often say, 'Let's start with an object or find an object.'" This shows that the application of teaching strategies enabled participants to navigate the online space with a bit more ease.

Most lecturers had developed strategies for teaching in the online space, and specifically for how they approached teaching online. This relates to the idea often stated in Drama Therapy training, which comes from Stanislavsky's (1936) seminal text *An Actor Prepares*. It was apparent from both the literature as well as the participant responses that lecturers found creative ways of getting themselves into creative spaces that prepared them for what they were trying to teach online. Participant C mentioned that "I needed to go into role. Choose a clown costume and my costume changed from day to day". Participant J did the same; however, she used the costume box available online on Zoom.

Another observation from the interviews is that it was evident that the participants utilised their learned knowledge from other disciplines to add to their toolbox and to their online teaching methods. The research participants did not just rely on the tools and techniques of

Drama Therapy or Dance Movement Therapy when teaching online. Some of the previous experience and skills from their training that assisted them appeared to be the use of tools such as Authentic Movement. The use of tools as Authentic Movement "bridges many beliefs and practices: therapy, meditation, ritual, improvisation, individual and community group process" (Jennings 2011: 18). Other participants brought in learned theatre knowledge, performance skills, clowning, and Applied Theatre facilitation skills. These skills not only seemed to have helped the participants prepare themselves before engaging in the teaching space but were also skills that participants brought into the online teaching space as strategies to help them navigate and teach.

As demonstrated in the literature by Paul and Jefferson (2019) and Norbre (2018), working online did not begin with the COVID-19 pandemic. Some people were working online before the pandemic. Medrano (2021: 71) explains that "[v]irtual encounters in the world of psychotherapy is not a new concept, though there has been little documented in the past." For example, people were teaching dance online before the COVID-19 pandemic.

During the interview process, I discovered that four participants had experience with teaching in the online space before 2020; however, it was not teaching-focused for all the participants but was sometimes an engagement for the purposes of personal growth, experience, and curiosity. Participant A stated: "I did practice for six months, I practised Authentic Movement with a colleague online before I started working online using it myself before the COVID-19 pandemic." Some participants used the online space before the pandemic to hold supervision sessions with their students. Some used it for therapy sessions whilst others used the online space for attending online courses and upskilling themselves. These findings show that there were a few fortunate participants who had already engaged in the online space pre-pandemic and were therefore better equipped to work online, and this possibly enhanced their use and understanding of their teaching strategies online.

In terms of the realities of the teaching space being affected online, Gracia-Medrano (2021: 68) explains that a psychotherapist working face-to-face in their own space will often "guide entrance and exit rituals: taking the client's coat, offering water or tea, lighting a candle." When working online, "these rituals do not happen" (Gracia- Medrano 2021: 68). This might be because people are actually in different spaces. However, there is still the ability to use rituals to create beginnings and endings that help people to be present in the online space as well as being 'present' in their body. Gracia-Medrano (2021: 68) explains that while working

online, “I asked clients to perform some rituals to help them to be present.” When working in person, the ritual of starting a Drama Therapy or a Dance Movement Therapy session often starts with the group standing in a circle as opposed to the lecturer standing in front of the participants while they sit or stand in rows. The group standing or sitting in a circle allows everyone to be seen and to see each other. However, the reality was the circle was no longer available online as it was in face-to-face classes before the COVID-19 pandemic. Adler (1994: 02, cited in Carroll 2015: 205) suggested that “the loss of the community, the loss of the circle, a sacred circle has contributed significantly to the creation of unbearable rage, isolation and despair.” Twenty-one years later, the creation of the circle was no longer possible because online lectures now happened on screens which now appeared as square boxes online. The person on the right-hand side of your screen was not the same person on the right-hand side of another person’s screen unless the screen configuration was reset by the host. Even with this done, the use of a dance circle, which is well known to Dance Movement Therapy practice, was not possible to do online.

2.3 The advantages of working in the online space

According to Sarbu and Unwin (2021:02), during the COVID-19 pandemic, “the student environment changed overnight”. Staff no longer worked daily in offices as supervisors or teachers. Nor were students “receiving face-to-face support from academic tutors. Their world became primarily an online world” (Sarbu and Unwin 2021: 02). Some of the benefits that came with learning online included enhanced student flexibility. It also enhanced the lecturer’s creativity, whilst also “increasing [the] autonomy of learners, and reduc[ing] commute time” (Erlam et al. 2021: 01). Most students practised in isolation, bringing what they had created and experienced to the larger group, reflecting and sharing their experience online.

According to Adebo (2018: 74), teaching and learning online is convenient for students because it allows them to study in any place that has internet access. This is one of the realities that came up about working online. Adebo (2018: 72) further states that working and learning online has “benefits for the students and instructors. It offers the convenience of time and space, cost-effectiveness, and flexibility.” Students were able to access the class from the comfort of their homes without the fear of having to leave and possibly contracting COVID-19. Students who felt overwhelmed emotionally during this time did share that although they

“appreciated studying at home in a comfortable space and saving travel time, maintaining a daily routine became more difficult” (Biwer et al. 2021: 07).

The data collected from this study’s interviews showed that participants were comfortable with working from home for the same reasons. Participant B shared: “I was quite privileged that I was working from home and the fact that it’s still work, and I still had a job.” This demonstrates that although people had to work from home, the reality is that it saved them from having to engage with other kinds of complexities involved in working on-site. Participant M shared how when working face-to-face with students, “it involves travel time, it involves travel expenses, food expenses, and all these other expenses, so if you’re at home all of that is taken care of for you”. Participants also reflected on being able to be in class and then, when ending the class or session, in the next minute being able to walk into their garden or kitchen.

When the lockdown levels were lowered and people were allowed out in public spaces again (with a few restrictions), people were able to access classes online by going to their local coffee shops, restaurants, libraries, or wherever else they could find internet connection. This meant that the online teaching did not have to stop. The reality was that teaching continued online for those who could access it. Gracia-Medrano (2021: 71) further explains that through online sessions, they were able to “transcend geographical barriers and bring people together across countries and time zones”.

Another advantage was highlighted by Feldhammer-Kahr et al. (2021: 08) who stated that “the COVID-19 situation delivered opportunities to expand existing support measures and thus foster teachers’ confidence and the future use of distance learning.” This indicates that to some extent experienced lecturers could have an advantage over those who did not have the same extensive teaching experience as them. These experienced lecturers would know about designing courses, managing classes, creating and marking assessments. However, the very same lecturers could be a little reluctant to engage with new technology and could experience challenges transitioning from their usual face-to-face teaching to the new formats of teaching online (Feldhammer-Kahr et al. 2021: 03).

In the interview process, it was insightful to hear how participants came up with different and creative ways to teach online. The data showed that this was made possible through creative means such as ‘embodied digital storytelling’ for Participant K whilst Participant J used story

dice online and got students to use the creative tools in the online platforms. This can be attributed to the participants' use of different techniques and/or strategies for teaching online.

Some of the participants' perspectives were that working online was different and difficult, but not impossible. They made statements such as "we did it anyway" and commented how "online had its own language". Their perspective was not that what they were doing was failing, it was just that it took a bit more time and planning on their end. They had to be mindful of their perspective of the online space with the number of other students they were engaging with. However, the difference in people's perspectives was noted as a large part of teaching in the online process.

2.4 The disadvantages and restrictions of working in the online space

Although there were advantages to teaching online, there were also disadvantages to working and training students online. This was mainly for degrees which had practice-based teaching and learning components. Scherman (2023: 01) uses the term "practice" degrees "to describe the courses or programs which have hands-on training requirements". It is my experience that Drama Therapy and Dance Movement Therapy training can be seen as "practice" degrees because they use hands-on training and tools. These tools are engaged when working with a group, using arts-based tools, in which embodiment is encouraged and a sense of community is created. In these types of training spaces, one can see, feel and engage with the other as they engage in experiential learning and training in these specific disciplines. These degrees (Drama Therapy and Dance Movement Therapy) require practice-based learning. The participants and students had to find creative ways of still including practice-based learning as part of their training, even though it had to be done online.

Adding to this theme is that the online space did not come without its challenges. Teaching and learning online required people to find ways of navigating what was happening in their homes or places of residence whilst tending to their academic careers. A survey done by Erlam et al. (2021: 01) showed that "too much screen time", "managing work hours", "and balancing work with other life demands" coupled with "stress or anxiety" and "[i]solation, lack of routine or structure, and boredom or lack of motivation all had similar patterns reported". The people in their study reported that these were major challenges that they had to face, when engaging with teaching and learning in the online space.

According to Participant N, when working online in therapy, "[t]here needs to be a strong enough therapeutic relationship. Trusting the process. The humanistic approach, trusting the technology. If not that, then I'm not there for the student, it's the technology that is." This can be seen as a disadvantage while working online, together with what Sarbu and Unwin (2021: 05) noted, that during the COVID-19 pandemic, the students found it challenging to work from home because of having to attend classes and hold their parenting and/or household responsibilities while at home. They also had to be aware of the realities of using the same space for work and home, and this was often a logistical struggle. Many students did not have an appropriate workspace nor could they handle the workload. According to Participant C, "[s]tudents reflected saying, 'I'm here, I'm trying my best'." However,

> they felt that they now suddenly had five, six, seven assessments a week, while they had to attend to the younger sibling(s) while the mother and father are doing something, also the other sister is doing something else and now I need to attend to my siblings, I need to do house chores and I suddenly have seven assessments a week.

According to a participant cited in Atsmon et al.'s (2022: 03) research paper, the truth of the matter is that for lecturers when working or teaching online,

> you don't have colleagues to bounce [off of] for support, or have those incidental chats [to] help share the load of the risk. And then you come downstairs to see the only person that is also working from home – my husband, who works in a totally different field – and there's just no connection of what I've just experienced.

The literature also shows another disadvantage of engaging online. A lady who lived alone during the COVID-19 pandemic stated in Atsmon et al. 2022: 03) that

> it's been four months since I really had a human encounter […] I'm not getting much bearing into my day-to-day experience and everything is happening on Zoom [and that] has certainly taken a toll both cognitively and on my own mental health.

The pandemic had effects outside the lecturer's control and it became apparent that not being in control or being unable to control the online space was a reality that had to be faced. Syropoulos et al. (2021: 02) indicate that the COVID-19 pandemic was a time when there were high stress levels because of the uncertainty and the lack of control experienced by most people. The same sentiments were shared by the participants in their interviews. Participant D shared her experience, stating that while working online, there was "less ability to control the physical space". Participant A shared her experience about the lack of control online, stating: "I wasn't in control of where the camera would go. There might be for instance somebody who's struggling [whilst in class online], and they're out of my eyeline, and I don't know what's going on." These examples demonstrate that the online space seemed to be a space

that could not be easily controlled for various reasons. However, sometimes the control was given over to the use of technology such as Zoom, which enabled the gathering and functioning of the participants and their students online, showing that the notion of control can be questioned and experienced differently when working in the online space because how people come together, taught and engaged online was different.

Most of the interview participants shared how they had to be mindful of the space and place where their students were working when engaged in teaching and learning online. Not every student had the luxury of a lot of space in which to move around and do some of the big practical tasks being asked of them. This was due to the limitations of the online space as well as the spaces that some of the students found themselves in. In their research, Atsmon et al. (2022: 03) found that many interviewees also noted that when working in the online space, something was missing. Not only were students just appearing as small boxes online, but the interview participants that I spoke to also expressed that something was missing in the online space, namely "access to the whole person". Participant J explains in detail:

> I'm missing so much information from the clients, I'm missing what's going on with the rest of the body and that subconscious exchange that's happening when you're in-person.[…] I stopped thinking so much about all the things I lose in the online space which we do in-person, and I started thinking about the things that only work online, or the opportunities online. And that's just a healthier mindset I think, when we have to be here online. It's uncontrollable. So, it is uncomfortable, there's only so much you can control, and what a metaphor.

When using the online space, a person may feel like they are not completely in control because anything can happen at any given moment. In online teaching, there can be a lack of control of other people's devices, their loadshedding schedule and the amount of data they have to access the online space. There is a lack of online availability where it is not always possible to see the students fully, a lack of touch, and an inability to hear everything and everyone clearly.

This can often leave lecturers feeling overwhelmed, confused, and lost. It is perhaps a feeling of doubt in their ability to teach. Participant T's interview response to some of the difficulties involved in teaching online was as follows: I've struggled with work online, and especially with issues like not having feedback from students, colleagues, or clients.

Atsmon et al. (2022: 03) describe how participants "expressed more aggressive tones about working online: *"I'm trying not to fight it, but I think we hate it. And angry at it. So I have a very resistant and acting-out kid inside. They don't want to do it"* (italics in original).

Teaching in the online space in itself seems to have brought up different feelings and responses for different people. In a study done by Atsmon et al. (2022: 03), a Drama Therapist said: "Drama therapy has to do with in-person encounters and how we can work with [the] body." As another person in their study put it*:* "It's a new situation. I don't want to be very much against that. But it's difficult for me to integrate the new situation in my life and in my mind."

Atsmon et al. (2022: 03) further contend that a Drama Therapist's 'attention and interventions encompass much more of the client's bodily expression than conventional "talk therapy"' and that when working online, a person is "unable to sufficiently see, contain or hold the client, because they are not physically present and because significantly less non-verbal, physical or sensory information is available online compared to face-to-face."

The need for practical engagements or moments (as required by practice degrees) can be seen as both a disadvantage and a limitation of the online space because people are not able to meet physically. According to Helda (2021: 130), fields that require practical experience may be more difficult to study online. Drama Therapy and Dance Movement Therapy are practical courses, practice is the focus of the work, and it is where students use the tools and skills they have learned in their training. Kloppenburg et al. (2018: 16, cited in Sarbu and Unwin 2021: 02) "advised that learning through exposure to academic and professional communities" continued to be an important factor for their students' education and also highlighted that "the reduction of participation in this community inevitably leads to an erosion of the learning environment". A limitation, therefore, could be the fact that when learning online, going out to work in community spaces with people is not possible and one is not able to obtain face-to-face experience applying what one knows.

Some people had a negative response to working and learning online, which was often seen in those who were overwhelmed by the online experience. With regard to attention regulation, some students shared how difficult it was for them to concentrate and focus during this time. This was due to the distractions they had being online while home. Some students struggled with the reality of not being able to go to the library or other study facilities (Biwer et al. 2021: 07), which meant that students had to work with the space and resources they had at home. The same article noted how the regulation of effort was understood as being harder. This was because many students felt they had been "spending long hours in front of a screen and internet connection problems were described as straining"

(Biwer et al. 2021: 07). Another negative aspect that was mentioned was motivation. The students' motivation seemed to have been affected negatively because of the "lack of socialization and interaction with others" (Biwer et al. 2021: 07). Depression and isolation were mentioned in this article as challenges faced by the group they studied. It appeared that the lack of organization and external structure was also a challenge for these students (Biwer et al. 2021: 07).

It is clear that the online space created a sense of not knowing for some people. Atsmon et al. (2022: 03) share their experience, saying:

> [T]his sense of missing out on information confronts practitioners with much greater degrees of not-knowing, shaping the online setting as an uncertain, undefined space that they must struggle to hold: *"I don't know even if my client is without shoes or trousers […] I just see a face, […] I don't know if someone is listening. I don't know how much private is this session."* (italics in original)

Having engaged with the interview data as part of the research analysis, it was interesting to see how many of the participants said that they did not know what they were doing when working, planning, or engaging in the online space, but did it anyway.

Having gone through the data and the process of teaching online, I have come to see that working in the online space has its limitations and challenges. Biwer et al. (2021: 02) believe that when it comes to working in the online space, people need to be mindful of the fact that "given the sudden shift to online education, students may not have had access to all technical resources (e.g., stable internet connection) or support from teaching staff and peers." The online space requires a person to be resourceful, and this was not necessarily possible for all involved.

2.5 Context of teaching and learning in the online space

According to Kraus, Stricker and Speyer (2011: 04), "context is key to understanding human experience and the myriad components of communication, along with the elements of interpersonal relationships." This is why Participant C highlighted that "I'm taking wisdom that we got from the online context." This is because the realities of working from home for her meant she could be at work and home at the same time. Therefore, the contexts in which people had to work were different during the COVID-19 pandemic. Working online posed its challenges along with the realities of working from home while trying to stay on top of

everything all at once. The realities of spending time travelling were limited because everything was in one space.

Participants had to be mindful of students' contexts while teaching online. What one saw online was not always the whole picture. Students and participants had to juggle various things whilst still navigating the online space. Grauslund (cited in Jandrić et al. 2020: 1094) shared their experience, stating:

> My institution's expectations are clear: we need to continue teaching and researching. I truly empathise with these expectations, yet it is difficult to be as productive as BC (before Covid-19). My family is with me all the time, and even though we work in shifts and through the evening, I struggle to keep up with my own deadlines. So far, I managed to uphold every deadline I had with others, however, that will become more difficult as the quarantine continues.

In the interview process of this study, Participant C reflected on the reality that when teaching face-to-face before COVID-19,

> I could see students in class. Now I can't see them, this is asynchronous distance and so I need to hear from you, you must send me things the whole time. I must get feedback and I'm asking them to send me things and respond. I need to receive things from them and then I remember getting quite upset when I didn't receive things from the students because how was I to know that they are still there (online) and how do I know they have managed to process the material that came up in class?

The context in which one worked when working online was not the same as working face-to-face before the pandemic; however, with the transition to teaching face-to-face in 2022, Participant C noted that

> [t]here's been so many of these "bombs" going off that we can't continue like this. How do we move from a space of trauma into a space of trust? How do we trust again because many of us just don't feel safe. I don't know if I can be in this space. I don't know who to be in the space.

The above quote underlines that 'context is key' and that no matter where one found oneself, either in in South Africa or internationally, one's context or that of the student(s) during the COVID-19 pandemic had to be considered when working online; it could not be ignored. It is as Participant C said:

> We find different ways of engaging in the arts and it works with different people in different contexts, but it's through negotiating and navigating that we find it and it is a necessity, it is a necessity to process things, to really reflect on how did we choose to do it [work online].

2.6 The impact of teaching from other locations in the online space

When speaking about the use of space when working online, Participant B stated that

> [t]his is my workspace at home, the biggest room in my house. I try not to go into any other parts of the house while at work. In this workspace, I have a fixed desktop, so my teaching happens in this one space, and I think it is important to have that boundary that when I leave this workspace, only then do I leave work while working from home.

From the interviews, I found that participants expressed that the demarcation of space and preparing and recognising students' realities of space concerns or limitations were important. They also reflected on the effect of their environment. According to Sarbu and Unwin (2021: 05), it was "difficult to maintain confidentiality when working at home and having family around, especially those who had to work in a shared space, such as a kitchen or a living room." In the interview, Participant J shared her concern about the demarcation of space when working online, asking, "What happens if the person they're [the client or student] dealing with is just outside the door, and they can't speak freely?" As Participant C said, "The rules had to be flexible and it was about truthful communication and using available mediums. Realising, with that being said, it's not wrong to say to a student, that doesn't count anymore while we were working online."

According to Feldhammer-Kahr et al. (2021: 07), "many universities expanded their digital learning infrastructure by upgrading existing software tools, providing new software and hardware, upgrading hardware infrastructure, or rolling out new collaboration and video conferencing software." Many of the participants in this study had to encourage students to stay in the online space by all means by inviting them to use online platform applications and functions such as avatars, the whiteboard and the chat function. For a more online engagement, they asked students to bring things into the online space that were in *their* immediate environment rather than use technological tools. Other participants used the tools that were available to them online, like Participant J, who stated, "I used virtual backgrounds and video filters, where you actually can put a background and you can be in a different place." Participant B also used an online tool, stating;

> We've used the whiteboard facility on Zoom when I ran supervision sessions with my students. Sometimes I would say to them, you create an image, and you add to that image and then I asked each person in the group to add something to the image and put that on the whiteboard, and then we would look at the image as a whole and start to make some discussion points about it. It was a bit like as if we were using art materials to create.

In hindsight, thinking back to my own Drama Therapy classes online, I realised that using the online functions (e.g. the whiteboard) could have been a really good way to create equity in the teaching space because all the students would have had access to the same tools and functions online as opposed to when they were in their homes or the different spaces where they were working online.

Data from the participant interviews showed that online teaching as a balanced learning activity bringing about equality for students was not always possible. The notion of space in teaching and learning for both participants and students was raised. Participants needed to be conscious of the student's space without being too worried or trying to control where the student was. As long as the student could learn, the teaching continued. Some participants mentioned a lack of privacy. According to Participant T, when it came to working online with students,

> [t]he problem that I had was with privacy, with young people, especially during lockdown and doing therapy or class in the bedrooms. I had someone in a closet because it was the only private space they could find. Some students were out in the garden just trying to find a private space.

Meanwhile, it was not just privacy that seemed like a problem in teaching and learning in the online space. It also sometimes seemed impossible to get a sense of the group as a whole. Participant T highlighted this by stating that

> [i]t is very hard to get a sense of the group in a big group, I think there should be a maximum of 10 people in a group when working online. Ten was workable; anything more than that and I felt like people getting lost, I felt like I didn't get a hold of what was going on with the students.

During the interview process, when I read Question 3 out loud to the participants (*Are there specific tools and techniques that you can use when teaching online or engaged in asynchronous learning?)*, Participant N and Participant A sought clarity on what I meant by the word 'balance' and how I was framing it. This made me aware of words and the meaning that could be attributed to them when working internationally. The participants had a different understanding of the word 'balance' by comparison to my understanding and intention in using of the word. As I am aware that English is not my first language, I was not opposed to hearing how they made sense of the word because I was quite interested to hear their interpretations.

Participant N asked:

> What do we call balance? What do you mean by 'a balanced way' because I wouldn't know how to interpret the word 'balance' here. What I probably want to use is 'good enough', maybe a 'good enough' way.

Participant A said:

> I assume you mean emotional connecting by using the word 'balance'. I think it is possible to connect [create balance] emotionally online.

The above responses from Participant N and Participant A made me realise in hindsight that there were differences between the South African and international participants interviewed for this research. As part of the context of this thesis, the lecturers interviewed were located in different areas of the world and this affected access to the online platform in different ways.

By trying to understand the perspective of the participants, it appeared that South Africa was the only country affected by the regular electricity blackouts known as 'loadshedding' and was the only country that did not expect the students to put their cameras on. Almost every non-South African participant in the online space had a contractual understanding that students had to keep their camera or video on while working online. Students had to be in a space or environment conducive to learning. However, the common theme in South Africa was that students were allowed to switch off their cameras because of poor online connections as well as having to save costs on their data. Negotiation is how participants in South Africa navigated the impact of the online space with their students at times.

2.7 Ways in which balance (equality) was created in teaching and learning online and its impact on the students and teaching.

A few of the participants had worked face-to-face with their students for seven weeks in 2020 before the pandemic started. However, once they started teaching online, they had to think of new ways to stay connected and to build healthy relationships with their students. Research before the pandemic indicated that working and learning online had "benefits for the students and instructors" (Adebo 2018: 72). When it came to establishing or maintaining relationships when working online with others, Participant T stated, "I get to know them [the students], and I build the relationship." Participant B believed that

> the most important thing when it comes down to relationships with the students online is that all good teaching should be based around having a good enough or positive attachment with the people that you're working with.

According to Participant C, when working online and trying to create a space that feels 'safe' enough for you to show up as yourself and feel that there is a balance in the online space, "[i]t is important to have truthfulness and openness." Participant C said, "I think for me that openness was saying and at least acknowledging the power differential between myself and the students. Let's acknowledge the task that I have, let's acknowledge the task that you have and let's negotiate." With this said, participants found different ways to negotiate and create

balance with the students whilst working online. According to Serhan 2020: 335, instructors [lecturers] used Zoom and its functions to assist them in making innovative learning environments that were interactive and creative. In almost all the interviews, it was evident that the use of 'breakout rooms' created some form of balance in the online space. The use of breakout rooms enabled students to engage with each other online, allowing them to ask questions, make sense of the work, and get some sort of group feedback and involvement. Almost every participant interviewed used breakout rooms in hopes that it would keep the students engaged and learning while connecting from different places.

Navigating the online technology was something everyone had to do. Some students accessed their classes via cell phones, others used laptops and others used desktop computers. The only way in which the lecturer could create an equal playing ground was by learning the technology and inviting the students to play in an online space that was contained and provided the students with the same opportunities for engagement.

Engelhard and Furlager (2021: 83) offer the insight that when working online, "the communication is primarily through facial expressions, making faces and focusing the camera on different body parts." However, some of the participants encouraged the use of different languages (body language included), meaning students working online could sometimes speak in a language that they were comfortable with, without having to accommodate the participants who may not have spoken the student's primary language. In her interview, Participant S explained that when it came to language online,

> [m]y style was to move with them and I talked to them [the students]. I find that it's the use of language, which is important and to find language that is somehow inviting. We use this way to connect through space, through time and space and to be invited into the rooms and then for each person in their space to try to create sacred space in their rooms. It's been a challenge, creative challenge, and that made me think of how important the use of languages is.

From the data collected, it would appear that the participants' perspective and perception of the student's engagement, environment, and realities played a role in their experience of teaching in the online space. Very often, students were reminded about why they were studying to become therapists so that they too could take ownership and assist in creating the best possible experience of the online space. In the interview process, Participant M gave a practical example of her experience, stating that

> they have other access to us, for example, one of our students was not feeling very well. She wasn't able to join class for the entire Dance Movement Therapy week, so she got two hours of

> separate tutoring with me. Plus she has peer groups where she can go back and practise those skills as well as watch the recordings.

This shows that the participants could put in extra time inviting students to engage via platforms like Zoom, WhatsApp and emails, with the hope that if the lecturers were accessible by other means, the students would engage and learn in other ways. Many participants used recordings and recorded material for students. A lot of preparation and planning was put in by participants in an attempt to create a learning environment that was equitable and manageable for all involved. Participant B shared what they did, saying:

> I adapted a lot of my practice online. I did a lot of warmups and a lot of physicalisation. I would stand up and get people to move around and use objects to work online.

3. ADDITIONAL FINDINGS

The following part of this chapter will examine additional findings generated from the interviews with the participants, which were not a part of the recurring themes.

Undertaking this research has made me question, answer, and discover more about teaching and learning in the online space than I anticipated. As a researcher, I did not just interview other Drama Therapy and Dance Movement Therapy lecturers and write about their experiences. I too went through the process of engaging with my responses to teaching online. I lived through this research and had to find the space within myself to make room for understanding the experiences of others. This section of the discussion shares some of the additional findings from the data collection and analysis process of this research. These additional findings were sometimes experienced by me as well as others, and some of them were findings shared by the participants and substantiated in the literature.

3.1 Variety of experiences of interviewees in teaching online

One of the things I learned from undertaking this research is that everyone's experience was different. All lecturers were impacted by the COVID-19 pandemic; however, not all in the same way. As lecturers, our experiences of teaching online were different, even for those of us living in the same country. Approaches to teaching online were different because many lecturers felt the need to utilise more of their own learned skills to get better results when teaching online. Many people in higher education think that the online teaching space is not going away and, therefore, lecturers might need to find ways of navigating all spaces

currently involved in teaching practices, that is, online, hybrid and in-person (face-to-face). That is why I would agree with Nguyen and Kember (2023: 1161), who believe that

> it is, therefore, necessary to extend the investigation of teachers' conceptions into online teaching given the increasing prevalence of online education worldwide and the potential implications of research findings for improving online teaching quality.

The above quote invites people to think about the future of teaching and if the online space will be a part of that future, because it would appear that during the pandemic it seemed as if lecturers were finding better ways to teach when working in the online space. With the above said, in the data collection and analysis process of this research, I came to understand and agree with Participant C, as quoted below, who says something similar to Sherman et al. (2023: 01), who state that "emergency remote teaching in response to a crisis is nothing like deliberately-designed online teaching and learning." When the shift to the online space was made, it was in response to a crisis and lecturers were not trained to teach online. However, the situation caused lecturers to respond, and so we did. The work that people did online during the COVID-19 pandemic can be referred to as emergency remote learning or teaching and not necessarily online learning or online teaching. Therefore, "compared to regular online education, the change to emergency remote learning during COVID-19 was not voluntary, which may have had a negative influence on students' study motivation (Hsu et al. 2019, cited in Biwer et al. 2021: 02).

Therefore, given the correct tools and training, the online space might become a very important space for teaching and learning without the additional pressures of teaching during a worldwide crisis. This takes me back to what Participant C shared about the COVID-19 pandemic and her understanding of the word 'crisis', saying:

> [C]risis is a serious thing; it's about survival. So when everything is a crisis around us, there's a possibility that everything sounds the same, the loudness of the voices and the making of tea becomes equally as loud as a kind of babble to me, everything is the same kind of "note" because it's a crisis. Everything kind of comes to me at the same frequency.

With the world no longer having to deal with the crisis of the COVID-19 pandemic, it might be possible for lecturers to do a better job of sharing, teaching and engaging with students, even in the online space as well as when working face-to-face. Given the correct space and time, the online space could be an effective tool in Drama Therapy and Dance Movement Therapy training.

3.2 Teaching online is both a private and public space

Allen (cited in Jandrić 2020: 1086) stated that in the online space, “the students will see my private space, my home—where is neutral and public in my home?”.

It has also been seen in the data that “another important discussion to be held at the outset concerns the client’s remote environment” (American Psychological Association 2013, cited in Peelo 2018: 11). The notion of the public and private space was also reflected in the data collected both in the interviews and the literature. Allies (2023: npn) explains that “private space might be described as space that is owned and maintained by a single individual, family or institution. Public space is space which is not only in the public domain but in public ownership.”

3.3 Grounding self and the other more frequently than before

Another interesting finding for me was that grounding both self and others was an important point raised by the interviewees (Participant P felt the need to guide her students, stating, “I also used physical grounding exercises.”) This made it possible to see that participants had thought about how they showed up (appeared) in the online space and how they needed to make sure everyone was ‘on the same page’ albeit in different spaces. Grounding (that is, becoming consciously aware of yourself and your surroundings) seemed to have become a ritual that made it possible for people to focus on and be present in the online space, almost creating an online community moment for people to connect, ground themselves, and be present for the moments online. Participants in this research did not just focus on grounding the students, but included themselves, almost like bringing oneself towards oneself to be fully present in that moment, preparing for working online.

4. INCIDENTAL FINDINGS

4.1 Trauma versus anxiety

As previously stated, many people experienced great losses during the pandemic. My basic assumption was that the experience of the pandemic was traumatic. Once all the interviews were complete and the data collected, I realised that the notion and experience of trauma was not a focal point for the participants. No one said they were traumatised by what was happening. No one said that any of their students felt traumatised. Instead, the participants found that the students presented very high levels of stress and anxiety. As a consequence of undertaking this research, my beliefs changed, and I now believe that anxiety was the main

emotion that I experienced during this time. People were not being driven by trauma, as I assumed in my previous chapters, but all were feeling the anxiety that came with the COVID-19 pandemic, it was the realities of the high death rate, people getting sick, isolation periods, navigating the online space, many assignments being given, not knowing when and if things would return to normal during the pandemic that was fuelling high levels of anxiety in all of us.

Biwer et al. (2021: 08) relate to this by observing that some students shared that they felt an increase in their stress levels as well as an increase in their workload. Syropoulos et al. (2021: 02), in their findings, indicated that there were high stress levels during the COVID-19 pandemic because of the lack of control people felt, along with the uncertainty they were experiencing at the time. This was echoed by Participant P, who was aware of the stress levels and decided that "when there is a lot of stress linked to the webinar, I smudge, and in my space, I light a candle."

According to Rugh et al. (2022: 02), the COVID-19 pandemic impacted many people's mental health. They saw an increase in symptoms related to anxiety, stress, depression, avoidance behaviours, anger, fear and insomnia. Their research went on to discover that worsened symptoms of psychiatric and post-traumatic stress were found in populations of clinical and non-clinical groups of people.

It is possible that the reason I may have thought it was trauma at first was because during my time teaching online and with my father's passing in the same year (2020), I found myself having to process my grief, which sometimes appeared in the form of stress and anxiety as I often sat with fingers and toes crossed, hoping everyone would be able to make it into the online space for their exams (now formally known as final assessments). At times, I would feel a great sense of overwhelm trying to navigate this new technology while trying to still be a present parent and wife. My father's passing was a very difficult moment for me. I never thought I would stand at a distance at my father's funeral, unable to get close to his burial site because of the fear around the COVID-19 virus and the strict regulations placed on us. My father's body was not even present at his funeral service because of the restrictions placed on funerals. How he was sent off, and our experience of not being able to see him at the hospital, was very difficult. Our only way of communicating with him was by calling the hospital and then checking in with the nurse who was taking care of him at the time. We

never got to see my father when he took his final breath on 3 December 2020, nor did we get the chance to say goodbye.

From the literature reviewed and the participants' responses, it is clear that people were more stressed during this time than they were traumatised, making one aware of the differences between what one thought was happening and what was taking place for different people working online. The stress and anxiety may have been a result of all that was taking place at the time, and people were working from home, trying to teach and work online whilst trying to stay healthy and alive because of how quickly the virus was taking people's lives.

4.2 Becoming an expert while still being involved in researching – opportunities for professional growth and development

Another incidental finding I discovered during this research process was that I was propelled into being an expert in the field while still a research student. Opportunities were presented to me where I got the chance to present at my own university at internal staff meetings. In 2020, when COVID-19 was made known to us, I created a piece titled *Space to Space*, which was a creative reflection of my online teaching experience in my Honours drama therapy class. I shared this piece online at the 'Drama Therapy and the South African Landscape: Innovations, challenges, and possibilities. Drama Therapy, South Africa and the World-Webinar'. I then developed the piece in 2021 and shared it at the Wits Teaching and Learning conference hosted by the Centre for Learning and Teaching Development (CLTD) titled 'Lockdown learnings, telling stories'. In the same year, I performed *Space to Space* online for a group of higher education teachers at The Higher Education Learning and Teaching Association (HELTSA) un/conference 2021 ('sivela phi? siphi? siya phi? – being resilient, responsive, and relevant in a shifting higher education context').

In 2023, I presented my research findings at the 'Voices from the Field: Investigating Emergent Movement and Drama Forms Evolving from Doctoral Student's Research in Southern Africa' for The International Association for Creative Arts in Education and Therapy (IACET). I was also invited to present for an international audience in Germany at a German Dramatherapy Conference in 2023, where I shared a response to Question 1 of my findings. In the same year, I ran a face-to-face workshop where we explored the body with people worldwide. The workshop was based on my PhD and was titled 'Roots and Routes: Countermapping the Body'. Lastly, I got the opportunity to publish in 2023 as part of a

special issue of the Drama Therapy Review Volume 9, Issue Breathing beyond Boarders: Racial Justice and Decolonial Healing Practices (Thibedi, 2023). The title of my submission was *Learning in Crisis: Notes to Myself*. While doing this work, I was unaware that I was becoming an expert in my research field, sharing and engaging different audiences in my research experience.

5. CHALLENGES OF TEACHING ONLINE IN THE SOUTH AFRICAN CONTEXT

In their research findings, Erlam et al. (2021: 07) noted that access to resources was the least important of their issues, followed by people not having to worry too much about technology skills. This was not necessarily the case in South Africa. Participant J shared her experience:

> I think that we need more guidelines. I think we need training. I think that it is unwise to continue to expect ourselves to be able to utilise the online space without extra training. I think it's a different form, and it has different ethical needs and is different like no other session.

At the University of the Witwatersrand, students who did not have laptops were able to 'buy' a laptop by adding it to their fee bill. In our department, there was a cell phone and laptop drive where we reached out to alumni, family and friends, asking them to donate any device they were not using so that students could have a device to work online. Some students worked online using their cell phones, whilst others had the luxury of a working laptop or computer. Jandrić et al. (2020: 1071) believe that lecturers and students alike can also suffer from poor connection and issues of access and they can have incorrect or even inappropriate equipment. During this period, some did not have access to their workspace.

A lack of access to resources like electricity was another reality we had to face in South Africa. Due to the constant loadshedding, students were not always able to join synchronous or even asynchronous classes online. This made engaging in the online space a little tricky for us in South Africa because there would be times when you had electricity, but a few of your students living in a different area may not have had power at the same time. This would often cause delays and frustration, and made group work a little challenging online when not everyone had electricity at the same time. As a result of this, students found themselves working at odd hours, trying to catch up on the missed work. This, in itself, put a strain on these students. From the data gathered, it would appear that having asynchronous classes was a far better solution during loadshedding because students could join when the power came back and would not be left behind in real-time. This, I believe, created some level of equity and possibly less stress for the participants because they could pre-record their work and

share it with the rest of the class without the pressures of everyone being online at the same time.

6. MY EXPECTATIONS AS A RESEARCHER

As a lecturer and researcher, I never thought I would find myself reflecting on my practice and experience in such a way that made me want to find out how others around the world had been processing their online engagements. Never did I ever think we would find ourselves living through a pandemic, having to rethink the way we teach and engage with our students. I believe this research will open doors for new learning and knowledge about learning itself and how the human body functions in crisis during a pandemic. Jandrić et al. (2020: 1077) believe that some people have often criticised the virtual world, seeing it as a distraction from the real world. However, when we are faced with a deadly pandemic (like COVID-19) the virtual world, allows for online possibilities (including teaching) to come to our rescue.

Through new avenues for teaching, like the online space, I look forward to engaging with the teaching of Drama Therapy and Dance Movement Therapy in South Africa, knowing all that I now know of colleagues' experiences internationally. As Drama Therapists and Dance Movement Therapists teaching online, we modelled for both our students and our field that working online is not impossible. As Drama Therapists and Dance Movement Therapists, we modelled the notion of showing up and trusting the medium to do what it is meant to do. We showed up and taught all around the world.

Biwer et al. (2021:10) believe that "while the emergency part of emergency remote learning may not be as emergent anymore and universities might go back to full face-to-face education as soon as possible, online education and remote education are likely to remain part of future educational formats." Therefore, I will continue my quest to find new ways of teaching and exploring how these new techniques may or may not find their place and purpose in the online space. Ultimately, as a researcher, I am interested in noting the effects on the human body of teaching in person as well as teaching online. Beyond COVID-19, I am hoping that my study will help in the further and future understanding of some of the long-term effects of teaching and learning in Drama Therapy and Dance Movement Therapy taught online during the pandemic.

7. CHAPTER CONCLUSION

In conclusion, this research has shown that there is an impact on the body when working online. We were reminded that working online is harder on the body, “even though it’s more accessible, it is harder” (Participant M). We now know as Drama Therapists and Dance Movement Therapists that the body in the online space, as stated by Participant P, “moves less”. The data also indicated that we must realise that when working online, there are advantages and disadvantages in the online space; for example, the research has shown that “it’s less expressive to teach online than it is in person” (Participant P).

Having gone through the data and the found themes, the one point that sticks out the most when it comes to working online is what Participant T reminded us of, when working online, you have to be “innovative and creative”. Therefore, though some people did not work online for the first time during COVID-19, based on the data, it can be said that the online space has its place in the world of academia; however, only for certain things and not necessarily everything. Practice-based degrees like Drama Therapy and Dance Movement Therapy still need to be taught in person so students can obtain the practical skills of working face-to-face with clients and engage with communities where they can implement their skills and learn from the community.

The incidental findings show how easy it is to step into an interview process as a researcher with your own assumptions and then only later discover in the data that your assumptions were purely assumptions, not facts. The incidental findings also showed how it is possible to be lost in your own research process whilst still discovering and making sense of the data. In this chapter, the data showed that when working online, we should remember what Participant M said: “Working online is different”, it “crosses barriers”, and “the focus goes a lot more on the curriculum than on the facilitation skills.”

It was through my own research expectations and findings that I could see that sometimes what you experience during a pandemic is not necessarily what your colleague will experience. However, this chapter also showed that even though we were miles apart from our international Drama Therapy and Dance Movement Therapy colleagues, we were still able to share differences and similarities in the teaching space. Teaching continued online for everyone involved in this research and in the literature, but under different circumstances, environments, and with a variety of different tools and skills behind each lecturer. It would appear that our intention as lecturers both nationally and internationally, as participants in this

research study and in the literature reviewed, was that we still had to find different ways to continue with the training of Drama Therapy and Dance Movement Therapy in the online space during the COVID-19 pandemic.

CHAPTER SIX
CONCLUSIONS, LIMITATIONS AND RECOMMENDATIONS OF THE STUDY, AND THOUGHTS ABOUT THE FUTURE

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1. Chapter overview
2. Limitations and challenges of my study
3. Recommendations
4. Where to from here?
5. Transition from online back to face-to-face teaching: A personal reflection beyond the scope of this research
6. The conclusion to this research study

1. CHAPTER OVERVIEW

This chapter examines some of the possibilities and the limitations of this research thesis on online teaching. This chapter also points out what came across as limitations of the study in hindsight, and what might be useful information for readers or people wanting to teach Drama Therapy and Dance Movement Therapy after a pandemic like COVID-19. Additionally, this chapter examines some of the experiences of the participants and the researcher when returning to face-to-face teaching.

In conclusion, I share learnings and discoveries with the hope of finding new ways of engaging and learning about teaching and learning online. We were in the COVID-19 pandemic from 2020 to 2022. A lot has happened since then and there is so much research and learning that has happened during and after this time. This research is centred around teaching and learning in the online space during a pandemic that did not allow us to be together in the same physical space. The COVID-19 pandemic forced us apart; however, I believe that teaching Drama Therapy and Dance Movement Therapy brought us together even while working miles apart, online.

It is now 2024 and, as lecturers at Wits University, we have returned to teaching face-to-face. I believe that we made the online teaching work, and we transitioned and returned to face-to-face classes. I hope to continue to research the lasting impact of teaching online as well as face-to-face in Drama Therapy and Dance Movement Therapy teaching and practice.

2. LIMITATIONS AND CHALLENGES OF MY STUDY

2.1 Sample size

One limitation of the study was the small sample size. I reached out to 62 possible interviewees and had 13 respondents. This may have been because of people's lack of interest in the given topic or the fact that they did not meet the inclusion criteria. Having interviewed 13 people and only used data from 12 does make the study more focused only on 12 voices and experiences; however, this may or may not be a true reflection of all Drama Therapy and Dance Movement Therapy lecturers' experiences. The study does not have data from lecturers in every part of the world; therefore, the views and voices are limited only to those who were interviewed and involved in the research.

2.2 Relevance of study

This study may no longer be relevant or important to lecturers teaching outside the boundaries of the COVID-19 pandemic. However, the world has changed as a result of the pandemic and teaching practices have evolved from that time of enforced social distancing. Some countries may have moved on and have found that a blended approach (teaching online, hybrid teaching and in-person teaching) to learning may be the best way to move forward. Therefore, even though the timing of this research is delayed, it may be useful if there is another pandemic, and people may want to learn from what happened and what can be done differently when teaching online.

2.3 Gender imbalance

The study has data collected from 12 females and only one male participant. This in itself can be considered a limitation because many of the thoughts and ideas shared are those from the female perspective. These women varied in age; however, they were female-identifying participants, which may mean that this research is mainly focused on the female lecturer's experience.

2.4 Race specific

The participants interviewed were predominantly white people. I unfortunately did not get responses from any Black Drama Therapists or Dance Movement Therapists who wanted to be a part of this research study. This for me was interesting as I am a Black Drama therapist working in South Africa with a majority of Black-identifying people. Therefore, it can be assumed that the views and experiences of this research are from people living in countries

where Black people are not the majority; therefore, the cultural, socio-economic, and political stances of the lecturers may be different from those of us living in South Africa.

3. RECOMMENDATIONS

Following the above information, I believe it would be important to share a few recommendations that emerged from this study.

3.1 Upskilling through practice and training

As lecturers, having engaged in the online space in what appeared to be an emergency response to teaching and learning during COVID-19, we would need to continue to upskill ourselves in practice and training in the online teaching space as suggested by the literature and findings. Doing the training in a less pressured and more structured manner could be beneficial not just to us as lecturers, but also the students we engage with every year. This new skill of teaching online could give lecturers room for flexibility, creativity and growth.

3.2 Integrating the online and face-to-face space

From the above point, it would also be the students' responsibility to try some of their learned online skills face-to-face with groups. They would have to trust the forms of Drama Therapy and Dance Movement Therapy in such a way that allows them to use these forms both face-to-face and online. My recommendation here would be for future Arts therapy students who graduate and qualify as Drama Therapists or Dance Movement Therapists to consider an integration of both the online and in-person space to work with clients. Lecturers should consider hybrid teaching which would be a form of modelling what doing Drama Therapy and Dance Movement Therapy online and face-to-face could be like. I believe this is another topic to be considered in future research.

3.3 Continuing online connections and collaborations

From the data collected via the interviews and literature, it was clear that lecturers were not just able to cross a short distance by being online, they were also able to cross borders without having to leave their home or hometown. I did that for this research by interviewing Drama Therapists and Dance Movement Therapists from the comfort of my makeshift office at home enabling me to meet people whom I never would have met, unless I had the funds to

travel abroad or see them at an international conference. This made me realise that the online space has opened up new possibilities, like international collaborations. Therefore, I would recommend that we consider continuing to use the online space as a place for these connections and collaborations to exist, not just between lecturers but for students to work across cultures, with different race, gender and age groups, going beyond the screen or walls of their classrooms, making connections and building relationships to strengthen and grow our community.

4. WHERE TO FROM HERE AND WHAT COMES NEXT?

4.1 Thoughts about teaching and learning post-pandemic

Having engaged with the research participants in their interviews, it was clear that they were concerned about what would be the return to 'the norm' post-COVID-19 pandemic. They were worried about students having only been taught Drama Therapy and Dance Movement Therapy online coming back to work and learning face-to-face. This was something that seemed to concern some of the participants as they reflected on their teaching experience. One of their concerns was about the quality of therapists going out into the world. The reality at the time was that students taught online for two years would not have the experience of face-to-face therapy classes; therefore, would the students know how to conduct these face-to-face? Looking back to that time, I believe that this could be a possible gap created in the knowledge or practice of the Arts Therapies and is something that should be further researched in the future.

It is my belief that as lecturers, we would have to consider that these students would not have engaged with clients in a face-to-face embodied way. These students would not have experienced the tools that could be learned face-to-face in a group of people and therefore may or may not have the confidence to use the tools they had learned online.

Before the COVID-19 pandemic, Peelo (2018: 11) explains from a therapist's point of view how trends showed that people believed in the near future that online therapy would overtake face-to-face therapy. Rugh et al. (2022) later wrote along the same lines about Dance Education. We are yet to see Peelo's words unfold as face-to-face therapy still seems to have a high volume of people engaged in it.

According to Scherman et al. (2023: 04), ‘our major mistake was thinking that moving courses online would make them “online courses”.’ It is my belief that it would therefore be the role of the lecturers to make sure that we incorporate our lessons and findings from teaching in the online space into our current teaching to enhance our teaching and not to shut the online space out.

4.2 Concluding thoughts and thoughts for the future in hindsight

The interviews for this study were conducted in 2022 between February and December. In South Africa, at Wits University, the teaching terms in our almanac are divided into four quarters (teaching blocks) with seven teaching weeks each. We start our teaching in February and end in late November or early December. In other countries around the world, their summer break starts during the year and then they start full-time teaching in August (UK) or September (USA). Some of the participants I interviewed shared how they were coming out of their spring break and heading into teaching face-to-face again now that things had begun to ease up a little near the end of 2021.

As lecturers began to find new ways to navigate and live around the COVID-19 pandemic, scientists were also hard at work all around the world. A vaccine for COVID-19 was first approved by the Food and Drug Association in the United States on 23 August 2021. There were mixed responses to the vaccines globally. They were distrusted by some whilst welcomed by others. Most participants that I interviewed had already received their COVID-19 vaccine and were ready to head back to teaching face-to-face. Unfortunately, in South Africa, we received the vaccine much later than the rest of the world. We were also faced with the challenge of people not trusting the vaccine and therefore not wanting to take it. After much debate and much preparation for our return to face-to-face teaching on campus, Wits University made it clear that students and staff had to be vaccinated before coming back and had to upload their vaccine certificates proving they had been vaccinated onto the online portal. Some time was given for this to be done; however, the expectation was that by 2022, students and staff needed to be vaccinated or produce documents explaining why they were not vaccinated. Wits declared that it is a face-to-face University and would no longer just be working online, and so the return to campus began.

During the data collection process of this research, the majority of the interviews covered a time when only online teaching was taking place, with a few interviews conducted after people had returned to face-to-face teaching, although still working online occasionally. At

the time, no one had gone back to campus full-time. Most were still in the transition period between working online and doing a few practical classes face-to-face whilst still being mindful of the need for social distancing and wearing masks.

Reflections of the process of gathering data from the interviews enabled me to set down what I intended to do and allowed the research process to emerge in a free-flowing manner. During the interview process itself, there was no pressure to find answers at that point but rather to allow the participants to share their experiences. Hearing what others were going through gave me a sense of appreciation of my colleagues. It enabled me to see things in a different light and also to see that people were carrying on. Although there was a pandemic taking place, colleagues were not letting it stop them from doing what they wanted to do. They found ways to stay connected and in touch with their students online. The interviews with the participants gave me a glimpse into the lives of other therapists and lecturers around the world. It showed me that colleagues were still applying their minds and finding ways to stay connected and innovative. I learned so much about Drama Therapists and Dance Movement Therapists and how they were making sense of the world at the time, and I also appreciated being let into conversations that not everyone was having about their work and how they were making sense of it. The research participants were not only telling their stories, but also sharing what they had to learn and unlearn in such a short space of time. These conversations during the interview process enabled this research to not just exist as a conversation between people, but also enabled connections to be built across seas and departments for me to get a better understanding of what was taking place in different countries and places at the time during this pandemic.

5. TRANSITION FROM ONLINE TEACHING BACK TO FACE-TO-FACE TEACHING

5.1 A personal reflection beyond the scope of this research

Many of the participants in this research study, including myself as a researcher, returned to face-to-face teaching in 2022. With the return to the Wits University campus, people did not have to wear masks in the teaching space unless someone felt the need to or was ill. Some of the research participants that I interviewed shared how they still lived with the uncertainty of not being sure who was or was not carrying the COVID-19 virus. Both students and lecturers stepped into the classroom afraid, anxious and unsure.

Teaching in the face-to-face space meant people had to leave the comfort of their homes and now travel back to work, requiring fuel for transportation, as well as food and time. One participant described this transition as a "push and pull response". Participants reflected on how many rules, policies and procedures had been put into place to ensure the safety of the students and staff. This was done using sanitisers placed in the classes, students could not share resources and materials, no touching was allowed, and social distancing had to be practised in all classes.

Some lecturers commented that teaching face-to-face did not take up as much time planning, preparing and teaching as working online. I recall Participant P in her interview highlighted that it took her two hours to do a simple task online; however, when working face-to-face it now took her twenty minutes to do it. However, some participants also mentioned that there was a backlog of students who did not have practical clinical experience now because students had not been in placement sites from 2020 to 2022. This seemed to have caused a lot of pressure for teaching staff, who now had to find placements sites that were willing to take students in with their COVID-19 safety measures in place. With the return to campus, most of the placement sites now wanted students to present vaccination certificates as well as police clearance certificates before doing any work with their clients.

Not all the participants that I interviewed were happy to be back in person whilst others were. Some participants were excited as they were happy to hear humour, the cheekiness of human interaction, and the energies generated by live-moving bodies in their classrooms.

My experience of the transition back to face-to-face teaching was not an easy one. There were days when I was glad to be back with students in the learning space, being able to teach and see them face-to-face. However, I was faced with a couple of challenges in 2022 and 2023. I noticed that the Honours Drama Therapy students that I was teaching face-to-face at the time now took longer to understand things, namely games, concepts, assignment briefs and tasks; a lot of explaining and repetition was needed. When playing warm-up games like 'stacking' names, sounds and movements, it took the students a very long time to build focus and concentration for this game to succeed. The students did not have the same confidence that they had had in the online space to try new things and to answer or respond openly now that we were back to face-to-face interactions. I noticed how simple instructions had to be

repeated for the students to understand what was being asked or said. Listening was a skill that I felt needed to be addressed and retaught in the learning space. I often found that not only were students not listening to me the first time I said something, but I also noticed how they were not listening to each other when someone else was saying or sharing something in the class.

The same thing applied to us as teaching staff in our department. We struggled to listen to and understand each other, and it took a very long time for us to find ways of connecting to each other and coming together as colleagues. People were not interested in face-to-face staff meetings. Staff still wanted to join staff meetings online while they were physically present on campus and sitting in their offices. Community moments where staff, lecturers and students gathered seemed almost impossible to achieve as it seemed that people were just not interested in coming together. It seemed to me that our tolerance and empathy levels for each other seemed lower. We fell behind on tasks we used to complete diligently, for example, submitting marks on time and meeting deadlines. The marking accumulated and the drive to get it done was not always present. Lecturers were told that we needed to change our assessment approach as some of us were over-assessing the students. It is likely that we were over assessing in the online space because we were trying to make sure our students did not fall behind or misunderstand anything. However, now that we were back face-to-face, we did not need to assess as much because we were able to see what was unfolding in the teaching space. Students could ask questions on the spot, and lecturers could respond immediately.

The transition back to face-to-face teaching meant we no longer had to worry about a poor internet connection or not being able to fully see our students. We were now able to see full bodies from head to toe in the spaces we taught. We could hear our students clearly once the masks were completely done away with and embodied learning came alive again. Wits University now uses a blended approach to teaching and learning. There is online training and support offered to students and staff with the support of new interactive technology in our department.

Both 2022 and 2023 were difficult years of building what was broken, especially communication. We had to learn to find each other as a Drama for Life community and department. We had to learn how to trust and build relationships again. The transition and repairing were not easy processes; however, it was all worth it in the end. It was during these

years that we had to take back what was taken from us – working face-to-face, working with groups and doing embodied work with other bodies in a room – and move forward with lessons learned into the future.

6. MY CONCLUSION TO THIS RESEARCH STUDY

As we move forward into the future, I would like to conclude this research with the following: literature and data in this research study has shown how everyone navigated the online space in different yet similar ways. Those who taught practice courses like Drama Therapy and Dance Movement Therapy did not lose out by not being able to teach during the pandemic. This research shows that the online space does allow for Drama Therapy and Dance Movement Therapy to be taught online. Lecturers in both these fields found ways to teach, work and do therapy online. Some even developed innovative methods, such as embodied storytelling and digital storytelling.

Whilst the world restricted us from touch and being in the same physical space in groups, through online platforms like Zoom, we were able to connect with people around the world. Lecturers and students met in the online space and engaged in the practice of Drama Therapy and Dance Movement Therapy.

This research has shown that the introduction of online technology has its advantages and disadvantages. It also has shown the possibilities of international collaborations, online guest lectures, online workshops and online courses. It can now be said that it is possible for people to learn online as they work face-to-face; however, it would be up to the individual to see how they create the work–life balance for themselves.

This research has also shown how the body is affected in different ways when working on the online space. Aches and pains are felt depending on how long one is online. The body is not always fully visible in the online space because of camera angles, video quality and sometimes the distance from the screen or lens. This research study has shown that it is not always easy to express or share with others the emotions that are stored in the body when working online. This can also be seen as limitation of the online space because the body is not fully able to respond effectively to other bodies' experiences. Lastly, this research process

has shown that the Arts Therapies can be taught online through various teaching strategies, creative ways, tools and techniques.

The COVID-19 pandemic took, but it also gave. From some of us, it took our loved ones (my father), for others it took their livelihood (jobs), for others it took their opportunities to work with communities face-to-face (placements), while for still others it took away human contact and connection (hugs and social gatherings). In all that the COVID-19 pandemic took, I would like to end this thesis by sharing that the COVID-19 pandemic also gave. Through our tears that fell on fertile soil rich with new possibilities, healing and growth, we are now able to see new things grow. The pruning process (that is, the transition back to face-to-face working) was not an easy one. Looking back, I can see that the online medium has provided opportunities for us as Drama Therapists and Dance Movement Therapists to develop new collegial relationships with Drama Therapists and Dance Movement Therapists internationally. We have all learnt how to integrate technology into our training processes and now engage in blended learning, making it easy for us to teach online when there is something that hinders us from meeting face-to-face or when we want to teach a concept or tool online.

With all that we have been through, this research has taught me that even a concept like *Ubuntu* (I am, because you are) is still upheld and possible even when teaching online. As a Black female who has always had a passion for dance and movement, and as a Drama Therapy lecturer in Johannesburg, South Africa, I was able to continue being a lecturer even during the COVID-19 pandemic because students and colleagues continued being students and colleagues who made every effort to be online to learn, unlearn and make Drama Therapy and Dance Movement Therapy teaching and learning work online.

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APPENDICES

APPENDIX A- PARTICIPANT INFORMATION SHEET



Good day Potential Research Participant:

My name is Linda (Mdena) Thibedi. I am a student currently doing my PhD at the Witwatersrand University, Johannesburg, South Africa. My research is titled: *Bodies in crisis: exploring how the body, as a tool in Drama Therapy and Dance Therapy, offers insight into the effects of teaching online.* This research is linked to my curiosity around human responses and processing in the use of online platforms for teaching purposes. What sparked this thought was the outbreak of COVID-19. My research is focused on online teaching during the pandemic. As a lecturer and Drama Therapist I also hope to gain insight into other lecturer's experiences of engaging with pedagogies like Drama Therapy and Dance Therapy and how things have had to shift or change as a result of teaching online. This research locates itself in the present, but also looks to the past and future of the teaching experience recognizing that different countries are in different phases.

In trying to bring about meaningful learning engagements with people during this time, this research aims to seek people's responses and stories around the effects on the body of teaching online, focusing on the notion of deep listening, feeling and storing information during a pandemic. Another aim of this research is to put focus on the human body during the process of teaching online. This research seeks to understand the nature of online connection between faculty and students, in the online teaching platform. This research aims to investigate teaching online during a crisis.

As part of this research study, I would like to invite you to take part in a semi-structured interview. This 30–45-minute one-on-one interview will take place online on *Zoom*. With your permission, I would like to video record the interview using the *Zoom* record feature. The video recording will be stored on my password encrypted computer where only I, the researcher will have access to the recording.

The data collected from the interview will be analyzed by me as the researcher and I will store it on my computer until my PhD is completed. All data will then remain on my computer for a further 5 years. The interview will be a one-on-one interview and the information shared will be completely confidential as I will not be adding any of participant personal information to the research, like your name or the name of your university. In writing up the study I will use a pseudonym for you and will make sure all your quotes used in the study remain anonymous.

IYUNIVESHITI YASEWITWATERSRAND | YUNIVESITHI YA WITWATERSRAND
HEAD OF DEPARTMENT: Dr. Petro Jansen van Vuuren | **T**: +27 11 717 4731 • **PROJECTS DIRECTOR**: Hamish Neill | **T:** +27 11 717 4948 **ADMINISTRATOR T**: +27 11 717 4726 • **STUDENT RECRUITMENT, SCHOLARSHIPS & WELFARE T:** +27 11 717 4783 / 32 **GENERAL ENQUIRIES**: info.dfl@wits.ac.za • WEBSITE: www.dramaforlife.co.za • **FACEBOOK, INSTAGRAM, TWITTER**: @dflwits **PHYSICAL ADDRESS**: 1 Jan Smut Ave, Braamfontein, 2050 • **POSTAL ADDRESS:** Private Bag X3, WITS, Johannesburg, 2050

For the interview you will need to have stable internet connection with access to data or WIFI which I will not be able to reimburse you for. You will not receive any direct benefits from participating in this research. You may withdraw from the study at any given moment and there will be no disadvantages or penalties if you choose not to continue or participate. You are encouraged to gauge your level of response and participation. Should you feel a sense of overwhelm during the interview you may withdraw from the study and conversation at any point. In this case your data will not be stored and used.

To be eligible for this study the research participants need to have 3 years' experience or more with teaching Drama Therapy or Dance Therapy in a University setting as a lecturer. In addition, participants must have had an ongoing experience of teaching pre- pandemic and during the pandemic.

Feel free to contact me on the details listed below if you have any questions during or afterwards about the research. This data will be written up as a research report which will be housed online on the Wits Universities library website.
If you have any concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (Non-Medical), telephone +27(0) 11 717 1408, email hrecnon-medical@wits.ac.za

Kind regards,

Researcher: Linda (Mdena) Thibedi

Supervisor: Professor Vivien Marcow Speiser

Signed………..

Email: vspeiser@lesley.edu

Contact: +16174355505

Contact: 0782858174

Email: Linda.Mdena@wits.ac.za

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APPENDIX B- RESEARCH INSTRUMENTS



Researcher: Linda (Mdena) Thibedi

PhD scholar registered at the University of the Witwatersrand.

Research Title:

Bodies in crisis: exploring how the body, as a tool in Drama Therapy and Dance Therapy, offers insight into the effects of teaching online.

Participant's information:

How many years have you been teaching? .....
Do you teach Drama Therapy or Dance Therapy or both? .....
What is your University Rank? .....
Which country are you situated in? .....

Below are the semi-structured questions which I will ask in the interview:

1. To what extent is working with the body different in teaching in person, do we use our bodies differently when teaching online (during COVID-19) verses teaching in real-time (pre-COVID19)? If so how?
2. Are there specific tools and techniques that can be used when teaching online?
3. Is it possible to learn to connect with students in a balanced way when working in the online platform? If so, how have you manged to learn this and what are your ways of connecting and remaining balanced?
4. Do you think that the Arts Therapies can work effectively online? If so, how do you think they work effectively and is this different than how they work in real time?
5. Is there an impact on the body when teaching online? If so, how would you describe this impact?

Name of participant: ..... Signature: .....
Date:.....
Researcher: Mrs Linda (Mdena) Thibedi Contact: 0782858174
Email: Linda.Mdena@wits.ac.za

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APPENDIX C- CONSENT FORM

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

WITS SCHOOL OF THE ARTS
DRAMA FOR LIFE
Arts for Social Transformation and Healing
dramaforlife

Researcher: Linda (Mdena) Thibedi
PhD scholar registered at the University of the Witwatersrand.

Research Title:
Bodies in crisis: exploring how the body, as a tool in Drama Therapy and Dance Therapy, offers insight into the effects of teaching online.

Dear Research participant:
As the researcher, I wish to inform you that if you choose to take part in this research study you can withdraw at any given moment should you feel, you can no longer be a part of the process.

I, ... agree to participate in this interview. The research has been explained to me and I understand what my participation will involve.

Please indicate by ticking the appropriate box.
I consent to participating in a one-on-one semi-structured interview that will be held online on *Zoom*. Yes/No
I consent to the online interview being video recorded via *Zoom* for data collection purposes by the researcher. Yes/No
I consent that my participation will remain anonymous through this research process. Yes/No
I consent to the use of a pseudonym to remain anonymous in the write-up of this research study. Yes/No
I consent to the researcher using anonymous quotes from the interview in her research paper. Yes/No

Name of participant: ..... Signature: .....

Date: .....

Researcher:
Mrs Linda (Mdena) Thibedi
Contact: 0782858174
Email: Linda.Mdena@wits.ac.za
Signed by: Researcher.....

APPENDIX D- ETHICS CLEARANCE

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Thibedi

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H21/08/36**
PROJECT TITLE	Bodies in crisis: exploring how the body, as a tool in Drama Therapy and Dance Therapy, offers insight into the effects of teaching online
INVESTIGATOR(S)	Mrs L Thibedi
SCHOOL/DEPARTMENT	Wits School of Arts/
DATE CONSIDERED	20 August 2021
DECISION OF THE COMMITTEE	Approved Risk Level: Minimal
EXPIRY DATE	21 October 2024

DATE 22 October 2021 **CHAIRPERSON** _____
(Professor J Knight)

cc: Supervisor : Professor V Macrow Speiser

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10004, 10th Floor, Senate House, University. Unreported changes to the application may invalidate the clearance given by the HREC (Non-Medical)

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to submit an amendment of the protocol to the Committee. **I agree to completion of a regular progress report. For Minimal and Low studies, this is due annually on 31 December. For Medium and High Risk studies, this is due twice annually on 30 June and 31 December.**

_____ _____/_____/_____
Signature **Date**

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

APPENDIX E- EXAMPLE OF RAW DATA FROM PARTICIPANTS

QUESTIONS 5:

Is there an impact on the body when teaching online? If so, how would you describe that impact?

Specific Responses to Question 5

Participant C

" Yeah. Well, it's a terrible feeling. The impact is that it creates lethargy. I had to be extremely deliberate when working online."

Participant D

"Yes completely of course."

Participant L

"Yes there definitely is"

Participant A

"Well yes, we're sitting all the bloody time. We need to get up and move."

Participant J

"Yes. I think there's an impact. I think we are not mad, I think this has to be an impact. How I am in my body is so different, and just the fact that I see myself talking to you, and I see myself teaching. I see myself embodying and it's wild, it's very strange."

Participant T

"Hmm, I definitely think there's an impact."

Participant C

"I got used to the fact that I'm not using my body."

Participant C

"my body isn't as engaging and discovering, that I think was extremely important"

Participant A

"I become so stiff, I won't be able to move."

Participant J

"I love being online. This is my life, but my body is not happy. I have had to practice what I preach which is terrible."

Participant J

"the body is what I forget the most."

Participant T

> “I felt very disembodied, and it was weird because I was doing a lot of exercises. So I was moving my body but I wasn't creative, creatively relating my body to other people's bodies. And that led to me feeling disconnected from my own body.”

Participant M

> “I am curious about what the long-term impact is, the zoom fatigue.”

- Coping mechanisms and strategies

The physical impact and what participants did to “overcome” it.

Participant C

> “Even though I had this very explicit demarcating of the beginning of putting on that costume and doing certain things, physically, I would do it in a demarcated time and then I would sit in front of my laptop.”

Participant D

> “I hydrate and take 30-minute breaks between clients to put down notes. For myself and the client. I would go outside. It’s a journey for the therapist as well to take. I make myself available. I go into nature a lot and supervision is important to have a space to count on yourself.”

Participant C

> “and my body is holding things. That wasn't expressed enough and it wasn’t processed with others… I became explicitly extremely aware, of aches and pains in my body and aging. I'm not as agile and not as flexible anymore and since I am aware of stress points and pains at a certain stage, I actually couldn't move, I would prefer not to move, and where I wouldn't even have thought of that, so to me again that became a deliberate practice. Taking time even working asynchronously online, will make spaces for physical activity or processing it, and naming it. I know that the next process is let's move. I think that the physical engagement for me, was the biggest thing. And, and how to deal with that.

Participant B

> “because otherwise I become very still and sat very still… the problem is this is a two-dimensional space that we're interacting with and I think it impacts on the body, I think it impacts on the head. If I've done a whole day where I've been teaching online, I get a very fuzzy head and my eyes ache.”

Participant B

> “just the body got so tired, eyes got tired and you're right, I could leave this office space and go into the kitchen, I could leave, and then just it stopped the traveling.”

Participant A

"because of the fatigue and the body problems with the body, sitting for so long."

Participant S

"You know my eyes need rest…. I have to remember to stretch and to stand… something that we work with and develop an inner witness earlier than we might have. So yeah, there's a great impact on the body and mostly for me in terms of my eyes."

Participant P

"It's exhausting to do sessions online. Teaching online and, but I think that we know that it's about how hard it is to be using cues, now when I'm talking to you and looking into the camera to try and connect with you, but I'm not looking into your eyes."

Participant M

"I feel very exhausted. Like I can be working eight hours in person, but I can be doing three hours online and I can feel the same amount of fatigue. Online is just harder on my body. Even though it's more accessible, it is harder."

Participant J

"I don't see outside. And it's these little things that I don't notice until this pain. And then my body knows, or I'm sick, and what it's telling me, it's like now my body screaming, because I didn't listen in between and move."

Participant B

"So during COVID, I found that I needed to physically move and going to walk my dog was a really important part of the mental health process for me"

Participant A

"I think also there's an emotional fatigue that sets in when everybody was so keen to do all these webinars at the beginning and you know they're all free online such as pilates classes and yoga. But I think there was a point where it was just emotionally too tiring and draining because it's more draining working online than working in person."

Participant M

" I was just trying to self-regulate. Whereas, when you are together in person, there's this aspect of co-regulation where the students can use each other to co-regulate. So the impact on my body as a container, as a symbol, is much less.

Participant L

"I know that part of dance movement therapy is kinesthetic empathy and kinesthetic awareness and body awareness and whether I can sense at all times what's happening in my body and sense maybe what might be happening in your body and how I feel about what's happening in my body and what's happening between us and so if I am feeling uncomfortable in my body about your need to

move. I'm going to try to find a way to work that into class. If I sense others are feeling that way as well if I need to shake things off, I'm gonna shake things off if I feel like other people need to. We talked about feeling like maybe the students need to end or begin with a session with guided imagery or progressive muscle relaxation. At one time, I had a ritual movement meditation at the end of each class."

Participant P

"It moves less, it's less expressive to teach online than it is in person. And, and I don't know if this is maybe a silly detail, but after a two-hour lecture online my body is stiff and sore from sitting still, yet after a two-hour lecture in person, I often feel energized. It was this non-verbal dialogue between us and the students that impacted upon this feeling."

Participant P

"When we are in a room with our students, then we have a better chance at winning relationships, even to those who may not be fully present on that day."

Participant M

"If it is harder to be very present in the body offline. It's much more doable. Because the group, when you see the group moving to feel motivated to move you can witness them. Then this whole concept of how much internal motivation I need to push myself to be able to move and when I'm online that motivation, the motivation to move myself has to be very high. I have to put in a lot more as a student to be able to move. Whereas if I'm with people and we are playing together and doing things even if I don't want to move, I feel as if I am being moved."

Participant M

"That difference is there in terms of how much effort goes into engaging with the body online and offline."

- Teaching strategies

How participants "managed" the impact.

Participant C

"And again, we had to become quite deliberate in acknowledging that there is an impact on the body and I realized that in class, I had to be quite explicit about engaging physically, and as a student, you're just receiving. There's something about being present and not being present."

Participant P

"I'm just bringing it back to the body because I think that bringing it back to the body causes dysregulation as well that causes stress as well. I'm here in this

room, but some of my students are not able to hear or able to connect but I can't give attention there, because this is the online space."

Participant A

"I've stopped teaching for whole days,"

Participant L

"One time I had a ritual movement meditation at the end of each class there was something comforting about even hearing the first few notes of the movement how they're in just their bodies they just knew it was time for class to end"

Participant M

" I found that the space to get de-rolled was very inconsistent, I won't say that it wasn't there like I knew that after days of teaching, I would shower, I would make sure that I'm taking that time out, or I would very consciously consume hot water mindfully like you know like, something warm to hold onto, and drink it and notice it, so I was using a lot more mindfulness-based tools in my second year. In my first year, I was very clear that this is my teaching time, this is now my home time this is this, but I think none of us expected COVID to stay this long".

Participant A

"I mean you can build in breaks, which I choose to do, even on the three-hour, but I built in a lot of breaks."

Participant S

"My style is then I move with them. And I talked to them"

Participant S

"I find that it's the use of language, which is important and to find language that is somehow inviting that when I talk about the zoom screens that I'm not just saying you know the little, whatever, you know what I'm speaking about, you know, somehow, the windows between each other that we use this as a way to connect through space, through time and space and, and to see the rooms and to be invited into the rooms and then for each person in their space to try to create sacred space in their rooms. So it's been a challenge, creative challenge, and that made me think of how important the use of languages is."

Participant B

"A lot of the impact is about stillness"

Participant S

"You know we dance a lot online which helps. But we can't see each other all the time."

"Give them a movement activity and send them into breakout rooms. I'm witnessing them as they come back and I'm working with the breakout rooms and sending them messages and, you know, there's this whole level of being a

technician that I have learned, and it requires you know a lot of visual acuity visual focus, and. Sometimes that gets frustrating and difficult."

Participant P

"We are losing so much attention and I mean I'm sitting talking to you and my phone is next to me, and I can see when the messages are coming up, and if we were in the same room that wouldn't happen."

Participant M

"There is a lot of passive holding in the body, just even in my muscles when teaching online. But when I'm there (in person) there's very active engagement. The active engagement tends, to calm me, much more compared to the online space. Online I also feel that so many more boundaries,"

Participant M

"I felt the pressure to do more, so I almost was overcompensating in my body when teaching online."

- Limitations of the online space

Participants felt stuck in front of their computers.

Participant D

"It's a different way of having to focus on a screen. I sit on the floor. There is more stillness"

Participant B

"Sometimes if I've been staring at a screen they talk about repetitive strain injury if you're doing lots of typing or writing, I think it's really important to take physical breaks where you can stand up and you can move about so it does not take a toll on the body."

Participant J

"My computer is set to an anti-blue light the whole time, so everything is yellow, and I don't care. I don't see it anymore."

Participant T

"Because we are stuck in front of the computer. We are hindered. And this screen although it's a great gift, because it allows us to connect across time and space. But it is not a sensory experience it removes the senses. And when you remove the senses you remove the relationship with the body."

Participant S

"So I've had to learn the technology, like how do I have the music, and my voice and sometimes it works, sometimes it doesn't.

Participant T

"We're modeling something quite unique as expressive Arts Therapists we're modeling being in the flow of life, living in our bodies living in the here and now, being in touch with the senses."

Participant J

"When I'm on my yoga ball, well then I can just bouncer around the room or I just roll off and run around the floor and play like a kid or something or something like that because you have to, otherwise you just you're here, the whole day and this is fine until you try and get up and think."

Participant J

(referring to the use of earphones) "It was important for me to have earphones on because someone like my neighbour or like someone in the house might hear me, but they'll never hear my client. They'll never hear my students. (referring to the long cable connected to the earphones) but then if I have this long cable, even if I'm in a meeting with the video off and everything. I can stand up and walk around, I can move anywhere. So it's not about finding a space to sit back and just be still the whole time because I was used to that and then I realized I was just in pain from sitting still."

To minimize the impact, it is easier to work with smaller groups online.

Participant C

"Because it was a smaller group. And then in that, we got quite playful with embodied things and working out hand gestures and different kinds of things for engaging and working quite creatively in and through that. A lot of the things were possible in smaller groups, not in bigger undergrad class groups."

Participant P

" I think smaller groups are much better to work online, I think we were saying at one point, that no more than 10 people in a room."

- Realities that affected the teaching space as a result of the pandemic

The realities of the physical impact.

Participant B

"There was anxiety from students".

Participant B

"I think also maybe we can work more hours than then we realize when we're doing stuff online ."

Participant S

"We are all having to be more forgiving, but I tried to tune into what they need the way I always have energetically, and also watch them in on the screen and encourage them to have time away and just move on their own "

Participant T

"I feel like my work as a therapist online is kind of more goal orientated, it's directive, it is connecting but innovative in a different way, that is the joy of the work"

Participant M

"This is just blurred boundaries like I can be eating lunch and then boom, and then jump into something and then come back to screen so it just feels like there's very little space for de-roling." Because Dance Therapy is so embodied, you know you are using your body as a tool. Your body is not just sitting at the desk it's doing work."

Participant B

"We do quite a lot of work from home post-COVID-19 and if I'm not physically teaching, if I've got my day doing certain preparations or whatever, but if I don't have direct student meetings even now actually. I can still do student supervision online if I want to, and that's the expectation we're in when we're teaching but not all the time."

"Other positive benefits to working online is the ecological aspects of we're not getting in cars, we're not getting in trains."

Participant C

"We deal with disruption differently in class. But I think it's great because it's just going through that experience that highlights certain things. We can now work with in-class teaching again. I'm taking I think, wisdom that we got from that context and can kind of apply that so it's great to see your face."

Participant B

"The positive thing is you can work from a space where you don't have to spend hours getting to yes."

Participant J

"COVID gave me a career. I was doing it before, but people are more open to it nowadays."