ONLINE EDUCATION: TEACHING IN A TIME OF CHANGE

• Paper / Proposal Title:

Silent Disco Classroom – a movement-based physically-distant socially-intimate teaching environment

• Author(s) Name:

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• Abstract (300 words):

The Dalcroze Eurhythmics classroom is based on a 100+ year model of collective bodies-in-motion as the vehicle for teaching aesthetic attention (Jaques-Dalcroze 1921). Applicable to all forms of time-based interactions, the methods of the Eurhythmics classroom exploit the kinaesthetic and enkinaesthetic (Radman 2013) experience of participating students to highlight, clarify, rehearse, and skill-up in the various concepts central to any of the temporal design fields (service design, IxD, UX, EX, xR, media architecture, experience-centric attentions, etc.). Lessons center around first-person tangible experiences in time-based concepts such as agogics, temporal alignment, interactional gestalts, embodiment, empathy, tempo, rhythm, flow, tension and release, etc. Pre-COVID routines assumed a classroom of successive body-based exercises, challenging the students to entrain in close proximity to peers, to visuals, to music and other sounds, to a guiding teacher, and always in a shared entrainment of self-with-Other.
The COVID crisis created a need and eventual opportunity to redesign the Eurhythmics classroom to account for safety without sacrificing the intimacy of self-with-Other. In response to this challenge, the proposal was made for an FM radio-based classroom on an outdoor open field. The students’ intimate connection to each other and to the various leading cues from the teacher/facilitator was made possible in spite of literal physical distance from one another through a unique usage of simple noise-cancelling headsets and a live pop-up FM radio station.

This paper and accompanying presentation will (1) introduce the novel FM radio social distanced outdoor teaching environment for collective bodies-in-motion and (2) present an overview of the traditional and COVID modified teaching methods, and (3) discuss the assumed limitations and revealed robustness of shared corporeal experience, intimacy, entrainment, and the kinaesthetic and enkinaesthetic experience as was revealed through these novel methods.

• Author(s) Biography (200 words each):

Stephen Neely, PhD, Carnegie Mellon University, Milton and Cynthia Friedman Assistant Professor of Music, is a design theorist, teacher, conductor, musician, and clinician who lectures and presents workshops in the fields of design, music, architecture, and pedagogy. He is a dynamic speaker who enjoys traveling to present hands-on workshops and clinics focusing on the overlaps between music, design, the body, aesthetics, performance, and experience. He has entertained invitations to present his work in Mexico, Indonesia, China, England, Switzerland, and throughout the USA. An introduction to his research agenda can be found through his TEDx talk and a more thorough discussion in his dissertation Soma Literate Design–recentering the interstitial in experience.

"My research focuses on the physical nature of experience and the reflections of the artful gesture in everyday interactions—that is, the ways in which our feeling bodies are necessary components of musical participation and how that understanding presents artful potential in any experience."