ONLINE EDUCATION: TEACHING IN A TIME OF CHANGE

• Paper / Proposal Title:
  I Will Teach You in a Room – I Will Teach you Now on Zoom: Evidence-based research on creative arts digital pedagogy in Australia

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• University or Company Affiliation:
  Queensland University of Technology

• Abstract (300 words):

This presentation will report initial outcomes from an evidence-based research project into the pedagogical implications of the shift to online learning that arose in higher education in the creative arts within Australian during the COVID-19 experiences of 2020/21. This in-progress research is expanding on preliminary findings as published by the research team on the impact of Zoom technology on creative practice pedagogy throughout 2020, and seeks to better understand the limitations and unexpected positives of digital pedagogies that emerged from the global pandemic.

The research aims to understand the benefits and impact of digital pedagogies on tertiary creative practice education, while also unpacking possible transdisciplinary benefits of a creative arts approach to digital teaching and learning.

Contextualised through a global literature review in relation to digital pedagogy and evidence-based case-studies, this presentation will outline the approach to digital learning being rolled out within multiple creative arts disciplines in the Queensland University of Technology, Australia. Through targeted research undertaken in Semester 1, 2021 across a range of undergraduate learning and teaching contexts, the research team is studying student responses to virtual lectures, lecture ‘watch parties’, approaches to blended learning collaboration strategies, and the pedagogical balancing act of managing live and remote student cohorts. A detailed look into the study and its context will be presented, along with the initial data analysis.
• Author(s) Biography (200 words each):

Tessa Rixon is a practitioner-researcher with a focus in digital scenography and interactive systems in live performance. Tessa is a Lecturer in performance design in the School of Creative Practice with the Queensland University of Technology, and also teaches in computer-aided design and performance technologies. Tessa's research promotes new modes of integrating established and emergent technologies such as motion capture, Augmented and Virtual Reality systems into live performance; exploring the symbiosis of interactive technology and embodied performance practice; and showcasing Australian performance design practice and histories.

Kathryn Kelly is a dramaturg and a Lecturer at QUT in Drama in the Faculty of Creative Industries. Her research interests include dramaturgy and socially engaged, feminist and transcultural performance practices. Her publications include a history of Australian dramaturgy 2000-2010 in Catching Australian Theatre in the 2000s (Australian Theatre Series, Bril) as well as with the Australasian Drama Studies, Social Alternatives, Fusions, Performing Ethos, International Journal of Performance Art and Digital Media and Body Space and Technology. Her current research projects include an international collaboration around climate crisis, The SAND Project, which will premiere in the Tokyo Performing Arts Market (TPAM) in February, 2020 and the Tokyo Olympic Arts and Cultural Festival in June, 2021 and has been funded by DFAT, Australia Council and Arts Queensland. She is currently company dramaturg with award-winning, all-female theatre company, Belloo Creative, who are the Company in Residence at Queensland Theatre: http://www.belloocreative.com.

Jeremy Neideck is a performance maker and academic who has worked between Australia and Korea for over a decade, investigating the interweaving of cultures in performance, and the modelling of new and inclusive social realities. The recipient of scholarships from Aphids, Australia-Korea Foundation, Asialink, and Brisbane City Council, Jeremy has undertaken residencies at The National Art Studio of Korea, The National Changgeuk Company of Korea, and The Necessary Stage (Singapore). His work for Motherboard Productions has been nominated for a Matilda award and sold-out seasons at Metro Arts, Brisbane Festival, World Theatre Festival, HiSeoul Festival, and the Seoul International Dance Festival (SiDANCE). Jeremy holds a PhD from Queensland University of Technology, where he currently teaches across the disciplines of acting, drama, music, and dance. Jeremy regularly consults on the architecture and facilitation of collaborative projects and programs of institutional and community transformation. Watch out, Jeremy is Bad Company: www.companybad.org

Shane Pike is a Lecturer in Drama at the School of Creative Practice, Faculty of Creative Industries, Education and Social Justice at the Queensland University of Technology. He is also a practicing writer/director with a specialised interest in contemporary Australian theatre and (re)presentations of gender in performance. He has published several peer-reviewed articles on contemporary masculinity, ethical dramaturgy and technology in the conservatory. Shane’s creative works have been supported by the Queensland
Government through Arts Queensland and received world premieres at The Brisbane Powerhouse. With a PhD from the Western Australian Academy of Performing Arts, he has directed for stages across Australia as well as South Korea and Brazil, where he regularly collaborates with the São Paulo based dance theatre company, Taanteatro Companhia. He is currently co-leading a project in collaboration with the Institute of Health and Biomedical Innovation, combining augmented reality technology with applied theatre practice as an intervention in treatment for young people with eating disorders. Shane’s plays, based on several years of research studying the contemporary identities of young Australians, are published by Playlab: https://playlabtheatre.com.au/playwright/shane-pike/

Sarah Winter is a lecturer in the Queensland University of Technology’s Creative Industries faculty in which she teaches both theory and practice to interdisciplinary students. Her research focuses on immersive performance installations, and the role of memory in creating participatory experiences. During her 14 years as a designer and performance maker she has designed for national and international audiences, with her work being shown around Australian theatres and festivals, as well as internationally in Korea and Iceland.

Tricia Clark-Fookes is a lecturer based in the School of Creative Practice in QUT Creative Industries, Education and Social Justice Faculty. Her research and practice is situated in the field of Arts Education with special interest in the practice and development of teaching artists, aesthetic education and digital pedagogies. She is a member of the Drama study area, but teaches across the range of arts curriculum areas. Tricia has trained as an artist and educator working in positions across the arts and education sectors. Working as a teaching artist she continues to work with theatre companies both locally and nationally bridging the fields of arts practice and arts pedagogy.