A COLLABORATIVE LIVING DOCUMENT FROM THE FINE ARTS SUPERVISORS OF MARYLAND PUBLIC SCHOOLS
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Cover Design: Lillian Jacobson
Photos from Maryland Centers for Creative Classrooms
https://www.msdefinearts.org/about-mc3
EXECUTIVE SUMMARY

Arts Together: Planning Guidance for Arts Educators in Maryland Public Schools
COVID-19 Response and Path Forward

As a guiding document for the continuity of Fine Arts education in Maryland public schools, this document can be used to support local decision making that is in the best interest of students and maintains high-quality Fine Arts programs. The continuity of Fine Arts programs for all students ensures that local school systems can provide social-emotional learning, culturally-relevant pedagogy, and a well-rounded education.

FINE ARTS EDUCATORS SHOULD CONTINUE TO TEACH IN THEIR CONTENT.

It is critical that Fine Arts educators continue to teach in their content area with adherence to physical distancing guidelines and with procedures for using physical spaces that can be cleaned and disinfected regularly. Arts instruction is an essential part of a public-school education in Maryland schools and should continue in distance learning, hybrid learning, and in-person learning models.

CURRICULAR OPTIONS FOR ALL ARTISTIC PROCESSES CAN BE DELIVERED IN ALL ENVIRONMENTS.

Teaching and learning are key components for all Fine Arts educators moving forward. Fine Arts instruction should maintain alignment to the Maryland State Fine Arts Standards. Curricular options for remote learning, hybrid learning, and in-person learning can be implemented for all artistic processes (Creating, Performing, Responding, and Connecting). Fine Arts classrooms can be reimagined to allow for distancing, to avoid shared materials, and to provide continuity of learning in each discipline (Dance, Media Arts, Music, Theater, Visual Art). Fine Arts classrooms should remain dedicated to teaching and learning in the art form and not re-purposed.

SHARING STUDENT WORK CONTINUES WITH MODIFICATIONS FOR DIGITAL PLATFORMS OR PHYSICAL DISTANCING.

Until large group gatherings are deemed safe by local officials, Maryland Fine Arts educators should be supported in creating exhibits, showcases, performances, concerts, etc. that can be delivered in a remote environment and/or maintain physical distance. Presenting/Performing, as defined in our Maryland Fine Arts Standards, can be delivered utilizing digital tools, remote learning platforms, and other methods that allow for sharing and showing of work while following local regulations.

TEACHERS AND STAFF NEED TRAINING IN PROPER SANITIZATION OF MATERIALS AND PHYSICAL SPACES.

While not unique to the arts disciplines, the use of supplies and materials in Fine Arts classrooms as well as the maintenance of each physical classroom will require clear guidelines and procedures in order to protect against virus transmission. With guidance from local officials, administrators, arts supervisors, school leaders, teachers, and all stakeholders should work together to develop a plan using this document for guidance.

SUPPORT STUDENT ENGAGEMENT IN AND THROUGH THE ARTS.

Fine Arts education is a right, not a privilege. Our COVID-19 response is dedicated to expanding opportunities for all students and providing an inclusive path forward. To that end, Maryland Fine Arts educators are encouraged to design lessons with all learners in mind in order to engage students in meaningful ways. Professional learning should be leveraged to increase capacity for remote learning and use of digital tools with an arts focus as well as supporting the whole child through social and emotional learning centered in the arts and culturally-responsive arts education.
Arts Education Is Essential

This statement of support for arts education has been reviewed and endorsed by the national organizations listed on page two.

It is imperative that all students have access to an equitable delivery of arts education that includes dance, media arts, music, theatre, and visual arts that supports their educational, social, and emotional well-being, taught by certified professional arts educators in partnership with community arts providers.

Teaching and learning will never quite be the same in our post-COVID-19 world. However, our commitment to provide rich and varied educational experiences remains unwavering. The arts have played an important role in these tumultuous times and will continue to do so for all students, including the traditionally underrepresented, those with special needs, and from low-income families. Here’s why:

Arts education supports the social and emotional well-being of students, whether through distance learning or in person.

Self-awareness, self-efficacy, self-management and perseverance, social awareness and relationship skills are central to any arts education activity; no matter the age and ability of the student or the environment in which the learning takes place. The arts, with their strong emphasis on team-building and self-reflection are supremely suited to re-ignite students’ interest in learning through collaboration, while simultaneously fostering creativity, critical thinking, and communication.

Arts education nurtures the creation of a welcoming school environment where students can express themselves in a safe and positive way.

Celebrating our ability to come together as educators and students is vital to creating a healthy and inclusive school community. The arts, through a rich partnership among certified arts educators, teaching artists, and community arts providers, play a valuable role in helping students and their families build and sustain community and cultural connections.

Arts education is part of a well-rounded education for all students as understood and supported by federal and state policymakers.

As defined in ESSA, “music and the arts” are part of a well-rounded education. Every state in the nation recognizes the importance of the arts as reflected in rigorous PreK-12 state arts standards. Forty-six states require an arts credit to receive a high school diploma, and 43 states have instructional requirements in the arts for elementary and secondary schools. As noted in Arts Education for America’s Students: A Shared Endeavor, “An education without the arts is inadequate.”

The healing and unifying power of the arts has been evident as the COVID-19 pandemic swept the country. We have seen and heard it play out through works of art on sidewalks, shared musical moments from porches, in plays and dance performances, and every other imaginable iteration of art making. As states and schools work through multiple challenges in the years ahead, arts education must remain central to a well-rounded education and fully funded to support the well-being of all students and the entire school community.
Endorsing Organizations

Afterschool Alliance
American Choral Directors Association
American Composers Forum
American Orff-Schulwerk Association
Americans for the Arts
American String Teachers Association
Barbershop Harmony Society
Carnegie Hall
Casio America, Inc.
Chorus America
CMA Foundation
College Band Directors National Association
Conn-Selmer, Inc.
D’Addario Foundation
Eastman Music Company
Education Through Music
Educational Theatre Association
Give a Note Foundation
Hal Leonard
Historically Black Colleges and Universities National Band Directors’ Consortium
Jazz at Lincoln Center
Jazz Education Network
KHS America
KORG, USA
League of American Orchestras
Little Kids Rock
Mr. Holland’s Opus Foundation
Music for All

Music Teachers National Association
NAMM Foundation
National Art Education Association
National Association for Music Education
National Association of Elementary School Principals
National Association of Secondary School Principals
National Coalition for Core Arts Standards
National Dance Education Organization
National Education Association
National Federation of State High School Associations
National YoungArts Foundation
Organization of American Kodály Educators
Quadrant Research
QuaverEd
Recording Academy
Save The Music Foundation
State Education Agency Directors of Arts Education
The Rock and Roll Forever Foundation
United Sound, Inc.
Varsity Performing Arts
West Music Company
WURRLYedu
Yamaha Corporation of America
Young Audiences Arts for Learning
YOUNison

Do you represent a national organization interested in endorsing this statement? Email essential@nafme.org
DOCUMENT OVERVIEW

Arts Together:
Planning Guidance for Arts Educators in Maryland Public Schools
COVID-19 Response and Path Forward
HOW TO USE THIS DOCUMENT

1. This document has been prepared for a Maryland context. If using this for a different locale, please adapt accordingly, and follow your own local guidelines. Maryland local school systems will create their own recovery plans locally and this document is intended to provide ideas for many scenarios, school policies, and local guidelines.

2. All arts education stakeholders can engage with this document. This includes arts educators, non-arts educators, community teaching artists, arts organizations, out-of-school time partners, funders, central office staff, school personnel, families, and students.

3. This document does not supplant local policies, rather it provides resources, ideas, and suggestions to support local policies. The document is not designed to be rigid and instead aims to provide arts education stakeholders with different ideas, options, resources and suggestions as they plan for arts education teaching and learning that aligns to their specific local guidelines.

4. The recommendations are divided into eight sections. The first section, general recommendations for all arts education programs, is followed by seven sections curated for each discipline: dance, media art, general music, instrumental music, vocal music, theatre, and visual art. Within each section, the subheadings are as follows:
   - Teaching and Learning
   - Maintaining Distance
   - Accommodations for Smaller Student Groups
   - Materials and Supplies
   - Sanitization
   - Staffing
   - Scheduling
   - Large Group Gatherings
   - Professional Learning

5. The committee scheduled monthly sessions for reflection and timely revisions to the document to maintain the relevance of the content within.
USING THE CREATIVE PROCESS TO DEVELOP THIS GUIDANCE

The Creative Process Map is a logic model tool that is designed to guide students, artists, and communities in creative problem-solving. The committee agreed to use the map to guide and organize the collective work to develop this guidance document.

Inspire, Week 1
- Build Collective Knowledge
- Define Challenge
- Define the Audience

Explore, Week 2
- Success Criteria
- Draft Content

Elevate & Assess, Week 3
- Refine and Revise Draft
- Yes or No?

Present, Week 4
- Share
- Schedule Regular Reflection

THE PROGRESS

Inspire, Week 1
- Build Collective Knowledge
- Define Challenge
- Define the Audience

BUILD COLLECTIVE KNOWLEDGE

A voluntary committee of Maryland local school system (LSS) supervisors of Fine Arts, representing all five Maryland regions, launched into a discovery process to collectively support arts education programs statewide throughout the pandemic and recovery phases. The committee approved the creation of a supportive document for arts education programs to help LSSs support the continuation of arts learning for all students.

At the first planning session, the committee engaged in a brainstorming session to uncover our shared values and identify key issues for arts education programs due to the pandemic. The committee also solicited replies from the network of Fine Arts Supervisors. The brainstormed ideas were then sorted and the categories formed the headings of this report:
- Teaching and Learning,
- Maintaining Distance,
● Accommodations for Reduced Class Size,
● Materials and Supplies,
● Sanitization,
● Staffing,
● Scheduling,
● Large Group Gatherings, and
● Professional Learning.

To build collective knowledge the committee selected two documents to begin the research phase. All committee members read the Maryland Road to Recovery from the Office of Governor Larry Hogan and Interim Guidance for Administrators of US K-12 Schools and Child Care Programs Plan, Prepare, and Respond to Coronavirus Disease from the Center for Disease Control. Additionally, committee members read Maryland Together: Maryland’s Recovery Plan for Education released by the Maryland State Department of Education.

DEFINE CHALLENGE

The committee approved the following focus:
Due to the impact of COVID-19, we anticipate changes to the operations and programming of Maryland public schools to protect students, families, and communities. This committee will produce a written document to assist the stakeholders of fine arts education programs in Maryland public schools to develop modifications that successfully align with State, local school system, school, and community guidelines.

DEFINE THE AUDIENCE

The committee approved a list of stakeholders that can utilize the finalized document. The list includes:
● Maryland Elected Officials
● Fine Arts Supervisor Network of Maryland
● Local School Systems
● School Leaders
● Maryland Professional Associations
● Educators (arts educators and non-arts educators)
● Community Teaching Artists
● Arts Organizations
● Parent Associations
● Students
SUCCESS CRITERIA

The committee approved a list of criteria for success to inform the drafting process, guide the revision process, and measure readiness for presentation. The established criteria state that the report aims to:

- Be an advocacy tool for arts education programs.
- Provide a guide for the successful implementation of various school reopening procedures.
- Offer guidance (by arts discipline) for educators and administrators.
- Prioritize student, educator and staff health, safety, and well-being.
- Present clear, adaptable guidelines to address the diverse local plans and timelines.
- Continue to expand and contract as a living document, in response to sector needs.
- Expansive operations recommendations.
- Clarify Role of Fine Arts Teachers (teach their content, sanitization, advocacy).

DRAFT CONTENT

The committee launched into sub-committees and submitted a draft.

REFINE AND REVISE DRAFT

The committee reviewed the draft and made recommendations for revisions, additions and clarifications.

ASSESS

Using the established criteria for success, the committee approved the document for presentation to the full network of Fine Arts Supervisors. The document was accepted and approved for presentation.
Present, Week 4

- Share
- Schedule Regular Reflection

SHARE

The document is available in a digital format.

SCHEDULE REGULAR REFLECTION

This is an evergreen document that will be revisited monthly, and as needed, based upon developing knowledge and feedback from the field.
As a result of the COVID-19 pandemic and state of emergency declared by Governor Larry Hogan, Maryland schools have been closed through the end of the 2019-20 school year. There is an understanding that education as we know it today will be changed tremendously in numerous unprecedented ways. It is incumbent upon educational leaders to begin taking concrete steps to restore, reconstruct, and re-design education as we know it today.

The COVID-19 pandemic has in many ways changed our educational, economic, societal, and everyday way of life. As a result, we are now faced with an extraordinary challenge that will require the deployment of our individual and collective expertise to address the needs of students, families, staff, faculty, and school communities. Now is the time for each and every one of us to show conviction and courage in the decisions that are made, based upon historic changes not only in the state of Maryland, but also worldwide.

Maryland Together: Maryland’s Recovery Plan for Education (MRPfE)

PRESENTLY, WE DO NOT KNOW WHEN IN-PERSON LEARNING WILL BEGIN, WHICH SCHOOL SCHEDULING AND FACILITIES MODELS WILL BE USED, OR WHAT THE LOCAL GUIDELINES FOR HYGIENE AND SOCIAL DISTANCING WILL BE FOR THE 2020-2021 SCHOOL YEAR. HOWEVER, WE DO KNOW THAT THE RESPONSES FROM MARYLAND LOCAL LEADERS WILL VARY DRAMATICALLY TO MEET LOCAL STUDENT AND COMMUNITY NEEDS AND ARTS EDUCATION PROGRAMS ARE A CRITICAL PART OF A WELL-ROUNDED CONTINUITY OF LEARNING PLAN.

“We as educators have an opportunity to contextualize this moment as an insurmountable interruption or as a chance to deconstruct and reify the nature of what we do.”

–Roger Ellis, assistant professor of music theatre, Northwestern University (DAVIS, TRACY TEACHING PERFORMING ARTS DURING THE PANDEMIC).
TEACHING AND LEARNING

**ARTS EDUCATORS ARE ENCOURAGED TO...**

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<tr>
<th>...consider curricular options for remote, in-person, and hybrid learning for all four Artistic Processes of the Maryland State Fine Arts Standards.</th>
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<td>...craft learning experiences that allow students to document and share stories and diverse perspectives.</td>
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<tr>
<td>...prioritize relationship building with students and families to leverage engagement, rigor and risk.</td>
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<tr>
<td>...remain open, curious, and responsive.</td>
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<td>...ask for help.</td>
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**CENTRING STUDENTS: SOCIAL-EMOTIONAL LEARNING, SPECIAL ACCOMMODATIONS, & CULTURALLY-RELEVANT ARTS EDUCATION**

- Use Universal Design for Learning (UDL) or adaptive learning to address the needs of students to include enlarged print, highlighted text, and translation of the text to promote equitable student learning. Design lessons with all learners in mind including Gifted and Talented, English Learners, and Special Education students.

Social-Emotional Learning

- Due to the impact of COVID-19, we anticipate SEL to emerge as a priority for Maryland public schools to meet the needs of students, staff, and communities.

- **According to Collaborative for Academic, Social, and Emotional Learning (CASEL), SEL is the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions.**

- Arts learning develops these SEL competencies. With intention and support, arts educators can target and improve SEL competence for students. Integrating SEL into arts education programming is a researched practice that can be further expanded to ensure well-being, academic progress, and student engagement.

Special Accommodations

- Educators will design lessons with all learners in mind including Gifted and Talented, English Learners, and Special Education students.

- Review [Frequently Asked Questions, Special Education: COVID-19 Continuity of Learning](#) from MSDE.
Culturally-Responsive Arts Education

- Culturally-responsive art education elevates teaching and learning with concrete practices that can support learning for all students. Applying the principles of CRAE to curriculum, classroom design, instruction, disciplinary policies, family partnerships, and school-wide initiatives promotes equity, community engagement, improvements to school climate, and academic achievement. [Culturally-responsive education: a primer for policy and practice, New York University]

INTEGRATE HEALTH PRIORITIES AND HEALTH EDUCATION INTO ARTS CONTENT

- A recent report from the World Health Organization (WHO) recommends educators to implement health priorities/education into their content area, when possible. Consider ways that the arts can help communicate new school social distancing policies and healthy habits. Can visual art students design school decals to drive traffic patterns? Would a dance class benefit from a choreography challenge that explores standard 6-foot social distancing standards and model creating space for other students? Would elementary students develop healthy handwashing routines with a school handwashing song?

- Collaborate with health education and physical education colleagues to ensure the content is appropriate. The referenced WHO report includes a listing of age-appropriate suggestions.

KEEPING ONLINE LEARNING SKILLS SHARP

- When in-person instruction resumes, educators are encouraged to continue to provide online instruction on a regular rotation (a monthly or weekly basis) with in-person learning, that utilizes the LSS’s instructional online platform.
**MAINTAINING DISTANCE**

- LSSs will provide details for restrictions of physical distancing/group size, per the CDC and/or the local or state health department.

**ACCOMMODATIONS FOR REDUCED CLASS SIZES**

- Class sizes should follow the designated student to teacher ratio established by the LSS, in order to allow for physical distancing. This may affect the number of courses that can be offered.

**MATERIALS AND SUPPLIES**

- For remote learning, work collaboratively to ensure that all students have equitable access to needed materials and supplies.

- LSSs maintain local policies and procedures to assess the accessibility and safety of online resources and applications. Educators should adhere to those guidelines.

**CONSIDERATIONS FOR REMOTE LEARNING**

- LSSs maintain local policies and procedures to assess the accessibility and safety of online resources and applications. Educators should adhere to those guidelines.

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**Internet access**: Approximately 30 percent of the state’s families do not have a reliable internet connection for learning. Collaboration with the state and local government to explore the option of delivering Wi-Fi to homes is critical. LSSs can take steps to extend the coverage and density throughout their system. This will include advocacy with local broadband providers. Any LSS provided with internet service must provide Children’s Internet Protection Act (CIPA)-compliant filtering. While this can be achieved through an Access Point Name carrier, it requires planning and configuration and comes at an additional cost.

**Accessibility**: Leveraging the built-in accessibility features on native devices, for example on an iOS or Android smartphone. This is another reason why students in certain grades should have curricula delivered to them on their smartphones. Some students with disabilities might need special assistance with specific software to support their work. Consideration must be given to existing Federal and State accessibility-related legislation and regulations (COMAR §7-910(d)(1); COMAR 13A.04.15.07 Digital Learning; COMAR 13A.05.02.13H Purchase and Use of Accessible Teaching and Learning materials: Revised Section 508 of the Federal Rehabilitation Act.)

**Security**: IT departments need significant support in information, cyber, and privacy security. As remote learning continues, accountability into ensuring sound security practices must be implemented and enforced to counter a possible breach in confidentiality, integrity, and availability.

**Device Transportation**: Devices are purchased with cases that protect them. However, school systems must consider policies and procedures for transporting devices to avoid accidental damage.
SANITIZATION

• Consult your LSS guidelines on shared/community materials and supplies. If shared supplies are permitted, “consider using designated bins for clean and used supplies. Community supplies are considered high-touch and should be cleaned frequently. Additionally, place hand hygiene supplies in close proximity to shared equipment (e.g., printer/copier).” [National Arts Education Association]

• Follow LSS guidance for cleaning and sanitizing classrooms, equipment, materials, and supplies. Keep all disinfectants out of the reach of students.

STAFFING

• The continuity of Fine Arts programs for all students ensures that LSSs will provide well-rounded education. It is critical that Fine Arts educators continue to teach in their content area with adherence to physical distancing guidelines. Arts instruction is an essential part of a well-rounded education in Maryland schools and will continue in distance learning, hybrid learning, and in-person learning models.

• Class sizes should follow the designated student to teacher ratio in order to allow for physical distancing. This may affect the number of courses that can be offered. This will also likely affect in-person performances, student exhibits, and rehearsal/practices.

SCHEDULING

• Arts Educators can support school leaders in planning and establishing schedules and routines for the 2020-2021 school year. In many cases, especially PreK-8, many art educators know the majority of the student body and can be very helpful in considering creative scheduling solutions that are supportive of the arts.

• Scheduling models will be prepared to accommodate fewer students and staff in a physical learning environment in accordance with local guidelines.

• Fine Arts dedicated spaces, i.e. auditoriums, arts rooms, band rooms, should remain dedicated to Fine Arts instruction and classes.

LARGE GROUP GATHERINGS

IN-PERSON EVENTS

LSSs will provide guidance on the protocols for in-person, large group gatherings. This will affect in-person performances, student exhibits, and rehearsal/practices.

According to cultural sector research by Colleen Dilenschneider, intentions to visit cultural organizations are growing stronger. Her research has a few key takeaways to consider when planning in-person, large group gatherings for school cultural events.

1. Seeing others visit cultural experiences will make people feel more comfortable, so share stories of successful gatherings.
2. Hand sanitizer is a big deal, so have plenty on hand.

3. The ability to be outdoors is an important factor for many.

4. Avoiding long lines of people and limiting attendance are also popular choices.

Consider the following suggestions for planning in-person performances from the 2020-2021 Season Planning Guide by Chorus Connection:

- Reduced performance times.
- E-tickets and online ticket sales only.
- Staggered check-in times.
- Earlier open of house.
- Virtual performance options for in-person events.
- Share information about the precautions you are taking.
- Ask them to take precautions.
- Always follow the advice of your local government and health professionals when it comes to social distancing.

Additionally, consider pre-recording some components, as a combination of live streamed and pre-recorded performance may be possible.

VIRTUAL EVENTS

If large group gatherings are not permitted by local guidelines, Maryland Fine Arts educators should be supported in creating exhibits, showcases, performances, concerts, and etc. that can be delivered in a remote environment and/or maintain physical distance. Presenting/Performing, as defined in the
Maryland State Fine Arts Standards, can be delivered utilizing digital tools, remote learning platforms, and other methods that allow for sharing and showing of work while following local regulations.

**PROFESSIONAL LEARNING**

**SUPPORT REMOTE LEARNING**

“Remote learning is new and all staff involved will need to be trained on how to deliver instruction via the web. Through additional professional learning opportunities including online pedagogy, educators will be able to transfer their high-quality teaching practices to the virtual environment. Professional learning should be provided to teachers on designing equitable instruction regardless of whether it is delivered in a virtual or a pen and pencil environment.” [from (MRPfE)]

The committee suggests the following specific areas for professional learning and growth to ensure that students are provided remote and hybrid learning that is student-centered, standards-aligned, engaging, and easy to navigate. These sessions should be available for certified arts educators, certified non-arts educators, and community teaching artists.

- Pedagogy for Transitioning In-Person Learning to Distance Learning
- Building Online Learning Environments
- Elevating Student Voice and Agency
- Formative Assessment
- Caring, Academic Communities/SEL
- Design Aesthetics for Online Learning Materials and Environments
- Communicating with Students and Families

**SUPPORT PROPER SANITIZATION OF MATERIALS AND PHYSICAL SPACES**

While not unique to the arts disciplines, the use of supplies and materials in Fine Arts classrooms as well as the maintenance of each physical classroom will require clear guidelines and procedures in order to protect against virus transmission. With guidance from local officials, administrators, arts supervisors, school leaders, teachers, and all stakeholders should work together to develop a plan using this document for guidance.
Due to the impact of the pandemic, professional learning that increases student, staff, and community SEL competence and presents pedagogy that is culturally responsive is critical for continuity of learning across all academic content areas. The committee recommends the following key professional learning options developed by the Social-Emotional Learning Committee of Maryland Fine Arts Supervisors. The four key areas are as follows:

<table>
<thead>
<tr>
<th>#1: Explicit SEL and Mental Health Instruction</th>
<th>Opportunities to gain an understanding of trauma, healing, and loss in addition to Adult SEL. The American Academy of Pediatrics recommends “training on how to talk to and support children during a pandemic and principles of psychological first aid” for all school staff. Maintain or develop professional learning opportunities for arts educators to explore creative, teaching, and learning practices that keep them open, curious, and reflective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>#2: Integrations with Curriculum</td>
<td>Arts Integration for Non-Arts Content The collaborative process of implementing The Creative Process and Artist Habits of Mind across multiple contents and disciplines to build creative and critical orientations, investigate authentic problems, deepen conceptual understandings, and elevate the role of innovation, engagement, and student voice in teaching and learning. SEL Integration for All Investigating the action, reflection, and contribution activities that build SEL competencies.</td>
</tr>
<tr>
<td>#3 Key Teaching and Learning Strategies</td>
<td>Developing teaching practices that build perception, classroom communities, the facilitator role of educators, and critical thinking processes. Examples include, but are not limited to: - Leveraging relevance and intrinsic motivation with Big Ideas, - Formative Assessment, - Student Voice and Agency, - Collaborative Learning Structures, and - Building Relationships.</td>
</tr>
<tr>
<td>#4 Leveraging the Arts to Build Connections</td>
<td>Employing the arts in support of schoolwide continuity of learning and recovery priorities, new school routines and procedures, milestone celebrations, and exchanges with the community.</td>
</tr>
</tbody>
</table>
**SUPPORT THE WELL-BEING OF ARTS EDUCATORS**

Maintain or develop professional learning opportunities for arts educators to explore creative, teaching, and learning practices that keep them open, curious, and reflective.

**SUPPORT MARYLAND FAMILIES**

Maintain or develop professional learning opportunities for Maryland families examining strategies and best practices to support students in remote and hybrid learning.

**QUESTIONS TO PONDER IN MEETINGS, CONVENINGS AND GATHERINGS**

Roger Ellis, Assistant Professor for Music Theatre at Northwestern University, posed the following “slate of interesting questions” for arts educators to consider.

- How can presence be embodied, transmitted, and perceived across cyberspace?
- How is the observer-participant relationship complicated, deepened, limited, and/or expanded when mediated by technology?
- How are actors or observers (dis)empowered in this new relationship?
- How can the unexpected infusion of digital technology into traditionally analog experiences drive or inhibit innovation? How can this phenomenon blur the dividing line between mediums like film, dance, and theatre?
- How can online platforms dismantle, enforce, or contextualize traditional power dynamics and hierarchies within the classroom?
- How does teaching in this new context prompt new questions about surveillance, agency, gaze, intimacy, and privacy?

From *Teaching Performing Arts During the Pandemic*
DANCE

Dance is an art form that uses movement to communicate meaning about the human experience. Education in the art of dance develops the knowledge and skills required to create, perform, and understand movement as a means of artistic communication and serves as a vehicle to support a student’s mental and emotional well-being. Comprehensive dance education includes improvisation, technique, choreography, performance, observation, and analysis.

TEACHING AND LEARNING

- When curriculum is organized in units of study designated by discipline (ballet, jazz, modern, etc.), consider adjusting the scope and sequence to subdivide by standard with a focus on creating/performing during in-person learning and responding/connecting during remote learning.
- Consider the implementation of curriculum to support social and emotional learning.
- Curricular options for remote learning and in-person learning are available for all artistic processes (Creating, Performing, Responding, and Connecting).
- LSSs should consider developing revised curriculum during the summer months to adjust lessons for a remote learning platform.
- Educators are encouraged to maintain online instruction on a regular basis utilizing the LSS’s instructional online platform in an effort to institutionalize this as a curricular practice. This will help both educators and students become more comfortable with their ability to adjust to a remote learning environment. This instruction could be delivered during the regular school day to ensure equity.
- Choreographers, teachers, guest artists, etc. should avoid instruction that requires physical contact in order to maintain a social distancing protocol of at least 6 feet.
- Use Universal Design for Learning (UDL) or adaptive learning to address the needs of students to include enlarged print, highlighted text, and translation of the text to promote equitable student learning. Design lessons with all learners in mind including Gifted and Talented, English Learners, and Special Education students.

MAINTAINING DISTANCE

- Determine a “Use of Dressing Room” policy that maintains distancing by limiting the number of students and/or rotating groups of students. Consider marking spaces to ensure physical distancing guidelines are maintained.
- Follow MSDE facility guidelines for class size in order to maintain distance; 100 square feet (10’x10’) per person.
- Design classroom space with individual dance spaces for each student that maintain at least a 6-foot distance; initially each space can be marked with painter’s tape or signage that does not compromise the integrity of the dance flooring for visual representation.
- Consider keeping classroom doors open in order to avoid contact with door handles or knobs.
- Assign spots in the room; avoid rotating lines.
Consider options for how instructional delivery can be modified in the dance classroom for movement phrases in order to maintain distance and avoid students waiting in line.

- Maintain at least 6 feet between each dancer at the barre.
- Students and teachers must follow the LSSs hygiene protocols for mask-wearing while indoors. Students with pre-existing medical conditions (e.g. asthma) should follow the recommendations from their primary care physician or medical professional.
- Teachers can consider utilizing outdoor spaces for instruction.
- For additional support visit Return to Dancing and Training Considerations Due to-COVID-19 - Published by Dance USA.

**ACCOMMODATIONS FOR REDUCED CLASS SIZES**

- Consider double-casting choreography as needed when working with rotating groups of students and to maintain distance.

**MATERIALS AND SUPPLIES**

- Journals: Consider using student devices for journaling instead of paper journal notebooks.
- Pencils/Writing Utensils: Students can provide their own writing utensil.
- Costumes: Costumes should be assigned to dancers. When possible, students should provide their own costume. Consider dry cleaning after use.
- Rental uniforms: Consider suspending rental uniforms. Any clothing items made available for rental may not be shared unless properly cleaned/disinfecte.
- Class sets of shoes: If class sets of shoes are utilized, they may be assigned to individual students and disinfected in between uses.
- Sound system: For teacher use only, the system can be wiped down at the end of the day.
- Street shoes may be removed before entering the dance floor.
- Props/manipulatives/yoga mats, etc.: These items can be avoided and not shared. If used, each individual item can be cleaned and sanitized after every use. If materials are not in use, they may be removed from the classroom.
- Avoid community supplies when possible. If shared supplies are necessary, consider using designated bins for clean and used supplies. Community supplies are considered high-touch and can be cleaned frequently.
- Place hand hygiene supplies in close proximity to shared equipment (e.g., printer/copier).
- Work collaboratively on a plan that ensures all students have equitable access to needed materials and supplies during distance learning.

**SANITIZATION**

- Ballet Barres: If used, the ballet barres can be wiped down/cleaned and disinfected after every class session. If the barres are not in use, they may be removed from the classroom.
- Dance Flooring: It is recommended that the floors are cleaned with a disposable floor mop system after every class session. Daily cleaning may be the responsibility of the teacher and/or school staff (not students). In addition to the between-class cleanings, it is recommended that the dance floors are cleaned and disinfected nightly using a designated mop and appropriate sanitation solutions which protect the integrity of dance flooring.
● Mirrors: Avoid contact with the mirrors. Teachers can create a 3 ft parameter in front of the mirrors that is off-limits for students to enter. Mirrors may be cleaned and disinfected daily. If the mirrors have been compromised, they can be cleaned and disinfected as soon as possible.
● Shoe Cubbies: Cubbies can be assigned to students and wiped down after every use.

STAFFING

● It is suggested that dance teachers aid in the daily cleaning and disinfecting of classroom materials and the physical environment. However, the appropriate maintenance staff member should also be responsible for cleaning and maintaining the classroom on a regular basis.
● Fine Arts dance teachers should continue to teach in their content area with adherence to social distancing guidelines.
● Programs should also be maintained to support growth in order to sustain offering dance education.
● Schools may consider adjusting duty rosters to provide coverage to ensure the supervision of areas are maintained while disinfecting protocols are maintained between classes.

SCHEDULING

● Scheduling for fine arts courses may be done in collaboration with the school-based dance teacher.
● Class sizes should follow the designated student to teacher ratio in order to allow for social distancing. This may affect the number of courses that can be offered.
● If students are grouped with limited mobility, the Fine Arts Dance Teacher may need to provide instruction to designated groups of students.
● Considerations for maintaining disinfecting protocols between classes may affect transition times.

LARGE GROUP GATHERINGS

● During Phase 3, schools must adhere to local guidelines for all large gatherings (performances, residencies, assemblies, in-school programs, field trips, etc.)
● Considering regulations, modified events could occur.
● Performances could be recorded and made available in a remote environment.

PROFESSIONAL LEARNING

● Fine arts supervisors and content offices may provide guidance on district-approved and effective tools for remote learning with an arts focus.
● Teachers may have access to discipline-specific professional learning to support curriculum implementation and the transition to a remote learning environment. In collaboration with National and State organizations, teachers may engage in professional development opportunities to support best practices for developing content in a remote learning environment.
● Teachers and appropriate staff members should receive training on the proper cleaning and sanitizing procedures to ensure a safe classroom space is maintained.
● Support educators to deepen their understanding and practice of social and emotional learning centered in the arts and culturally-responsive arts education.
MEDIA ARTS

Media Arts is a technology-driven art form that satisfies the human need to tell stories and explore ideas through communications, technologies, and digital formats.

TEACHING AND LEARNING

● For ease of shifting between remote and in-person learning:
  o Shift from team projects to solo projects that can be completed in school or remotely
  o Build more video tutorials to support student learning
  o Build projects into a Hyperdoc/Hyperslide format to support students working through projects in a mix of at school and at home

● Due to the worldwide electronic device shortage, use devices that are currently accessible and available to students.
  o Utilize student devices for use in projects.

● Use Universal Design for Learning (UDL) or adaptive learning to address the needs of students to include enlarged print, highlighted text, and translation of the text to promote equitable student learning. Design lessons with all learners in mind including Gifted and Talented, English Learners, and Special Education students.

MAINTAINING DISTANCE

● Space computer stations according to LSSs guidelines in the room.
● Create a procedure to avoid line formation for equipment, i.e., camera, 3D printers.
● In a TV studio, reduce production staff size. Anchors need to be six feet apart or record at different times. Editing staff can also work in shifts.
● Teachers should maintain a safe distance when supporting student work on computers, i.e., over the shoulder coaching would require the teacher to be further away from the student.

ACCOMMODATIONS FOR REDUCED CLASS SIZES

● Use digital collaboration platforms for group projects.

MATERIALS AND SUPPLIES

● Consider a shift in digital tools to account for available technology. When a student has access to a Google Chromebook, they will not be able to use the full Creative Cloud Suite.
● Limit device sharing. Consider personal keyboards for students.
● Limit community Maker tools and supplies. Consider providing storage bags for students to transport their own tools.
SANITIZATION

- Teachers require access to hand sanitizer and disinfectant wipes.
- Computer Labs may need to be sanitized between each rotation of students. Electronic-friendly sanitizer wipes will make the process streamlined.
- Students may use hand sanitizer before entering the classroom.
- Consider having students wear gloves with cameras/studio equipment in class.
- Each student may have their own headphones with a line-in mic.
- Consider using microphones that can be wiped down/having microphone covers.

STAFFING

- Class sizes should follow the designated student to teacher ratio in order to allow for physical distancing. This may affect the number of courses that can be offered.

SCHEDULING

- At the elementary level, media arts teachers that rotate from classroom to classroom may need time between each class to properly sanitize equipment and refresh the room.

LARGE GROUP GATHERINGS

- Consider developing an online option for yearly events (Media Day, Digital Film Festival).
- Consider virtual options for experiences: Media Arts career virtual interviews, online Film Festival awards show.

PROFESSIONAL LEARNING

- Connecting teachers with available professional development by other parties (MSDE, Edtech, Ditch That Textbook by John Spencer, PBS, and more).
- Offering projects that are built to be easily used in any platform.
- Provide weekly teacher support to navigate remote tools.
- Provide webinars on district-approved and effective tools with an arts focus.
- Teachers will need specialized training on sanitizing electronics.
- Support educators to deepen their understanding and practice of social and emotional learning centered in the arts and culturally-responsive arts education.
General Music is a course offered over several years that introduces students to musical concepts through their interaction with artistic processes (creating, presenting/performing, responding, and connecting) and media (traditional instruments and electronic media). Music of different genres, historical periods, cultures, aspects of performance, and careers in music are also possible topics of exploration.

General Music courses could include General Music/Vocal Music Grades Pre-Kindergarten through eight, World Music, American Music, Class Piano, Class Guitar, Music Survey, Music Theory, Music Technology, and more.

TEACHING AND LEARNING

Maryland’s Recovery Plan for Education includes options for in-person and remote learning. While Local School Systems will create plans that are unique to them, the resulting plans will likely include a combination of in-person and virtual learning. Instructional best practices in General Music include singing, movement, and playing instruments. To maintain these practices, the following guidelines are suggested:

**IN-PERSON LEARNING**

- **Until further updates are available**, public singing should be considered unsafe, even with the use of a mask.
- **Unprecedented International Coalition led by Performing Arts Organizations to Commission COVID-19 Study**: On May 21, a number of performing arts organizations joined forces to commission a study on the effects of COVID-19 on the return to the rehearsal hall. It is important to understand what risks exist in performing arts classrooms and performance venues. Specifically, the study will examine aerosol rates produced by wind instrumentalists, vocalists, and even actors, and how quickly those aerosol rates accumulate in a space.
VIRTUAL LEARNING

- It could be synchronous, with teachers working with students through video conferencing software.
- For teachers who are not confident in facilitating synchronous learning, they may consider recording their lessons for the purposes of practicing.
- Use technology (apps, software) that supports students’ ability to record, evaluate, and share their performance(s).
- Incorporate project-based learning that connects to artistic processes
- Incorporate virtual field trips (concerts, venues, schools, factories)
- Use Universal Design for Learning (UDL) or adaptive learning to address the needs of students to include enlarged print, highlighted text, and translation of the text to promote equitable student learning. Design lessons with all learners in mind including Gifted and Talented, English Learners, and Special Education students.

MAINTAINING PHYSICAL DISTANCE

- Space students according to LSS guidelines.
- Limit movement without touching while observing physical distancing.
- Do not share instruments without proper sanitization.
- Student to teacher ratio of 10:1 is a potential solution.

ACCOMMODATIONS FOR REDUCED CLASS SIZES

- Class sizes should follow the designated student to teacher ratio in order to allow for social distancing.

MATERIALS AND SUPPLIES

- Students should not share classroom equipment (e.g., mallet instruments, recorders, keyboards, etc.): distribute instruments to individual students for use in class.
- Increase access to digital music education curriculum resources.
- Music stands and computer keyboards should be wiped down before and after use.

SANITIZATION

These suggestions are made in alignment with guidelines from the Centers for Disease Control and Prevention (CDC), American Academy of Pediatrics, and the National Association for Music Education/NFHS/NAMM Foundation. At a minimum, teachers will require access to proper training and materials to clean instruments, equipment, and surfaces in accordance with these guidelines, including but not limited to hand sanitizer, alcohol wipes, and disinfectant solutions.

- Teachers should be trained in proper sanitization practices for safe instrument handling.
- Recorders and wind instruments should follow these guidelines:
  - Do not share instruments.
  - Before distribution, instruments should be thoroughly cleaned and sanitized using alcohol wipes, swabs, or a disinfectant solution.
○ Plastic recorders can be washed with warm, soapy water and should be swabbed after each use with a plastic cleaning rod and soft clean cloth. Disinfectant solution and alcohol wipes may also be used.

● Wooden instruments (such as rhythm sticks) present fewer hygienic issues that may be solved by students washing their hands before and after use for a minimum of 20 seconds or wearing gloves.

● Mallets with plastic or wooden handles may be wiped before and after each use with isopropyl alcohol wipes.

● Technology including iPads, laptop devices, SMART Boards, piano keyboards, Digital Audio Workstations, Microphones, and Digital Recorders may be disinfected through the use of isopropyl alcohol wipes.

STAFFING

● General Music courses should be taught by those certified to teach music in the State of Maryland.

● Class sizes should follow the student to teacher ratio as determined by the LSS, state, and local government to allow for social distancing. This may affect the number of courses that can be offered.

SCHEDULING

General Music courses should continue to be offered to meet the requirements for a well-rounded curriculum. These courses may be taught face-to-face, through virtual learning, or a hybrid of the two models.

● Scheduling will be decided by the LSS in accordance with recommendations from the Maryland State Department of Education. Teachers of this content should be included in the making of the schedule.

● Class sizes should be consistent with the recommendations in Maryland’s Recovery Plan for Education.

● At the school level, class scheduling should be done in collaboration with the school-based general music teacher.

● Scheduling must accommodate the need to disinfect shared space and materials between classes.

LARGE GROUP GATHERINGS

● Assemblies and large gatherings are typical components of general music education, particularly at the elementary level. As recommended by the World Health Organization and due to current mandates, large group gatherings may not be possible.

● Large group gatherings must observe local guidelines regarding wearing appropriate protective gear (e.g., masks), number of people permitted at gatherings, and physical distancing.

● Alternatively, recorded assemblies or performances may be utilized within the classroom to adhere to state and federal guidelines.

PROFESSIONAL LEARNING

● LSSs and schools can connect teachers with available professional development opportunities from other parties such as Maryland Music Educators Association, Maryland State Department of Education, and National Association for Music Education.
● LSSs and schools should provide ongoing teacher support for teachers to navigate remote tools.
● LSSs should provide webinars on district-approved and effective tools with an arts focus.
● Support educators to deepen their understanding and practice of social and emotional learning centered in the arts and culturally-responsive arts education.
MUSIC, INSTRUMENTAL

Instrumental Music refers to a curricular or co-curricular small or large ensemble setting with traditional band instruments, orchestral instruments, guitar ensembles, modern band, drumming, marching band and any combination of musical equipment.

TEACHING AND LEARNING

- Shift instruction from large ensemble to solo/small group.
- Prioritize face-to-face time (live or virtual) to provide feedback of individual skill development.
- Plan for use of all devices available to students, including personal cell phones.
- Review Guidance for a Return to High School Marching Band by National Federation of State High School Associations (NFHS) and Sports Medicine Advisory Committee (SMAC).
- Unprecedented International Coalition led by Performing Arts Organizations to Commission COVID-19 Study: On May 21, a number of performing arts organizations joined forces to commission a study on the effects of COVID-19 on the return to the rehearsal hall. It is important to understand what risks exist in performing arts classrooms and performance venues. Specifically, the study will examine aerosol rates produced by wind instrumentalists, vocalists, and even actors, and how quickly those aerosol rates accumulate in a space.
- Use Universal Design for Learning (UDL) or adaptive learning to address the needs of students to include enlarged print, highlighted text, and translation of the text to promote equitable student learning. Design lessons with all learners in mind including Gifted and Talented, English Learners, and Special Education students.

MAINTAINING DISTANCE

- Class size to be determined by local school systems.
- Utilize tape/cones to mark chairs 6 ft (or determined safe distance) apart.
- To avoid close contact, daily instrument storage areas should not be used when possible. Students should keep their instruments with them.

ACCOMMODATIONS FOR REDUCED CLASS SIZES

- Focus on Solo & Ensemble repertoire of varied styles.
- Individual technique and stylistic elements.
**MATERIALS AND SUPPLIES**

- Increase access to and use of music education technology.
- Students may not share any classroom equipment.
  - percussion mallets, music stands, bows
- Provide additional non-shared supplies.
  - valve oil, reeds, rosin, mouthpieces, disinfectant spray, alcohol wipes
- Redistribute available instruments between schools based on student need.
- Maintain active inventory of instruments and sign-out procedures.

**SANITIZATION**

- It is suggested that teachers aid in the daily cleaning and disinfecting of classroom materials and physical environment. However, the appropriate maintenance staff member should be responsible for cleaning and maintaining the classroom on a regular basis.
- Teachers should be trained on proper sanitization practices for safe instrument handling and classroom equipment (music stands, percussion instruments, storage carts).
- Utilize non-teaching personnel and repair vendors to assist with ongoing instrument sanitization and cleaning.
- Teachers will need access to hand sanitizer and approved instrument cleaning wipes, and sprays.

**STAFFING**

- Music Educators will teach in their certified content area.
- To adhere to school system class size and safety guidelines, reallocation of itinerant music staff may be necessary.
- Programs should be staffed to maintain program and support growth. Feeder collaboration is encouraged to support retention.

**SCHEDULING**

- Scheduling for music courses should be done in collaboration with the school-based instrumental teacher.
- Class sessions can occur face to face and/or virtually.
- Allow for like instrument groupings within class sections to adhere to class size recommendations.
- Considerations for maintaining disinfecting protocols between classes may affect transition times.

**LARGE GROUP GATHERINGS**

- Follow local guidelines for large gatherings. Schools must adhere to the guidelines set forth by the governor and/or local government officials for all large gatherings (performances, residencies, assemblies, in-school programs, field trips, etc.).
- Considering regulations, modified events could occur.
● Performances could be recorded and made available in a remote environment through live streaming or identified technology platforms of the district (LMS system).

PROFESSIONAL LEARNING

● Fine arts supervisors and content offices should provide guidance on district-approved and effective tools for remote learning with an arts focus.
● Teachers should have access to discipline-specific professional learning to support curriculum implementation and the transition to a remote learning environment. In collaboration with National and State organizations (MMEA and MSDE), teachers should engage in professional development opportunities to support best practices for developing content in a remote learning environment.
● Teachers and appropriate staff members should receive training on the proper cleaning and sanitizing procedures to ensure a safe classroom space is maintained.
● Support educators to deepen their understanding and practice of social and emotional learning centered in the arts and culturally-responsive arts education.
Vocal Music, like all other fine arts disciplines, is about being a literate student in their art form, in this case, a vocally literate student. The standards students will experience will emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student’s ability to carry out the four artistic processes of Creating, Performing, Responding, and Connecting. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies. Vocal music students will participate in rigorous experiences in creating, to become successful musicians, and to be successful 21st-century citizens.

TEACHING AND LEARNING

For ease of transitioning remote learning and in-person learning:

- Use Universal Design for Learning (UDL) or adaptive learning to address the needs of students to include enlarged print, highlighted text, and translation of the text to promote equitable student learning. Design lessons with all learners in mind including Gifted and Talented, English Learners, and Special Education students.
- Always consider student and teacher well-being and safety!
- Adjust pacing guides and instructional materials by standards to promote in-person learning (responding/connecting) and distance learning (creating/performing).
- Embed diagnostics for in-person learning to include score analysis, music history, and composer’s intent based on the text.
- Utilize purchased online instructional tools, vocal tracks, and repertoire for solos, small ensembles, and large ensembles to support remote learning. These instructional tools provide support with vocal warm-ups, sight-reading, rehearsal, and performance of ensemble literature, for student learning.
- Utilize electronic devices such as cell phones when other devices are unavailable for remote learning.
- The LSS will provide an instructional platform for all teaching professionals to use for equity of instruction.
- Until further updates are available, public singing should be considered unsafe, even with the use of a mask.
- Unprecedented International Coalition led by Performing Arts Organizations to Commission COVID-19 Study: On May 21, a number of performing arts organizations joined forces to commission a study on the effects of COVID-19 on the return to the rehearsal hall. It is important to understand what risks exist in performing arts classrooms and performance venues. Specifically, the study will examine aerosol rates produced by wind instrumentalists, vocalists, and even actors, and how quickly those aerosol rates accumulate in a space.
● Assist students in building a **successful mindset for solitary singing**.


### MAINTAINING DISTANCE

● Class size to be determined by LSS and floors should be marked for student positioning.

● Create remote learning lessons that model appropriate vocalization and singing choral literature.

● Teachers should avoid instruction that requires vocalization and singing choral literature during in-person learning even in large spaces.

● Consider additional furniture needs to allow for distancing needs appropriate to unique or smaller sized classrooms.

● Use large spaces like the auditorium and cafeteria to accommodate moderate-sized chorus rehearsals.

● Where teachers share a classroom, be sure to provide individuals desks for all.

### ACCOMMODATIONS FOR REDUCED CLASS SIZES

● Teachers should focus on increasing student independence by building technical skills and music fundamentals knowledge to increase the overall competence of music literacy and analysis for students.

● Consider using smaller student groups for sectionals or small mixed lesson groups.

● Consider exploring solo and small ensemble repertoire, like barbershop, chamber music, and vocal quartets.

### MATERIALS AND SUPPLIES

● Use digital tools such as Chromebooks, iPad, and cell phones for available technology to study online choral resources. Follow local guidelines to determine if students may bring paper copies of choral scores to class. Copyright Guidelines will be followed.

● Choral uniforms should be assigned to students. Uniforms should be cleaned prior to distribution.

● Consider the availability of multiple sets of instruments and other supplies that may be sanitized while the other set is in use.

● Where possible, students should bring their own supplies and/or materials.

### SANITIZATION

● Teachers will need access to hand sanitizer and disinfectant wipes.

● Daily cleaning of any sound system, LCD projector or whiteboard should be cleaned by the teacher and/or school staff (not students).

● Allow for an appropriate amount of time between classes to sanitize shared supplies and materials.

● Improve air circulation in schools where this is an issue.
STAFFING

- Class sizes should follow the designated student to teacher ratio in order to allow for social distance.
- Fine Arts Vocal music teachers should continue to teach in their content area with adherence to social distancing guidelines.

SCHEDULING

- Scheduling for vocal music and chorus should be done in collaboration with the school-based vocal music teacher and the administrator of scheduling.
- Class sizes should follow the LSS designated student to teacher ratio in order to allow for social distancing.
- Time must be scheduled between classes to allow for sanitization of instruments and materials.
- Consider scheduling scenarios where half a class goes to vocal music and the other to art class.
- Extra teacher “duties” need to be minimized due to sanitization and additional prepping requirements.

LARGE GROUP GATHERINGS

- Follow LSS guidelines for large gatherings.
- Consider small ensemble concerts that may be televised using LSS equipment located in the school or via other system resources. This event could also be shared virtually.
- Consider outdoor venues at the school or within the school community.

PROFESSIONAL LEARNING

- Provide professional learning for Vocal Music Fine Arts Professionals to provide distance learning tools that include instructional strategies, online textbooks, and resources provided by the LSS.
- Professional learning to be provided for teachers by content offices regarding the use of appropriate technology and resources with an arts-focus for implementation.
- Consider building in time during the teaching day to provide students with the tools they need to navigate, save, and send documents in the LSS provided software and learning platforms.
- Teachers should collaborate with National and State Organizations; e.g., Maryland State Department of Education, Arts Education in Maryland, National Association for Music Education, American Choral Directors Association, American Orff-Schulwerk Association, and others, to engage in professional development opportunities to support best practices for developing content in a remote learning environment.
- Continue with locally devised professional development through the use of video conferencing platforms.
- Support educators to deepen their understanding and practice of social and emotional learning centered in the arts and culturally-responsive arts education.
Theatre is an interdisciplinary art form that satisfies the human need to express thoughts and feelings through written text, dramatic interpretation and multimedia production.

TEACHING AND LEARNING

- Use Universal Design for Learning (UDL) or adaptive learning to address the needs of students to include enlarged print, highlighted text, and translation of the text to promote equitable student learning. Design lessons with all learners in mind including Gifted and Talented, English Learners, and Special Education students.
- As theatre is primarily done as a group ensemble, use digital collaboration to perform and develop group pieces.
- Viable connectivity options need to be developed for students without technology access. (Hot Spots, enhanced Wi-Fi in localities, grants for households, etc.)
- Instructional emphasis could be shifted to include more individualized projects such as:
  - Monologues – Dramatic, Comedic, and student-written
  - Character Analysis
  - Different Acting Styles – Stanislavski, Strasburg, Meisner, Hagen, Adler, etc.
  - Theatre History – Greeks, Japanese, Medieval, Elizabethan, etc.
  - Masks
  - Puppetry
  - Technical Theatre – Prop making, Costume Design, Make Up Design, Set Design, etc.
  - Musical Theatre – Analyze different genres such as Golden Age, Juke Box, Mega Musicals, Book Musical, Concept Musicals

MAINTAINING DISTANCE

- Hold classes on stage/auditorium/cafetorium when available to allow for more physical distancing.
- As students often have to gather shared technology once they enter the classroom, put in place new procedures to avoid lines for technology (portable devices, headphones, and etc.).
- Constant and reliable access to technology such as dedicated laptops for research and individualized instruction.
- Consider distancing requirements when creating technical crews for productions.
- Refer to vocal music guidelines for singing in a classroom.
ARTS TOGETHER: PLANNING GUIDE FOR ART EDUCATORS IN MARYLAND PUBLIC SCHOOLS

COVID-19 RESPONSE AND PATH FORWARD

05.31.20


- Unprecedented International Coalition led by Performing Arts Organizations to Commission COVID-19 Study: On May 21, a number of performing arts organizations joined forces to commission a study on the effects of COVID-19 on the return to the rehearsal hall. It is important to understand what risks exist in performing arts classrooms and performance venues. Specifically, the study will examine aerosol rates produced by wind instrumentalists, vocalists, and even actors, and how quickly those aerosol rates accumulate in a space.

ACCOMMODATIONS FOR REDUCED CLASS SIZES

- Avoid theatre exercises and games that involve touching or close contact.
- Focus on individual instructional techniques.
- If there are days with distance learning, use online experiences with lighting, sound, and staging techniques.

MATERIALS AND SUPPLIES

- New scripts are being developed by multiple publishing companies for digital collaboration performances. Consider purchasing.
- Scripts and other materials, if sent home to students, may not be able to return back to the classroom. Therefore, plans need to be made in order to follow this procedure (e.g. making copies for school and home use).
- Textbooks, if used, should be provided to students without digital access.
- It is possible, textbooks should not be transported to and from school. Allow for copies to stay at home.
- Explore the use of video teaching resources.
- Work collaboratively on materials and supplies plan during distance learning.

SANITIZATION

- Teachers need to sanitize shared resources between classes.
- No sharing of costumes.
- Stage make-up, microphones, shared tools/props should be avoided.

STAFFING

- Theatre teachers should teach within their certification specialty.
- Class sizes should follow the designated student to teacher ratio in order to allow for social distancing. This may affect the number of courses that can be offered. It is also dependent on the LSS in terms of their individual recovery plans.
SCHEDULING

- Scheduling will be determined by city, state, county, and/or local government leadership. Possible ideas include: A/B weeks, students attending different portions of the day, and split in school learning/distance learning methods.
- Teachers that rotate from classroom to classroom may need time between each class to properly sanitize equipment and refresh the room.
- Theater educators should be included in the decision-making process regarding scheduling.

LARGE GROUP GATHERINGS

- View performances digitally and not as a live audience.
- Secure permission for streaming or digitally sharing.
- Extra-curricular performances (Drama club):
  - Follow local government guidance.
- Co-Curricular presentations:
  - Could be done in smaller groups in larger auditoriums with physical distancing.

PROFESSIONAL LEARNING

- Make connections with the International Thespian Society, Educational Theatre Association, and Maryland Theatre Education Association (MTEA) to coordinate efforts.
- MTEA offers digital PD options.
- MSDE offers professional learning for Maryland theatre educators.
- Permission from publishers for streaming, recording, and presenting. Permission should also be secured by the local school system central office.
- Support educators to deepen their understanding and practice of social and emotional learning centered in the arts and culturally-responsive arts education.
VISUAL ART

Visual Art is a spatial art form that satisfies the human need to respond, construct and expand from life experiences through images, structures and tactile works.

TEACHING AND LEARNING

- Ensure student engagement by using inquiry-based methodologies. Use strategies or opportunities to respond that will best suit student needs (flipped classroom, multisensory approaches, embodying movement), open-ended creative prompts, reinforcing effort, using cues, questions, etc.
- Design lessons with all learners in mind including Gifted and Talented, English Learners, and Special Education students.
- When delivering lessons (either in print, video, audio, or live), include clear and concise directions that utilize universal designs that are easy to read and incorporate engaging questions to activate creative thinking and making.
- Consider that the time you have with students may be shortened and that you may need to reduce your scope & sequence to what is essential for student learning. Two questions you might consider: What have our learners experienced? What will matter most in the design of our curriculum for the coming year?
- Ask yourself how you will do the following:
  - Determine the essential learning outcomes your students need during this time.
  - Learning will look differently for a while, it is okay to reimagine our curriculum.
  - Make connections to students & personal life experiences to engage creative idea making.
  - Rewrite your course syllabi to reflect the essential skills, processes, ideas, and themes related to the MSDE State Fine Arts Standards.
  - Include a variety of diverse artists to be culturally responsive.
  - Be flexible in allowing students to take the assignment into another direction and to express their views, interests, and feelings.
  - Use devices that are currently accessible and available to students.
  - Utilize student cell phones in projects.
- Students need on-going feedback and will benefit from encouragement and validation based on the evidence within their artwork. Be prepared to provide regular feedback, redirection, and to help them process their reflections and feelings.
- Review Preparing for the 2020-21 School Year resources from including “Tips for Returning to the Visual Arts and Design Classroom” and “Tips for Teaching Visual Arts/Design in a Distance Learning Environment” from the National Art Education Association.
MAINTAINING DISTANCE

● Reduce class sizes to allow for increased space in between students.
● Stagger transition times (clean up, retrieving materials, etc.) so that all students in the class are not congregating in one area of the room.
● Limit or reimagine group projects so that shared materials and tools are not utilized as well as for the purpose of maintaining social distancing.
● Limit the number of students permitted in darkrooms to allow for proper physical distancing.
● Many Visual Art rooms have large student tables. Administrators and teachers are encouraged to work together to create a plan for students to maintain physical distancing with the furniture available. Some alternatives could include allowing flexible seating options, limiting the number of students at each table, and mobile teaching options.

ACCOMMODATIONS FOR REDUCED CLASS SIZES

● Use digital collaboration platforms for group projects.

MATERIALS AND SUPPLIES

● Consider whole school student supply or Art Kits (for home and classroom): If able, provide each student a kit of individual “high touch” supplies such as pencils, erasers, drawing materials, scissors, and brushes that are carried with them or they will have at home.
● Consider a shift in digital tools to account for available technology. When a student has access to a Google Chromebook, they will not be able to use the full Creative Cloud Suite.
● Limit device sharing. Consider personal keyboards for students.
● Limit supply/tool sharing in photography classes and darkrooms.
● Limit community Maker tools and supplies. Consider providing storage bags for students to transport their own tools.
● Teachers may consider structuring lessons with choice-boards that allow students to self-select based on personal interest as well as matching their existing supplies & materials from home.
● Consider the Suggested Supplies for Distant Learning Lessons within the Fine Arts (Harford County Public Schools).

SANITIZATION

● Adhere to your state and local health departments.
● Follow the CDC guidance for cleaning and disinfecting tools and materials using an EPA-approved disinfectant. Keep all disinfectants out of the reach of children.
● Consider whole school student supply or Art Kits (for home and classroom): If able, provide each student a kit of individual “high touch” supplies such as pencils, erasers, drawing materials, scissors, and brushes that are carried with them or they will have at home.
● Consider alternatives to sculptural materials such as clay that will need to be recycled and reused.
● Single-use packaged wet material (e.g. clay, paper mâché, plaster, plasticine clay, and etc.) allotments for students is recommended. Do not allow wet materials that have been touched by students to be recycled and reused during this time.
● Shared tools should be sanitized/washed after each use (brayers, paint brushes, darkroom photography tools, scissors, etc.).
● Darkroom equipment and high touch surfaces need to be cleaned and sanitized between student use. Students should use single use gloves during photo processing.
● Tables and stools should be wiped down several times per day or between classes if possible.
● Shared equipment, such as enlargers, pottery wheels, ban saws, 3-D printers, computers, and etc. should be cleaned and sanitized between student use.
Students should use hand sanitizer when entering the art room.

STAFFING
● Visual Art teachers will teach in their certified content area.
● Class sizes should follow the designated student to teacher ratio in order to allow for physical distancing. This may affect the number of courses that can be offered.

SCHEDULING
● Offer to support school leadership in planning and establishing schedules and routines for the coming school year. In many cases, especially PreK-8, many art educators know the majority of the student body and can be very helpful in considering creative scheduling solutions, inclusive of the arts.
● When possible, provide longer transitions for cleaning the art room and tools between classes.
● It may be safer to have the art teacher move from room to room.
● Smaller class sizes to provide physical distancing.

LARGE GROUP GATHERINGS
● Consider creating digital showcases that allow students to show their work online.
● Consider photographing/digitizing all artwork created throughout the year for use in online exhibitions.
● Considering employing virtual field trips until it is safe to travel. Be mindful of the appropriateness of some artwork in galleries for younger students.

PROFESSIONAL LEARNING
● Provide teachers with instructional technology/remote learning professional development.
● Provide teachers with Visual Arts-specific webinars.
● Provide teachers with training on Accessibility and Student Data Privacy so that students are protected and provided for when using digital instructional tools.
● Provide teachers with professional development about how to manage expectations in a completely online or blended learning environment vs. in-person learning environments.
● Utilize COVID-19 resources provided by the Maryland Art Education Association (MAEA), National Art Education Association (NAEA), and the Fine Arts Office of the Maryland State Department of Education (FAO MSDE)
● Support educators to deepen their understanding and practice of social and emotional learning centered in the arts and culturally-responsive arts education.
RESOURCES

FROM THE FINE ARTS OFFICE OF THE MARYLAND STATE DEPARTMENT OF EDUCATION

The Mission of the Fine Arts Office of the Maryland State Department of Education is to promote meaningful engagement in arts education for all Maryland students.

ONLINE RESOURCES

Access the Maryland State Fine Arts Standards for dance, media arts, music, theatre, and visual art to align in-person, distance, and hybrid teaching and learning to the essential questions, enduring understandings, expectations, and indicators presented by discipline.

Fine Arts Resources for Students, Families, and Educators is a collaborative creation by Maryland arts education stakeholders, including Fine Arts Supervisors, arts educators, community arts partners, and professional associations. Please examine the resources to ensure they are appropriate for your intended use. The resources are sorted by online resources, creative ideas, and file-based resources.

Online Teaching Tools, Best Practices, and Platforms are shared by discipline.

PROFESSIONAL LEARNING

M:BRACE explores creative practices that keep educators open, curious, and reflective during COVID-19. Past sessions explored visual journaling, choreography, somatic mindfulness, transitioning beloved theatre games online, Big Ideas and The Creative Process, self-care, mindset shifts, mental health awareness, Afro-Cuban dance, a table read with Baltimore Center Stage, and Alexander Technique.

Maryland Micro-Credentials for Creative Classrooms (#mcreds) are the suite of competency-based professional learning courses for Arts Educators and Teaching Artists. Participants personalize their professional learning path and select topics based on their own needs and interests. Successful completion results in a Professional Endorsement from the Maryland State Arts Council and one MSDE Continuing Professional Development credit.
ARTS EDUCATION ADVOCACY PARTNERS

Arts Education in Maryland Schools

mcc
mcc
maryland citizens for the arts

STATE PROFESSIONAL ASSOCIATIONS

Maryland Theatre Education Association

MMEA

Maryland Dance Education Association

Teaching Artists Mid-Atlantic
WELLNESS AND HUMAN SERVICES

WELLNESS AND SELF-CARE

- Ten Strategies for Educators’ Wellbeing: A Handbook for Schools During the COVID-19 Outbreak
- National Alliance on Mental Health - COVID 19 Resource and Information Guide

HUMAN SERVICES

- Free Student Lunch Sites, By Zip Code
- Maryland Food Bank: 410-737-8282
- Maryland Suicide and Crisis Hotline: 1.800.422.0009
- United Way/ 2-1-1: Every hour of every day, people need essential human services. They are looking for help finding affordable housing, food, employment training, utility payment assistance, services for their children or aging parents, and many other issues. The 2-1-1 database has information on nearly 5,000 agencies and programs across the state. Each week 2-1-1 Maryland handles thousands of calls from people in need, providing referrals to services and helping people problem-solve when the services they need are not available. https://211md.org/
- Maryland Suicide and Crisis Hotline: 1.800.422.0009
- Temporary Free Internet Essentials Access
- Resources from the Department of Social-Emotional Support of Baltimore County Public Schools
RESEARCH

Maryland Roadmap to Recovery
Larry Hogan, Governor

Maryland Together: MSDE Recovery Plan
Karen B. Salmon, Ph.D., State Superintendent of Schools

Maryland Local Continuity of Learning (Distance Learning) Plans

Reopening Guidance for Cleaning and Disinfecting Public Spaces, Workplaces, Businesses, Schools, and Homes - Center for Disease Control

Precautions for Museums during Covid-19 Pandemic - CIMAM – International Committee for Museums and Collections of Modern Art

Unprecedented International Coalition led by Performing Arts Organizations to Commission COVID-19 Study:
On May 21, a number of performing arts organizations joined forces to commission a study on the effects of COVID-19 on the return to the rehearsal hall. It is important to understand what risks exist in performing arts classrooms and performance venues. Specifically, the study will examine aerosol rates produced by wind instrumentalists, vocalists, and even actors, and how quickly those aerosol rates accumulate in a space.

How we will return to school: Curriculum choices in the face of what we don’t know
By Heidi Hayes Jacobs and Allison Zmuda