APPENDIX:
Resources for Educators

Music
Dance
Theatre Arts
Visual Art
COVID-19 Response

A Resource for
New Orleans Music Educators

Including Additional Considerations,
Instructional Strategies & Best Practices

This document does not replace or contradict any guidelines issued by the Centers for Disease Control (CDC), the State of Louisiana, or local public health and education departments regarding timing or protocols for how schools should operate during the pandemic. All music and arts program activities taking place in New Orleans Public Schools must comply with operational standards provided in the NOLA-PS Reopening Roadmap and all relevant updates from the district.
COVID-19 Response:
A Resource for New Orleans Music Educators

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COVID-19 Response: Music & Arts Education
Summary of Overall Recommendations

Guiding Principles:
1. Music and the arts support social-emotional learning, providing schools with research-based, effective approaches to address critical student needs in response to COVID-19.
2. In New Orleans, music and the arts provide vital connections to community and culture during times of stress and isolation.
3. Access to music and arts education is an equity issue.
4. Expectations for excellence in music and arts education must move forward during the pandemic.
5. Safety and care for our community is the highest priority.

Scheduling:
- Access and Equity – continue to provide opportunity in music and the arts for all students.
- Each arts discipline has different considerations – lean on expertise of music/arts educators in developing schedules.
- Account for extra time needed in schedule (cleaning protocols, delivering and assessing virtual instruction, recording and editing virtual performances, etc.).

Space for Instruction:
- Hold performing arts classes in the largest possible spaces in the building or outside.
- Develop site-based protocols for effective ventilation, which could include opening windows, using air purifiers, fans, AC units, etc.
- Assign seats, areas to move, and separate digital workstations.
- Clearly mark student spaces (stickers, tape, or dots), building in enough room for the teacher to move between students to facilitate.
- Establish clear classroom procedures.
- Consider remote learning within the school building (not visiting every class in person).
- Limit number of students in a music or arts space for a time period (quarter, semester), then rotate
Support for Students & Educators:

- Manage expectations regarding performances – focus on process over product; explore artistic processes and celebrate alternative ways of sharing student learning.
- Be mindful of requirements for virtual performances (equipment, software, licensing, time to edit).
- Allocate budget and explore funding possibilities for additional materials needed (individual art or music kits, instruments, PPE, recording equipment, software, etc.). ESSA allowances exist for music and arts education funding under Title I, Title II, and Title IV.
- Provide professional development in music & arts content (coaching, PLCs, webinars).
- Continue vital partnerships with arts and cultural organizations, teaching artists and culture bearers.

Safety

- Mask Up! Everyone, at all times, including outside – with bell covers for wind instruments.
- Distance – CDC guidelines (6 x 6 ft) with additional space for trombones (6 x 9 ft).
- Time – Classes may need to be shortened to provide time for all cleaning protocols, and to allow time for air change in the room.
- Air Flow – Outdoor activity remains the best place for air flow. HEPA filters help indoors.
- Hygiene – CDC guidelines with site-base protocols for cleaning/disinfecting all instruments, materials, equipment and shared spaces aligned with CDC and NAfME guidance.
  - Wash hands, use sanitizers, and prevent uncontrolled spit valve release.

**Band and Choir:** At this time, NOLA-PS allows Band (playing wind instruments) and Choir (singing) outdoors as long as physical distancing and group maximums are followed. These activities are NOT allowed indoors at this time.
  - Masks for all players and singers and bell covers for wind instruments.
  - Students should be in straight lines facing the same direction, with staggered placement. Choir students should sing forward-facing, not in a circle or facing each other.
Considerations for Music

Please Note Before Reading:

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- **Online Resources to Supplement this Document** – The Music & Arts Education COVID-19 Response Working Group has compiled the *Music and Arts Education Resources* list to support educators and school administrators. The full list of resources is separated by artistic discipline, includes COVID-19 Guidance, information on cleaning, instructional strategies, and more. The online resources can be found here: [Music & Arts Education Resources](#).

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  o We recognize that for many educators in New Orleans, the term “hybrid” is used in their schools to mean simultaneous facilitation of learning – for students in the classroom and those in remote settings at the same time. This presents additional difficulties, especially in music instruction where latency is a significant barrier. New Orleans Professional Learning Communities (PLCs) in music and the arts will meet throughout 2021 to more fully address these challenges.

The following recommendations draw heavily from the [Arts Ed New Jersey September Ready Fall 2020 Guidance for Arts Education](#). We would like to thank the September Ready Taskforce for Arts Education for their national leadership and guidance, including compiling research, strategies, and resources referenced in this document, and for making this information available to districts across the country to inform reopening plans. Source material from *September Ready* has been adapted and incorporated with regionally specific content developed by the [New Orleans Music & Arts Education COVID-19 Response Working Group](#), to meet the current needs of New Orleans public schools, educators, students and families.
Safety

The following recommendations are based on current medical knowledge and scientific research, and they are not intended to replace current phased reopening frameworks, restrictions, and/or guidelines set by NOLA-PS, Louisiana Department of Education, Louisiana Department of Health, City of New Orleans, New Orleans Health Department, or the CDC.

Given the uniqueness of the many arts courses that require physical activity in various levels of engagement, these recommendations are guidelines to ensure the health and safety of our students and teachers, as a supplement to the state and district reopening frameworks.

This segment is largely informed by the International Coalition of Performing Arts Aerosol Study led by the National Federation of High School Associations (NFHS) and the National Association for Music Education (NAfME) in partnership with the NAMM Foundation and more than 125 other organizations (Spede & Weaver, 2020). Two independent labs at the University of Colorado-Boulder and the University of Maryland are now entering month five of this six-month study. Initiated to learn how COVID-19 may spread during the course of music and performing arts activities, the study is examining possible mitigation techniques to prevent or lessen aerosol distribution during singing and playing of wind instruments.

From the Study Research Team:

These results are preliminary and will be further defined as the study continues. We are providing these preliminary results to assist in the safer return to performing arts activities. This study focuses strictly on the distribution of respiratory aerosol that is generated while playing wind instruments, singing, acting, speaking, dancing, and in a simulated aerobic activity, which may potentially contain virus. This study did not use a live virus and therefore cannot be used to determine specific infection rates. However, this study is based on previous research that shows the virus which causes COVID-19 can travel in respiratory aerosol. This study then was designed to identify performing arts activities that generate respiratory aerosol including volume, direction, density, and mitigation strategies. Aerosol is defined as solid or liquid particles suspended in a gas.

It is helpful to consider general safety protocols for music and arts education as organized by the 5 Key Takeaways from the study: Masks, Distance, Time, Air Flow, and Hygiene:

- **Masks**
  - Masks must be worn at all times.
- Separate masks for instrumentalists that have a slit for the mouthpiece should be worn while playing.
- Multi-layered bell covers must be used by all wind instruments.
- Note: Face shields are only effective at close range to stop large droplets; they do not prevent aerosol from being inhaled or released unless a mask is also worn.

**DISTANCE**
- CDC distancing guidelines (6 x 6 feet) should be followed, with additional space (9 x 6 feet) for trombone players.
- Distancing guidelines apply for outdoors as well as indoors.

**TIME**
- Class periods may need to be shortened in order to:
  - provide time for music and arts educators to follow all required cleaning protocols for disinfecting both classroom spaces and instruments/equipment.
  - allow time for air change in the room.

**AIR FLOW**
- Outdoor activity remains the best place for air flow.
- Indoors, HEPA filters are strongly recommended to increase the amount of clean air and the number of air changes per hour (ACH).

**HYGIENE**
- Site-based protocols should be developed for cleaning and disinfecting all instruments, materials, equipment and shared spaces aligned with CDC and NAfME guidance.
- Provide appropriate sanitizing supplies for instruments and equipment.
Accommodations for Band & Choir
Instrumental and Vocal – Instruction & Ensembles

PLEASE NOTE: Playing wind instruments and singing in choir indoors are NOT allowed by NOLA-PS at this time. Band and choir may occur outdoors as long as physical distancing measures and maximum group sizes are followed. Additional recommendations regarding masks for instrumentalists, bell covers, and other safety considerations are outlined below.

Overall – Band & Choir:

- Students must not share music stands during a rehearsal.
- Students must not share sheet music or folders.
- Pianos should be sanitized after each use.
- Students must demonstrate and model appropriate safety precautions at all times including hand washing, instrument sanitizing, social distancing, and, when appropriate, the use of PPE.
- NOTE: Plexiglass partitions or barriers between musicians are not recommended due to room HVAC system design limitations. "Dead zones" or areas where aerosol can build-up are a concern if plexiglass partitions are used.

Considerations for Band:

- Wind instruments produce aerosol, which varies by instrument as well as intensity. The produced aerosol amount is, on average, similar across all instrument types and singing with the exception of the oboe. Most aerosol is being expelled from the bell of the instruments and from the mouth of the performers.
- At this time, it appears that if players wear surgical style masks with a slit for mouthpiece AND bell covers, aerosol emission is reduced between 60% and 90%.
  - Bell covers for woodwinds and brass should be made with a multi-layer cover with the center layer being made of MERV-13 filter material, or a 3-layer surgical style mask using a standard such as GB/T32310.
  - Flutes and recorders create a minimal amount of aerosol, and it is recommended to play flute with the headjoint between their mouth and mask. Recorder should use the slitted mask used with woodwinds. Both the flute and recorder should use a cloth “mask” at the end of the barrel. An alternative for flutes and recorders is to wrap the end of the barrel in plastic wrap.
- Practice good hygiene by washing hands, using sanitizers, and preventing uncontrolled spit valve release.
● Straight lines should be used as curved setups can affect the aerosol movement.
  ○ Students should face the same direction to minimize potential exposure.
  ○ Students should be staggered in placement to avoid direct contact with another instrument’s airflow.
● Percussionists should be required to have their own stick bag and sticks.
● Instruments spit valves should be emptied onto absorbent disposable material such as puppy pads.
● Students should be taught COVID-19 Instrument Cleaning Guidelines and be required to regularly clean their instruments. This requirement should be communicated to students’ families as well.
● A sanitization routine should be established at the end of the day for percussion instruments, sticks and mallets, pianos, string basses, and other large instruments that exclusively remain at the school. If there are back to back music classes in a schedule these instruments may need to be cleaned between classes. The administration should consider teaching schedules that allow for this cleaning time.
● Instruments assigned to individual students should not be shared at this time.

Considerations for Choir:

● Singers produce aerosols at similar rates as woodwinds and brass. The amount of aerosol varies depending on consonants, vowels, intensity, and pitch.
● Singers wearing a well fit surgical style mask reduces aerosol emission to an approximate reading level.
● Choir students should sing forward-facing, not in a circle or facing each other.
● See International Coalition Performing Arts Study, Third Round Results.

Scheduling:

● Reorganize to allow for smaller group work and social interaction where needed.
● Work with school leaders on scheduling. Provide them with lists of students you’d like to see in class together.
  ○ Create alternative schedules where a large ensemble is divided into smaller groups, with instruction scheduled at different times if needed.
  ○ Meet with students in instrument groups without instruments to teach or review elements in assignments (ie. new time signature, rhythms, fingerings). Choir students can meet in a similar fashion according to voice subdivisions.
● As needed, utilize a Flipped Classroom approach: students play at home and in private lessons.
Space for Instruction:

- Rehearsal spaces should have access to running water (sink and tap) for cleaning purposes. Three areas need to be available:
  - A station set up for cleaning that includes soap/water and/or a recommended disinfectant agent. No shared vessels for dipping mouthpieces.
  - Rinsing station (running water).
  - Paper towel station for drying off mouthpieces – it is NOT recommended to use a common towel for drying. Students will need to be rotated through these areas so physical distancing can be maintained.

- Create outdoor instruction and performance opportunities.

Instructional Strategies

In-Person or Hybrid Models

- Ensure activities are modified to accommodate social distancing.
- Teachers should encourage parent involvement concerning beginning lessons to assist students in handling the instruments properly.
  - Ex. Make a checklist for each instrument that parents should be observing while their child is playing their instrument.
  - Ex. Host an ‘Intro to Instruments’ session online to demonstrate basics to parents and students. Demonstrate to parents and students how they can help each other.

- For models where some students are at home and some at school, students at home can perform and submit assignments, where those in school could utilize reflection and discussion.

Considerations for beginning ensemble instruction include:

- Beginner Instrumental instruction is best done in person for optimal success and to promote long term commitment from the student. For students interested in starting a new instrument, either hold instrument demonstrations and sign-ups outdoors, or utilize options below:
  - Host an online pre-screening for students to confirm interest prior to in-person instrument trials.
  - Utilize recordings and videos (online and teacher-created) to motivate and excite students. Use virtual resources or newly made video shorts to demonstrate, introduce, and provide step by step instructions for various components of learning, can be cataloged for student reference.
Instead of mouthpiece testing, assess students differently, e.g., rhythm and pitch assessments, finger coordination. Teachers should allow for flexibility whenever possible, allowing students to switch instruments if a mismatch occurs.

- With virtual instruction, teachers across the district can share lessons with each other - increasing collaboration and enabling teachers to be more available to help with beginners or other struggling students.

**General considerations for ensemble instruction:**

- There should be a greater focus on individual instruction and individual musicianship-building skills as well as solo performance and peer critique, guided independent practice time, and student-created recordings. Examples include building improvisation, theory, and composition skills. Foster student agency in activity choices, student-led rehearsals, student collaboration, use of choice boards, etc..
- Place greater emphasis on project-based assignments that focus on Creating, Responding, and Connecting in Music. One example might be including Creating and Responding Standards for in-person instruction, and the Performing Standard for remote instruction.
- Incorporate music theory projects using available resources.
- Engage students with virtual classrooms and themed remote and/or hybrid sessions to increase student motivation.
- Emphasize tuning basics through available means as early as possible.
- Be prepared with a combination and variety of activities to be responsive to the necessary mode of instruction (i.e., small group lessons, in-person and outdoors can be ideal for beginning instruction; pre-recorded, teacher-created videos or student-created recordings can be used as flexible, remote-learning assignments).
- Lesson plans should allow for objectives to be differentiated for a hybrid model and schools should not require teachers to create multiple plans per class period.
- Find opportunities to connect to music that students may already know, and to their life experiences.
- Discover and create meaning through partnerships among students and the teacher.
- Incorporate open-ended questions to facilitate authentic dialogue and creative problem-solving.

**Performances & Other Concert Experiences**

- Nothing replicates the experience of live music-making. Though ‘virtual performance’ video productions give the appearance of ensemble performance, they should not be thought of as replacements for typical school concerts. Though
enjoyable to watch, these video productions, do not allow for student musicianship skills that are required to listen and respond to fellow musicians in real-time – essential skills that are developed through live instruction and performances.

- Teachers are encouraged to seek innovative ways to showcase student growth through live and virtual performances including:
  - Performances outdoors until indoor performances are possible.
  - Live-streamed performances without in-person audiences.
  - Presentations of student projects through virtual platforms.
- For students who are ill or miss school for extended periods of time, share recordings of rehearsals and create assignments in which they can listen and respond. This eliminates having those students complete unrelated or busy work, keeping them involved and active members of the ensemble.

A Note About Marching Band
Like all other music programs, maintaining existing marching band programs will be of great importance this year. The lessons students learn in marching band can still happen regardless of performance venues, and the future continuity of your marching band program will be easier to maintain if this year’s marching band membership is preserved in some capacity.

A number of organizations have offered guidance on marching band seasons this year, including what protocols and limitations should be in place for the health and safety of the students and staff. These include:

- National Federation of High School Associations: NFHS has announced suggested procedures for a safe return to high school marching band activities. [https://www.nfhs.org/media/3812337/2020-nfhs-guidance-for-returning-to-high-school-marching-band-activities.pdf](https://www.nfhs.org/media/3812337/2020-nfhs-guidance-for-returning-to-high-school-marching-band-activities.pdf)
- College Band Directors National Association Marching Band Guidance – CDBNA has developed guidance to support wind ensemble and marching band. [https://www.cbdna.org/covid19/](https://www.cbdna.org/covid19/)
Accommodations for Elementary & General Music

Space for Instruction

- Music on a Cart - If providing instruction using “Music on a Cart” approach in order to limit student travel, consider the following:
  - Provide music teachers with proper equipment (working cart, instruments, access to technology, portable sound system, and small classroom instruments).
  - Schedule sufficient time to travel between classrooms.
  - Resource: https://www.musiconacart.com/

Equipment, Materials, and Supplies

- Use instruments that can easily be cleaned (such as boomwhackers, plastic eggs, shakers, rhythm sticks, tubanos, Orff instruments)
  - Refer to instrument disinfecting guidelines from NAfME
  - Establish stations for instruments that have been sanitized and instruments that need to be sanitized (buckets/bins/tables).
- Pianos should be sanitized after each use.
- When possible, use Smart Boards and 1:1 devices (Chromebooks, iPads, etc.) instead of shared books/music.
  - Music may be used on a music stand or can be displayed on a projector to decrease touchpoints in the classroom. Rote learning methods may be used when these options are not available.
- Make your own instrument/music class kit:
  - The homemade kit can follow students from school to home and allow for each student to have a personal music class kit. This strategy can continue their music learning when they are not in the music room.
  - Suggested materials/instruments include:
    - Empty coffee cans or plastic containers with lids for drums
    - Dry water bottles with rice or popcorn can be rhythm shakers
    - Dowels or 2 unsharpened pencils and 2 plastic paper plates for percussion or movement
    - Water bottles can double as a guiro
    - Cut pool noodles (about 4 inches in length) can be used like sand blocks
    - Metal spoons
    - Grater (cheese)
    - Scarves/fabric for movement activities
- Tambourines can be made using paper plates, hole puncher, string and small bells
- Create a musical scale using bottles filled to different water levels
  - Music companies sell a variety of student “music kits”
- Guitar Resources: When there are not enough guitars, or when guitars cannot go home if in hybrid or remote model:
  - https://guitargearfinder.com/guides/practice-without-a-guitar/

Technology

- Preparing Students
  - Recognizing that accessibility to technology is different across schools, classrooms, and students’ homes, determine a dedicated space within the school for students to have access to technology to support learning objectives in the music classroom.
    - This could be a computer lab or another designated space that has several devices available so that part of the class can explore technology-based activities while others are engaged in alternate activities. This provides an ideal opportunity for technology-based collaborative music projects, with students rotating through different elements of a project.
  - Be sure to reserve time to cover basic computer and internet skills with your students. For even the youngest students, this can include learning keyboard shortcuts, utilizing tabs on the browser, checking speakers and microphone, etc.
    - This approach provides students with a skillset that could easily be integrated in other core subject areas, and demonstrates to your administration how music can be essential to other student academic development.

Instructional Strategies

- Suggest focus on percussive, rhythmic, pitched instruments that do not require singing.
- Instead of singing, focus on movement, and adapt traditional circle or partner dances to accommodate social distancing restrictions and straight lines.
- Introduce instrument classes that do not require strong exhalation (guitar, ukulele, Orff Ensembles, Little Kids Rock/modern band, etc).
• Explore other avenues of music learning besides singing or playing (music composition, music listening/appreciation, songwriting, music history, music technology, and so much more).
• Focus on things students can do without the use of devices or instruments (body percussion pieces, word rhythm chains, creating short melodies, etc.).
• Instrumental/Vocal accommodations can include:
  ○ Focus on chamber, small group, and solo repertoire for guitar, vocal, percussion ensembles, etc.
  ○ Adjust singing-based activities to occur outside, or use of humming indoors.

Instructional Materials

• Utilize online resources written by and for teachers. For a list of online resources, visit the Music & Arts Ed Resources Document.
• Incorporate the use of technology-based instruments & instrument simulators.
• Incorporate the use of found instruments and/or homemade instruments.
• Compile Tech free take-home kits for at-home learning:
  ○ Small whiteboard, marker(s), eraser, small rhythm instrument, listening list, “How to listen/respond to music” assistance card, notation magnets/rhythmic popsicle sticks, laminated travel-size anchor charts on a key ring, laminated paper xylophones for practice.
Accommodations for Music Industry & Technology

Scheduling

- Review the amount of space required for music technology and production - each student should be able to have their own workstation and be socially distant in an indoor classroom setting.

Instructional Strategies

Hybrid or Remote

- **Asynchronous:**
  - Create or provide instructional videos to deliver curriculum, including new and previously learned material.
  - Create or provide troubleshooting videos in addition to instructional videos
    - Instructions should not only film their screen, but should also film their keyboard so students can visualize shortcuts used on the keyboard.
  - To ensure accessibility of software, utilize web-based DAWs like SoundTrap, BandLab
  - Utilize threaded discussion posts in Google Classroom
  - Utilize tools such as Google Forms, Google Docs (including creating HyperDocs), Jamboard, Kahoot and/or Padlet for attendance, participation, and/or assessment.
  - Utilize soundcloud to engage with students compositions, providing comments and feedback

- **Synchronous:**
  - Schedule consistent class periods for music industry and technology that does not conflict with other classes or content areas.
    - Provide preparation time between synchronous classes.
  - Establish instructional protocols and social agreements with students (mute upon entry to class, how to get the teacher’s attention during a class, discussions, using the chat, etc)
  - Work with Students and Families to understand what technology students have available at home for classes
  - To ensure accessibility of software, utilize web-based DAWs like SoundTrap, BandLab
  - Provide dedicated Zoom/Google Meet office hours for students
  - Constantly engage students in their learning and ask students their learning goals
  - Differentiate instruction for students that have special learning needs.
Professional Development

- **Music Technology:**
  - How to use DAWs and select the best DAW for your classroom
  - How to use film editing software

- **Artist Development:**
  - DIY Artist Development, including, but not limited to
    - Marketing and Branding for Artists
    - Website Development
    - Social Media
    - Videography

- **Copyright**
- **Mechanical Licenses**
- **Repertoire Expansion**
  - How to incorporate modern and popular genres into your music curriculum

- **Adaptation of Instructional Methods**
  - Creating instructional videos and digital materials for learning
  - How to create tech-free music industry lessons for at-home learning

See Additional Best Practices for All Disciplines
COVID-19 Response
A Resource for New Orleans Dance Educators

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Dance Education Overview

As we strive to educate the whole child, a well-rounded dance education provides the students with the means to understand our world through a balanced curriculum embodying the standards of Creating, Performing/Presenting/Producing, Responding, and Connecting. Dance education can help build self-esteem and a positive body image; promote responsibility and self-discovery; develop self-management skills; teach and engage collaboration; bolster creative thinking; strengthen decision making; encourage risk taking; and uplift diversity. Dance education offers an array of physical and mental health benefits through exercise and movement activities. In their statement on student considerations for returning to school, the American Academy of Pediatrics stated, “It is also critical to maintain a balanced curriculum with continued physical education and other learning experiences rather than an exclusive emphasis on other core subject areas.” Learning through dance education empowers students to develop the social, emotional, intellectual, expressive, and creative thinking skills needed to become active, creative members of a global society. For more information on the impacts of dance education, visit www.ndeo.org/evidence, or listen to Alberto Carvalho, Superintendent of Miami-Dade County Public Schools, as he speaks about the importance of dance and the arts.

Safety Considerations for Dance

1. Current CDC distancing guidelines (6 x 6 feet) should be followed.
   a. With small groups (less than 10 people), avoid partnering, limbs in direct contact with the dance floor (floor work), and traveling across the floor.
   b. When larger groups are allowed, movement across the floor may occur, but dancers should remain 6 feet apart (or in accordance with most current CDC guidelines.)
   c. Dancers should avoid exercises with large, dynamic movements that would break physical distancing requirements.
2. All students must wear masks.
   a. As the mask may become sweaty in dance class, provide or advise students to have a second mask to wear after dance. Task Force For Dancers Health-Covid Faq has considerations for dancers wearing masks.

   Consult with school nurses and medical professionals about students with specific respiratory conditions (asthma).

3. All students should bring their own water bottle. Water bottles must not be shared. Hydration stations should not be utilized.
Spaces

1. Tape the floor into 6x6 feet minimum personal squares for students, with a clear 'path' from the doorway to each square. Additional room should be allocated for educators to move through the space to facilitate instruction.
2. Designate specific procedures within the classroom to assign how students move to their spots and enter and exit the classroom while socially distanced.
3. Add markings on the floor, possibly around the perimeter of the room, for student belongings, books, shoes, etc.
4. Remove unnecessary items, such as furniture, area rugs, mirror coverings, and theatre fabrics (curtains, legs, etc.) from studios and other shared spaces.
5. Keep each student’s belongings in a separate, safe and clean space.
6. Mark spots at the ballet barres to adhere to social distancing guidelines in all directions.
7. When applicable, develop a clear schedule that may involve some students dancing in designated spaces while others engage in self-paced learning activities that are stationary and socially distanced.
8. Larger spaces may be provided for larger groups. Consider the auditorium, gymnasium, cafeteria, or outdoor space and adapt movement activities to suit the environmental needs and ensure safety of all students.
9. Develop sanitizing protocols for floors, common spaces, ballet barres, etc., using CDC recommended supplies.
10. It is not recommended for the dance studio space to be utilized for other purposes to ensure protection and cleanliness of flooring.

Scheduling

1. Any in-person instruction must allow for time in between classes for cleaning. (Dance USA)
2. Traveling educators need to be given additional time to set up and break down any class space they use. Any cleaning supplies to sanitize a shared space must be kept in that space for the educators.
3. Prepare for schedule changes for in-person instruction as schools move into different phases and more students are allowed in classrooms together. Adapt classroom procedures and schedule to meet the needs as class sizes increase. In situations where all students report on all days, optionally divide them into groups who work on different projects in different locations; such as one group taking technique class in the studio, another working on research in the library, a third doing a site-specific project in an alternate location, etc. (NDEO)
Resources for Safety, Scheduling & Spaces

- Refer to CDC guidelines on social distancing and cleaning & disinfecting for more information.
- Dance USA: COVID-19 FAQ for Dancers and Dance Companies Returning to the Studios
- Dance USA: Return to Dancing and Training Considerations Due to COVID-19
- SHAPE America: School Reentry Considerations for K-12 Physical Education, Health Education, and Physical Activity
- National Dance Education Organization: “Teaching Dance in Fall 2020”
- The Dance Docs: Considerations for Reintegrating Into the Dance Studio

Equipment, Materials and Supplies

Attention to equipment, materials, and supplies in the dance classroom is required to adhere to government, state, and district safety guidelines. This section outlines considerations for all possible teaching scenarios.

In-Person Learning

- It is recommended that schools are equipped with the following cleaning supplies as possible:
  - Disposable gloves for cleaning equipment based on the CDC recommendation when cleaning and disinfecting
  - Sanitizers, wipes, and paper towels
  - Steam mop to disinfect and clean the floor between each class that is specific to the dance space, whether marley or other flooring
  - Disposable shoe covers
  - Electronic screen cleaners
- Visual and verbal reminders for social distancing and masks
- Floor markings to mark the recommended distance for people to occupy, with room for
- Designated and labeled places to store any belongings/water bottles
- Students with special needs should be supplied with their own tactile aides. (ex. manipulatives and floor spots)
- Elementary students should be supplied with their own tactile aides to avoid sharing.
  - Tactile aides should be made of materials that are easily cleaned/disinfected and should be disinfected before and after each use.
  - If tactile aides are made from fabric such as scarves, options to launder/disinfect these need to be provided as well.
● Staff should be properly trained on how to safely apply disinfectant and have access to the appropriate personal protective equipment needed. Ensure sufficient ventilation when applying disinfectants. Follow the directions listed on the disinfectant label. Make sure disinfectants are stored appropriately and out of reach of students. Always consult with the school-wide COVID-19 response team before creating a plan for sanitizing equipment.

Hybrid or Remote Learning

● Create a safe movement environment for both teacher and students, in the school building or at home. See instructions for this and other adaptations through NDEO’s webinar series.
  ○ Designate a dedicated dance space with safe flooring (e.g. wood, thin carpet).
  ○ Encourage warm room temperature to avoid injury.
  ○ Provide students with dress guidelines for both in-person and remote learning.
  ○ If applicable, identify barre substitutes at home (e.g. heavy chair, countertop, solid table at appropriate height).
  ○ Encourage students to use a sheet, blanket, drapes, or large material as a decorative background.
● If possible, provide students with two sets of any tactile aides – one set to remain at home and one set to remain at school.
● Ensure students have access to appropriate technology, including a computer, webcam and internet access. In cases where students still do not have access to full technology, they can record techniques and performances on their phones to share with the teachers.
● The educator teaching virtually from the dance studio will need a reliable camera, backup camera, and lighting.
● Utilize online learning platforms that permit interaction and engagement between educator and students. (e.g. chat feature, screen sharing, non-verbal communication tools)
● Obtain appropriate parental consent to allow for use of video software, as well as media release forms if images or videos of students will be shared publicly.

Resources for Equipment, Materials and Supplies:

● NDEO: Extrinsic Variable Considerations When Dancing from Home – Creating a Safe Space
Dress Code

- Educators should advise and adapt program/class dress code policies to new learning scenarios.
- Develop site-based policies and protocols for students to change clothes (i.e., uniforms, costumes) including use of dressing/changing rooms for performing arts instruction and performances.
- If students are not changing for class, consider encouraging them to wear clothing that allows for full movement, and is safe for participation.
- Establish protocol for appropriate footwear in all dance spaces, including no outside shoes in official dance studios.

For Students Learning Remotely

- Film lessons in the classroom and upload to a designated secure space online for student viewing from home. (See: Technology and Hybrid Learning)
- Provide alternate assignments and/or adjust assignments as necessary for any students who are unable to participate in in-person instruction.
- Address long-term home instruction for those students who may be immuno-compromised and be in and out of school based on outbreaks.
  - The students must be provided with an adapted home instruction virtual plan for dance class even as their class continues in person. If possible, film the educator exclusively and upload to a secure domain.

Performance

- Develop live performance alternatives or substitutes that meet Louisiana State Standards and the National Core Arts Standards for “Performing.”
- Choreographic choices should exclude partnering and physical touch.
- Consider live streaming for at-home audiences and/or video performances to share with the school and community.
- Video editing to share at-home choreography, or to incorporate current learning with past performances.
- Collaborative performances and opportunities are possible with virtual performances.
- Opportunities to continue guest artist and guest choreographer enrichment experiences can produce content to share as performance.
Technology

Resources for Technology

- **Coach’s Eye Sports Video Analysis App**: allows educators to record voiceover playback to the dancer’s work.
- **Dance Maker App**: Dance Education Laboratory features activities and resources for anyone teaching, learning, or otherwise enjoying the art of dance. Dance Maker is made available for free by Dance Education Laboratory at the 92Y Harkness Dance Center.
- **Jacob’s Pillow Dance Interactive** is an ever-growing collection of dance videos filmed at Jacob’s Pillow from the 1930s to today, plus new illustrated essays.
- **Jacob’s Pillow - PillowVoices**: Dance Through Time brings listeners closer to notable dance artists connected with Jacob’s Pillow from 1933 to today.
- **Numeridanse** offers free access to a massive video database of filmed performances, documentaries, and interviews, showcasing a range of genres from ballet to hip-hop, tango, jazz, and much more

Considerations for Culturally Relevant Pedagogy

- “Dance Pedagogy for a Diverse World: Culturally Relevant Teaching in Theory, Research and Practice” - Nyama McCarthy-Brown
- “Jazz Dance: A History of the Roots and Branches” - Lindsay Guarino
- “The Need for Culturally Relevant Dance Education” - McCarthy-Brown
- “Culturally responsive dance pedagogy in the primary classroom” - Elizabeth Melchior

List of Suggested Purchases

Scheduling, Facilities & Social Distancing Requirements

- Social Distancing Visual Indicators: gaff or painters tape, poly spots, laminating material for signs
- Cubby, Basket, Shoe rack, or lockers for student belongings

Instructional Strategies
• Consider purchasing or reviewing Culturally Responsive Pedagogy and ELL resources
• Microphone and speaker for in person instruction
• Materials for remote learning:
  ○ Webcam
  ○ Screen glare shield
  ○ Home dance studio for students or educator:
    ■ Marley panel
    ■ Mini ballet barre or substitute

Equipment, Materials, & Supplies

• Disposable gloves for cleaning equipment
• Sanitizers, wipes, and paper towels
• Steam mop
• Disposable shoe covers
• Electronic screen cleaners
• Air purifying machine with HEPA filters as recommended by the FDA
• Student water bottles

Technology Considerations

• Subscriptions to some of the paid technology platforms listed in this section

Professional Development

• Subscriptions to some of the paid professional organizations or professional development sessions

See Additional Best Practices for All Disciplines
COVID-19 Response

A Resource for
New Orleans Theatre Arts Educators

Including Additional Considerations,
Instructional Strategies & Best Practices

This document does not replace or contradict any guidelines issued by the Centers for Disease Control (CDC), the State of Louisiana, or local public health and education departments regarding timing or protocols for how schools should operate during the pandemic. All music and arts program activities taking place in New Orleans Public Schools must comply with operational standards provided in the NOLA-PS Reopening Roadmap and all relevant updates from the district.
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COVID-19 Response: Music & Arts Education
Summary of Overall Recommendations

Guiding Principles:
1. Music and the arts support social-emotional learning, providing schools with research-based, effective approaches to address critical student needs in response to COVID-19.
2. In New Orleans, music and the arts provide vital connections to community and culture during times of stress and isolation.
3. Access to music and arts education is an equity issue.
4. Expectations for excellence in music and arts education must move forward during the pandemic.
5. Safety and care for our community is the highest priority.

Scheduling:
- Access and Equity – continue to provide opportunity in music and the arts for all students.
- Each arts discipline has different considerations – lean on expertise of music/arts educators in developing schedules.
- Account for extra time needed in schedule (cleaning protocols, delivering and assessing virtual instruction, recording and editing virtual performances, etc.).

Space for Instruction:
- Hold performing arts classes in the largest possible spaces in the building or outside.
- Develop site-based protocols for effective ventilation, which could include opening windows, using air purifiers, fans, AC units, etc.
- Assign seats, areas to move, and separate digital workstations.
- Clearly mark student spaces (stickers, tape, or dots), building in enough room for the teacher to move between students to facilitate.
- Establish clear classroom procedures.
- Consider remote learning within the school building (not visiting every class in person).
- Limit number of students in a music or arts space for a time period (quarter, semester), then rotate
Support for Students & Educators:

- Manage expectations regarding performances – focus on process over product; explore artistic processes and celebrate alternative ways of sharing student learning.
- Be mindful of requirements for virtual performances (equipment, software, licensing, time to edit).
- Allocate budget and explore funding possibilities for additional materials needed (individual art or music kits, instruments, PPE, recording equipment, software, etc.). ESSA allowances exist for music and arts education funding under Title I, Title II, and Title IV.
- Provide professional development in music & arts content (coaching, PLCs, webinars).
- Continue vital partnerships with arts and cultural organizations, teaching artists and culture bearers.

Safety

- Mask Up! Everyone, at all times, including outside – with bell covers for wind instruments.
- Distance – CDC guidelines (6 x 6 ft) with additional space for trombones (6 x 9 ft).
- Time – Classes may need to be shortened to provide time for all cleaning protocols, and to allow time for air change in the room.
- Air Flow – Outdoor activity remains the best place for air flow. HEPA filters help indoors.
- Hygiene – CDC guidelines with site-base protocols for cleaning/disinfecting all instruments, materials, equipment and shared spaces aligned with CDC and NAfME guidance.
  - Wash hands, use sanitizers, and prevent uncontrolled spit valve release.

**Band and Choir:** At this time, NOLA-PS allows Band (playing wind instruments) and Choir (singing) outdoors as long as physical distancing and group maximums are followed. These activities are NOT allowed indoors at this time.
  - Masks for all players and singers and bell covers for wind instruments.
  - Students should be in straight lines facing the same direction, with staggered placement. Choir students should sing forward-facing, not in a circle or facing each other.
Considerations for Theatre Arts

Please Note Before Reading:

● **Overall Recommendations** – The summary document on the previous page is drawn from *COVID-19 Response: Guidance for Music & Arts Education in New Orleans Public Schools*, which was drafted by the Music and Arts Education COVID-19 Response Working Group and presented to the Orleans Parish School Board on December 15, 2020. The full document includes important information to share with your school leader regarding overall proposed policies and protocols, so please review in addition to the information that follows.

● **Online Resources to Supplement this Document** – The Music & Arts Education COVID-19 Response Working Group has compiled the *Music and Arts Education Resources* list to support educators and school administrators. The full list of resources is separated by artistic discipline, includes COVID-19 Guidance, information on cleaning, instructional strategies, and more. The online resources can be found here: *Music & Arts Education Resources*.

● **Terms in this Document** – Within this document, the term “hybrid” refers to instruction in which instructional content is divided between in-person and remote (synchronous or asynchronous) settings, so students are exploring content through multiple modes of in-person and remote learning.
  ○ We recognize that for many educators in New Orleans, the term “hybrid” is used in their schools to mean simultaneous facilitation of learning – for students in the classroom and those in remote settings at the same time. This presents additional difficulties, especially in music instruction where latency is a significant barrier. New Orleans Professional Learning Communities (PLCs) in music and the arts will meet throughout 2021 to more fully address these challenges.

The following recommendations draw heavily from the *Arts Ed New Jersey September Ready Fall 2020 Guidance for Arts Education*. We would like to thank the September Ready Taskforce for Arts Education for their national leadership and guidance, including compiling research, strategies, and resources referenced in this document, and for making this information available to districts across the country to inform reopening plans. Source material from *September Ready* has been adapted and incorporated with regionally specific content developed by the *New Orleans Music & Arts Education COVID-19 Response Working Group*, to meet the current needs of New Orleans public schools, educators, students and families.
A Word about Student Learning Environments in Theatre Arts

Remote learning has decompartmentalized the traditional school day. The "worlds" of before, during, and after school have essentially merged into a flexible mode of daily instruction and student experience. For New Orleans theatre arts education, student instruction and experience varies from school to school and regular sequential theatre arts instruction is not yet the norm in most schools. More often, theatre education for many New Orleans students occurs heavily outside of the “traditional” school day. Our shift to remote learning is revealing that effective student engagement and learning can and is taking place successfully during the pandemic regardless of when those experiences traditionally happened.

As schools continue developing and codifying remote and hybrid learning environments, all theatre education experience should and must continue. Theatre education includes:

1. sequential curricular instruction such as prerequisite theatre & drama programs, cycle courses, stagecraft & technical theatre classes
2. student theatre experiences such as school productions, competitions, festivals, and showcases; and
3. theatre fieldwork & internship experiences through partnerships with arts organizations and colleges/universities. None of these student learning opportunities should be taken away from New Orleans students during remote or hybrid learning.

Theatre Educators should be ready for a scenario where student scheduling is modified to accommodate mandated distancing requirements and staggered in-person instruction. A student could experience any given class by rotating through at least three environments such as:

1. The Classroom/Studio/Theatre/Workshop
2. A Remote Learning Space at Home
3. A Remote Learning Space on School Campus

**Synchronous**

Synchronous Theatre Arts instruction will occur with limited students in the classroom/studio space. Theatre educators should prepare for additional students participating in real-time instruction remotely in conjunction with in-person instruction. Similarly, preparations should be made for fully remote real-time standards-based instruction.
Asynchronous Theatre Arts instruction will occur in conjunction with and as a complement to synchronous instruction. Preparations for asynchronous instruction are especially important in the event that in-school instruction is not possible, and asynchronous instruction becomes a primary source of student theatre experience. Professional development opportunities from partner cultural organizations, state theatre organizations, and industry professionals should be offered and encouraged. Additionally, investment in virtual learning platforms and digital resources must be explored and considered so schools continue to meet ESSA mandates and provide students opportunities for a dynamic well-rounded education. Asynchronous remote learning environments must continue offering students a rigorous standards-based experience that engages in all artists processes. Additional resources for Theatre Arts can be found below:

- The National Endowment for the Arts - The Road Forward
- Educational Theatre Association's Recommendations for Reopening School Theatre Programs
- The Event Safety Alliance Reopening Guide
- CASEL Leveraging SEL as You Prepare to Reopen and Renew

Safety & Spaces

Overall (In All Spaces)

- Until performances are possible inside, consider outdoor venues or creating outdoor performances and/or instructional areas.
- Physical distancing must be maintained, outdoors and indoors.
  - Indoors, utilize clear taped markings and specific blocking for actors to keep appropriate physical distance, whether using a stage, cafetorium, or other space. Also provide room for the educator to move among students and facilitate instruction.
- All individuals, including performers, tech, etc, must wear masks.
- Develop site-based policies and protocols for students to change clothes (i.e., uniforms, costumes) including use of dressing/changing rooms for theatre arts instruction and performances.
- Theatre Arts Instructors/Facilitators, in addition to Custodial Staff, must:
  - have access to the proper cleaning supplies for a space
  - know you are in the space so proper cleaning protocols can take place before and after use of space (offices, dressing areas, green rooms, production areas, storage spaces etc.)
• Paper Checklist Outside the Space – A cleaning checklist should be posted outside the space for people to initial with date/time to maintain a hard copy record
• Be sure to sanitize all high-touch surfaces, including door handles, push plates, doorways, railings, light switches, thermostats, cabinet handles, telephones, computers, keypads, mouse, backstage and technical equipment, and trash receptacles
• All sets, prop pieces, etc. need to be wiped down during & after rehearsals/performances with CDC-approved disinfectant
• If a microphone is used during event or class, it must be properly wiped down and put away in a clean/non-contaminated location (for sample best practice, see How to Clean Shure Microphones)
• Props & Wigs should be used by a single student and not be shared. They should also be washed or cleaned regularly while all temporary makeup tools should be discarded after one use.
• All permanent tools should be cleaned regularly.

Some of the following information is applicable ONLY WHEN NOLA-PS Operational Policies (Reopening RoadMap) and the City of New Orleans allow for visitors to schools and increased group maximums indoors.

Technical Booth(s)

• Technical Booth(s) should have space for stage management, lighting operator, and sound operators according to current social distancing best practices.
• Calculate the max occupancy of social distancing by using this guide
• If possible, the sound operator should be moved into the House.
• All boards must be wiped down after use.

Auditorium Spaces

• Adhere to current NOLA-PS and City of New Orleans group maximums for any performance.
• Conduct temperature checks of audience members and cast/crew members.
• Monitor bathrooms to ensure social distancing.
• Provide sanitizer stations
• Concession stand items should be pre-packaged
• Where possible, have separate entrance and exit doors with marked arrows on the floor
• Provide a hand-washing station and have hand sanitizer readily available in the dressing rooms, green rooms, backstage and all other production areas.
Box Office / Will Call

- All windows protected by partitions
- Where there are no physical barriers between ticket staff and patrons, a clear protective shield is recommended
- If no physical Box Office, place 2 tables side by side (width to width) to ensure safe distance from patron to Box Office Attendant
- If possible, recommend advanced ticketing or cashless purchases (Credit Card/Chip reader) so no physical money gets exchanged
  - On-site ticket purchase and pickup can be eliminated for events that accept only electronic tickets by advanced purchase
  - Patron distancing can be preserved by opening fewer windows and marking appropriate queuing space

Instructional Strategies

Theatre Arts specialists, directors, and coaches are able to continue student learning experiences and opportunities through virtual learning platforms conducive for Theatre Arts instruction and peer collaboration that fosters the development of the creative process and production of theatre performances through a remote environment. With a significant portion of New Orleans students experiencing theatre education only through co-curricular programming such as a school production or through participating in state theatre competitions and festivals, co-curricular theatre experiences should continue through virtual learning platforms.

New Realities for the Rehearsal Process & School Production

Theatrical Licenses:

- MANY licensing houses want you to ask them about producing something virtually – they want to hear from you!
- Cutting intermission
- Research virtual shows vs. in-person shows for performances
- TRW and Playscripts are currently revamping a lot of their shows
- Can use TRW Y@P Shows or MTI Broadway Junior Shows for HS this school year
- Broadway Licensing Stay-At-Home Musicals
- Dramatic Publishing
- MTI Disney Licensing

Alternatives to standard performances:

- Create concert versions of musicals
- Choose shows that can be blocked using online platforms
• Choose shows with simple sets
• Choose shows with simple costumes
• Choose shows for online performance
• Choose shows with flexible casting

Rehearsals:

• Smaller rehearsals, with no kids gathered waiting to begin
• Host virtual rehearsals whenever you can
• Hold shorter rehearsals
• Consider utilizing outside performance spaces
• Encourage students to bring their own marked water bottles
• No sharing of food or beverages
• Wipe down or spray all surfaces—chairs, set pieces, props, rails, technical hardware, etc.—before and after rehearsal, using CDC-approved disinfectants
• Provide scripts for each student—ideally digitally—that honor copyright restrictions
• Zoom Rehearsal Tips

Online Streaming:

• Utilize online streaming/ticketing sites. Examples include:
  ○ Booktix Live
  ○ ShowTix4U
  ○ On the Stage
  ○ Anywhere Seat by Ludus Tickets
  ○ MTI SHOWS - Streaming
• Equipment supplied with high definition cameras
• Software uploaded to streaming platforms
• If you do not want to LiveStream, you can also film in advance, edit, and then send the ticket company of your choice a link. A site like Booktix will take that link (add a Playbill link) and distribute a protected link to your ticket holders.
  ○ Some shows that have also been made for TV/Movies will not allow live streaming (ex. Addams Family)
  ○ Create larger marketing campaigns via social media, local newspapers/magazines, YouTube, etc.

Instructional Resources

Remote Learning

Effective Theatre Arts Education can successfully continue in remote learning settings. The National Core Arts Standards outline the four main artistic processes of Creating,
Performing, Responding, and Connecting that can be achieved through adapting current Theatre Arts curricula and lessons through the use of educational technology and virtual performance platforms.

Materials & Supplies

- Computer
- Microphone
- Headphones
- Green Screens
- Hot glue gun
- Markers
- Scissors
- Tape
- Cardboard
- Construction paper
- Glue stick
- Ruler
- Poster Board
- Cardstock
- Recyclable materials (paper towel rolls, toilet paper rolls, paper plates, outdoor items, etc.)

Acting Resources

- Spreadsheet of Resources from MTEA
- Create Your Own Choice Boards--Theatrefolk
- Vocal Exercises
- Theatre Folk - Acting Free Resources
- Two Person Scenes Free Resources
- Improv/Warm-up/Community-Building Games & Exercises
- Theatre Folk - Individual Performance Exercises
- Distance Learning Larger Projects
- Plays for Classroom Study
- Shakespeare Set In Another Time
- Playwriting & Written Drama Exercises
- Hamilton Education (EduHam)
- Lion King Educational Resource
- Pushcart Players
- Your Stage Partners
- The Growing Stage
- Jacky Rom Virtual Drama Class Plans
• Theatre with Mrs. Hancock

Tech Theatre Resources

• 10 Educational Videos for Inspired Technical Theatre Students
• Distance Learning: Technical Theatre
• Technical Theatre Activities

Playwriting & Script Analysis Resources

• Playwriting Written Analysis Exercises
• Script Analysis
• Analyzing a Movie Musical
• Rewrite the Ending of a Musical
• Shakespeare
• Gender Neutral Casting
• Video Tips
• PBS Free Streaming
• Plays to View at Home

K-8 Theatre/Drama Instructional Strategies & Resources

• Distance Learning Exercises
• Improv/Warm-up/Community-Building Games & Exercises
• Top 5 Engaging E-learning Lessons for Middle School Drama
• Theatre Trivia 1 | DISTANCE LEARNING by Theatre Educator Stress Solution • Scavenger Hunt
• 54 Different Examples of Formative Assessment
• PBS Crash Course Theatre

Technology Resources

• Virtual Scene on Zoom
• Best Practices for Securing your Virtual classroom
• Best Practices for Online Pedagogy from Harvard University
• Tips for managing the COVID classroom
• 12 things you should never do when you teach online
• 17 instructors offer advice for online teaching
• ZOOM Lighting Guide

Technology Resources:

• Jamulus music software to help blend music vs using Zoom which has a delay--many use as a rehearsal tool, may not work for show
- Concord Theatricals YES livestream
- Concord Theatricals NO livestream
- Playbiler for online program
- Francis Ford Coppola’s “Live Cinema and Its Techniques"

See Music & Arts Education Resources for additional Theatre Arts Resources for:
- Instructional Supports
- Professional Development

See Additional Best Practices for All Disciplines
COVID-19 Response

A Resource for
New Orleans Visual Arts Educators

Including Additional Considerations,
Instructional Strategies & Best Practices

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A Resource for New Orleans Visual Arts Educators

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- Professional Development: Suggested Topics for Music & Arts Educators (p. 66)
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2. In New Orleans, music and the arts provide vital connections to community and culture during times of stress and isolation.
3. Access to music and arts education is an equity issue.
4. Expectations for excellence in music and arts education must move forward during the pandemic.
5. Safety and care for our community is the highest priority.

Scheduling:
- Access and Equity – continue to provide opportunity in music and the arts for all students.
- Each arts discipline has different considerations – lean on expertise of music/arts educators in developing schedules.
- Account for extra time needed in schedule (cleaning protocols, delivering and assessing virtual instruction, recording and editing virtual performances, etc.).

Space for Instruction:
- Hold performing arts classes in the largest possible spaces in the building or outside.
- Develop site-based protocols for effective ventilation, which could include opening windows, using air purifiers, fans, AC units, etc.
- Assign seats, areas to move, and separate digital workstations.
- Clearly mark student spaces (stickers, tape, or dots), building in enough room for the teacher to move between students to facilitate.
- Establish clear classroom procedures.
- Consider remote learning within the school building (not visiting every class in person).
- Limit number of students in a music or arts space for a time period (quarter, semester), then rotate
Support for Students & Educators:

- Manage expectations regarding performances – focus on process over product; explore artistic processes and celebrate alternative ways of sharing student learning.
- Be mindful of requirements for virtual performances (equipment, software, licensing, time to edit).
- Allocate budget and explore funding possibilities for additional materials needed (individual art or music kits, instruments, PPE, recording equipment, software, etc.). ESSA allowances exist for music and arts education funding under Title I, Title II, and Title IV.
- Provide professional development in music & arts content (coaching, PLCs, webinars).
- Continue vital partnerships with arts and cultural organizations, teaching artists and culture bearers.

Safety

- Mask Up! Everyone, at all times, including outside – with bell covers for wind instruments.
- Distance – CDC guidelines (6 x 6 ft) with additional space for trombones (6 x 9 ft).
- Time – Classes may need to be shortened to provide time for all cleaning protocols, and to allow time for air change in the room.
- Air Flow – Outdoor activity remains the best place for air flow. HEPA filters help indoors.
- Hygiene – CDC guidelines with site-base protocols for cleaning/disinfecting all instruments, materials, equipment and shared spaces aligned with CDC and NAfME guidance.
  - Wash hands, use sanitizers, and prevent uncontrolled spit valve release.

Band and Choir: At this time, NOLA-PS allows Band (playing wind instruments) and Choir (singing) outdoors as long as physical distancing and group maximums are followed. These activities are NOT allowed indoors at this time.
  - Masks for all players and singers and bell covers for wind instruments.
  - Students should be in straight lines facing the same direction, with staggered placement. Choir students should sing forward-facing, not in a circle or facing each other.
Considerations for Visual Arts

Please Note Before Reading:

- **Overall Recommendations** – The summary document on the previous page is drawn from *COVID-19 Response: Guidance for Music & Arts Education in New Orleans Public Schools*, which was drafted by the Music and Arts Education COVID-19 Response Working Group and presented to the Orleans Parish School Board on December 15, 2020. The full document includes important information to share with your school leader regarding overall proposed policies and protocols, so please review in addition to the information that follows.

- **Online Resources to Supplement this Document** – The Music & Arts Education COVID-19 Response Working Group has compiled the *Music and Arts Education Resources* list to support educators and school administrators. The full list of resources is separated by artistic discipline, includes COVID-19 Guidance, information on cleaning, instructional strategies, and more. The online resources can be found here: [Music & Arts Education Resources](#).

- **Terms in this Document** – Within this document, the term “hybrid” refers to instruction in which instructional content is divided between in-person and remote (synchronous or asynchronous) settings, so students are exploring content through multiple modes of in-person and remote learning.
  - We recognize that for many educators in New Orleans, the term “hybrid” is used in their schools to mean simultaneous facilitation of learning – for students in the classroom and those in remote settings at the same time. This presents additional difficulties, especially in music instruction where latency is a significant barrier. New Orleans Professional Learning Communities (PLCs) in music and the arts will meet throughout 2021 to more fully address these challenges.

The following recommendations draw heavily from the *Arts Ed New Jersey September Ready Fall 2020 Guidance for Arts Education*. We would like to thank the September Ready Taskforce for Arts Education for their national leadership and guidance, including compiling research, strategies, and resources referenced in this document, and for making this information available to districts across the country to inform reopening plans. Source material from *September Ready* has been adapted and incorporated with regionally specific content developed by the *New Orleans Music & Arts Education COVID-19 Response Working Group*, to meet the current needs of New Orleans public schools, educators, students and families.
Scheduling & Space

- Consider allowing in-person grades PK-2 to remain in their regular classroom and the arts teacher traveling to them.
- Build in transition times for disinfecting equipment and materials, wiping down tables or getting a whole new set of supplies to another classroom (if traveling).

Equipment, Materials & Supplies

- Inventory supply closets and design projects based on available supplies. Consider if some supplies can be used for one class while different supplies are used with another class.
- Order and prepare individual art supply kits for each grade level, with minimum required supplies for student use in school and/or at home. Provide guidelines for use and care of all supplies and store individually by class and then by student. Art Kits by grade level may include:
  - Grades PreK-2: #2 pencil, eraser, colored pencils, crayons, glue, scissors, hand sharpener, crayons, white drawing paper, colored paper
  - Grades 3-5: #2 pencil, eraser, colored pencils, crayons, glue, scissors, hand sharpener, crayons, oil pastels, watercolors, paintbrushes, markers, sketchbook, colored paper
  - Grades 6-8: basic drawing pencil set, eraser, colored pencils, glue, scissors, hand sharpener, tortillon/blending stump, crayons, oil pastels, watercolors, round watercolor brushes sizes 3, 6, 12, basic acrylic set, acrylic paint brushes, markers, sketchbook, Sharpies, modeling clay, colored construction paper
  - Grades 9-12: basic drawing pencil set, eraser, kneaded eraser, charcoal, colored pencils, glue, scissors, hand sharpener, tortillon/blending stump, crayons, oil pastels, watercolors, round watercolor brushes (sizes 3, 6, 12), basic acrylic set, acrylic paint brushes, markers, sketchbook, Sharpies, modeling clay, colored paper
- Coordinate supplies with other teachers and parents. There may be a list for home supplies, another list for supplies in the general classroom for each student (PreK-2), and/or a list of supplies provided by the art teacher during in-person learning (in the art classroom or in the general classroom setting).
- Students can learn to create digital artworks in lieu of using traditional materials, while traditional materials can be reserved for art making tasks which cannot be achieved digitally.
- Portfolio options:
  - Students can bring in brown paper shopping bags, such as the ones from Trader Joes or Whole Foods, as a cost-effective portfolio. You do not need
to open them; you just slip the work inside. This type of setup can be easily used by parents at home as well.
  ○ Use a basic manila folder, or make one using corrugated cardboard or other sturdy paper or board.
  ● Sketchbook options: All students should have a sketchbook for ongoing classwork that can travel with students for use at home and in the classroom. If regular sketchbooks are unavailable alternatives can be used in the same manner.
    ○ Students in PreK-2 can use composition notebooks or copy paper.
    ○ Students in 3-5 can use prong folders as sketchbooks. They can add any type of papers to it, mostly copy paper for sketching.
    ○ Students in grades 6-12 should have a 9x12 sketchbook.
  ● Teachers may use art-on-a-cart for younger grades. In this environment, there are supplies that stay with the student in their classroom. The cart remains outside the classroom door and the teacher brings in necessary supplies for lesson of the day.
  ● Sort and stagger materials so groups of students are working using a different set of materials throughout the day/week. For example, if two classes are doing a painting unit that are back to back, have students alternate the days they paint and use the brushes with days they do art analysis or history lessons in order to give enough time between use and allow for sanitizing as needed.
  ● Incorporate the use of alternate supplies; for example, use Q-Tips for pointillism or early childhood experiences, or other imaginative one-time-use tools.
  ● For remote learning:
    ○ Identify whether students have a digital camera or camera phone to capture images for upload and review in digital portfolios.
    ○ Consider Artsonia as the hub for student art instead of Google Classroom. Artsonia allows teachers to create and post demo videos and privately comment on student portfolios and galleries.
    ○ Encourage regular use of Chromebooks in the art classroom where students can use google classroom for exit tickets, posting reflections, checks for understanding and quizzes, Flipgrids presenting their work or doing art analysis, etc.

Instructional Strategies

For hybrid and in-person learning

  ● Develop skill-based art education lessons where students are introduced to skills that build on each other in order to intelligently translate objects into drawings, paintings, and sculptures.
    ○ These are easily taught during chunked asynchronous videos followed by independent student practice.
Teachers can use remote synchronous class time for discussion and feedback of student work.

In-person class time can be used for planned larger scale projects.

- Develop focused 3-5 minute asynchronous lessons (and up to 20-minutes as necessary) introducing and reinforcing new materials, methods, techniques and written work available for students to view from home, and use in-person class time for art projects requiring use of school-based art materials and equipment.
- Flip arts classroom learning by having students respond to reading, writing and sketchbook tasks asynchronously, followed by larger projects during in-person class time.
- Reimagine everyday household and utility items as art materials and encourage students to collect and organize for use in current and future projects at home.
- Infuse art history/art culture into every skills-based lesson by combining the use of YouTube videos to introduce a diversity of artist and art culture, paired with teacher instructional video posted to google classroom supporting better understanding of the “what, how and why” in arts learning.
- Ensure that lessons build upon previous experiences, since much of the hands-on work will occur without the benefit of having a teacher watching and guiding techniques.
- Maximize the use of tasks for presenting, responding and connecting artistic processes in conjunction with creating process tasks. Students can create works of art while discussing and analyzing their process by engaging in discourse. Students can write about the processes or film themselves reflecting verbally using Flipgrid.
- Students can film short videos of themselves in the process of creating their artwork so teachers can track and give feedback on their development.

For hybrid, in-person, and remote learning

- Engage students with art learning and making tasks that support and strengthen SEL competencies for self and social awareness, and that emphasize personal responsibility to accomplish tasks as scheduled.
- Implement daily or weekly question prompts for journaling to access SEL competencies in the art making process.
  - Students can write critical analysis of strategically selected works of art, including works by contemporary artists.
  - Teachers should provide writing prompts such as “How does this artwork reflect aspects of your life?”
- Intentionally schedule critique and feedback sessions with teacher/student and peer/peer to develop relationship skills in the process of learning.
- Develop visually exciting lessons using documents and videos with images that capture student attention.
• Write lessons that have multiple opportunities for learning that are beyond hands-on. For example: study an artist via video, teach the techniques used by the artist via video, practice techniques in-person, create art in-person. Follow these tasks with lessons at home around analysis of the artist's and student-created work. Students can video themselves giving verbal reflections, read their own reflective writings or poems about the works.

• Design "long term" projects that involve online research. Some tasks can be completed off-site and other tasks conducted in class time for "hands-on" work. An example can be a virtual museum tour to locate artworks as inspiration around a particular theme for creating an original body of work using a particular style or merging two styles (grades 6-12).

• Train students to develop digital gallery displays and art exhibitions.

• Create artworks using digital software where possible, which can preserve precious consumable materials for other tasks.

• Strengthen drawing and observation skills using basic supplies like pencils, colored pencils, crayons and sketchbooks (limited and strategic use of eraser). Many art making opportunities can be explored with basic mark making tools.

• Create a shared drive of lessons, resources and lists of supplies to reimagine lessons based on availability of materials and supplies and modes of teaching (in-person, hybrid, remote).

• Design lessons as parts of modules with multiple tasks. Grades 6-12 learners can develop independently with scheduled peer and teacher check-ins, support and feedback. Use teacher-made videos and YouTube as allowable for instructions and demonstrations.

• Prepare and train students in the use of digital art portfolios, digital displays, and virtual exhibitions to collect and share images of created artworks for peer and teacher review, feedback and personal/family enjoyment.

• Make art units more holistic to include history and culture components; art skill or technique as a studio component; a presentation/exhibition component; and critique – which can all be created and recorded in a sketchbook. This can be supplemented with short and long writings to be submitted electronically. These tasks allow for use of all artistic processes with limited supplies.

• Schedule virtual artists-in-residencies to allow students to interact with artists through demonstrations or discussions. The artist can visit virtual classrooms or connect remotely to in-person classroom spaces.

• Schedule virtual field trips to museums, with artists, etc. that enhance the curriculum being taught.

• Showcase student work continuously.

See Additional Best Practices for All Disciplines

APPENDIX 52
Additional Best Practices

for All Artistic Disciplines
Instruction

Terms
For the purposes of this document, the following use of terms apply:

- **Hybrid Learning**
  - Educators plan according to the adapted schedule allowing for the best use of in-person time and remote time. This requires educators to utilize and adapt their curriculum according to best practices in terms of both health and safety, and curriculum and instruction. (Hybrid Learning Models)
  - To balance the blend of in-person learning and remote learning, the educator may design learning experiences that involve the teaching of material during face-to-face time supported by self-paced structure during remote time. (Hybrid Learning Built on Teacher Expertise)

- **Remote Learning**
  - **Synchronous**:
    - Synchronous learning allows for both educator-to-student collaboration and student-to-student collaboration, providing meaningful engagement and support.
    - Synchronous instruction can be used to address student concerns, review material in real time, and allow for peer collaboration.
    - To promote equity, material that is presented during synchronous instruction should also be available elsewhere, and make-ups should be permitted for assessments that are given during synchronous instruction. To maximize instructional time, consider utilizing the “flipped classroom” model of front-loading instruction so that students may preview content prior to synchronous sessions.
  - **Asynchronous**: Asynchronous learning allows for students to work at their own pace, independent of meeting in real-time. This learning scenario provides flexibility for students who may share a device within their household, experience internet connectivity challenges, or other responsibilities that inhibit them from attending a live class.
    - Provide lesson activities and/or projects that allow students to pace their learning experience.
    - Supply students with pre-recorded lessons so students can review videos/instructions as many times as needed for all individual learning needs.
Instructional Strategies

In-Person

- Teachers and students should have access to adequate and appropriately functional technology to broadcast instruction to socially distanced students.
- Teachers should consider using a portable amplifier to keep their voices at a low conversational volume with a mask. Students should also ask questions in a low conversational volume with a mask.
- Utilize arts courses to help students process and address social and emotional issues.
  - Create student-driven performances that express student feelings and ideas.
  - Establish special art projects that encourage students to process feelings.
  - Utilize artistic performance and creation to address Post Traumatic Stress issues.
  - Explore Arts Integration and STEAM instruction as evidence-based methodologies to address Social-Emotional Education for students.
  - Collaborate with classroom teachers to explore opportunities for incorporating arts integration or arts enhancement practices across content areas. (Opportunities for collaboration may include design thinking, STEAM, project-based learning, universal approach to teaching for all learners, and/or mind-brain education).
    ■ ArtsEd NJ SEL
    ■ KID smART Resource

Hybrid

- Teachers may need to teach synchronously to grade bands levels (e.g. grades PK-2 with parent supports, grades 3-5, grades 6-8) during a set scheduled time once or twice a week which does not conflict with other subject area class times.
- Teachers can prepare asynchronous videos for students to continue independent learning during times not scheduled to meet with the teacher.
  - Adapt the structure of instruction to capitalize on the strengths of each instructional model (in-person vs remote).
  - Divide instruction between primary (in-person) and extension (remote) teaching and learning.
  - Primary teaching:
    1) In-person presentation of concepts
    2) Establish directions and expectations
    3) Focus on non-performance based learning (create, respond, connect)
4) Record live instruction so that students can review and access at home.
5) Incorporate movement (as possible with any restrictions in place) as a means for the expression and performance of music when singing is impossible or limited.

- Extension teaching:
  1) At-home continuation of primary teaching
  2) Focus on classwork completion, performance, practice, and refinement of skills learned during primary lessons
  3) Utilize technology for asynchronous and/or synchronous learning.
  4) Provide designated time(s) for live discussions and questions
  5) Create assignments that can be completed either with performance videos, written submissions, artwork, etc. to accommodate students who might not have access to a camera. Keep data plan constraints in mind to ensure equity for all students.
  6) Apply Remote Learning recommendations as needed.

- Curriculum
  o Examine curriculum and pacing guides to focus instruction on core concepts that address the four National Core Arts Standards of Create, Perform, Respond, and Connect.
  o Collaborate with colleagues across schools and CMOs to reach a common understanding of the essential concepts that will be taught during this time.
  o Embed SEL competencies - https://selarts.org/
    https://www.kidsmart.org/programs/curriculum/with-feeling/
  o Consider planning by grade-level bands
  o Differentiate instruction for students that have special learning needs.
  o Culturally responsive, culturally relevant, and inclusive content should be at the heart of instruction:
    o Connecting to examples of music and the arts that students may already know, and to their life experiences
    o Discovering and creating meaning in partnership with other students and the teacher
    o Open-ended learning through discussion and creative problem-solving

- Instruction
  o Provide ample opportunity for student voice and choice – particularly in work assigned for at-home learning (use of choice boards, project-based learning, etc)
  o Promote self-assessment and reflection:
    ■ Standards-based rubrics

APPENDIX 56
Meaningful peer feedback and self-reflection
  ○ Differentiate the learning to assist students with special learning needs.

Create assignments that engage families to promote collaboration and time together so that music and art making is more authentic and less of an “assignment” (e.g. interview a family member about their favorite music, film, or painting).
  ○ Students in many homes don’t have access to a “private space” to practice, study, or work - creating assignments they can do together can help offset this challenge.
  ○ Students can be given an assignment to teach a member of their family/household a musical or artistic skill.

Remote Learning

Schedule time so that educators, students, and families receive instruction on how to access and use remote tools. Consider providing opportunities for parents to learn online platforms through instructional videos or online tutorials.

  ● Asynchronous Instruction
    ○ Create or provide instructional videos to deliver new and/or review previously learned material.
    ○ Utilize threaded discussion posts/responses in Google Classroom
    ○ Implement tools such as Google Forms and/or Flipgrid for attendance, participation, and/or assessment

  ● Synchronous Instruction
    ○ Schedule live instruction during the school day that does not conflict with other classes/content areas.
    ○ Establish a schedule that includes sufficient preparation time between live sessions.
    ○ Establish instructional protocols/norms with students (everyone mutes, how do students get the teacher’s attention, conduct in a live class or discussion meet, etc.)
    ○ Office Hours – provide ‘small group’ office hours, for extra help or enrichment
    ○ Host virtual discussions on music-and arts-related topics, recordings, or performances
    ○ Use YouTube premiere feature to schedule a viewing of a recorded performance or presentation. Discussion can be held in the chat feature (this can be a work-around if you cannot use Zoom and cannot view a presentation with audio on Google or Microsoft conferencing platforms)
Assessment Strategies

NOTE: Links for all resources listed below can be found in the shares Music & Arts Education Resources spreadsheet, under the General Resources tab.

1. Focus during Remote Learning should be:
   a. Student relationships and wellness
   b. Learning

2. Formative Assessment
   a. Digital tools for Formative Assessment:
      i. 24 Digital Tools for Formative Assessment
      ii. 75 digital tools and apps teachers can use to support formative assessment in the classroom
      iii. How to Do Formative Assessment in Distance Learning
   b. Know your purpose of Assessing
      i. Check student progress (Flipgrid/Animoto)
      ii. Check content knowledge (Kahoot/Quizlet)
      iii. Work with students along the way and have them document their learning
      iv. Supply clear guidelines/checkpoints on what to submit supported by a timeline for self-pacing and deadlines.
   c. Focus on Feedback
      i. Important to communicate feedback - written or oral via video or sound recording
      ii. Synchronous learning - put students in breakout rooms to provide peer to peer feedback
      iii. Asynchronous learning - students post work and provide feedback over longer time period
      iv. Give guidelines on how to give good feedback/critique - Ron Berger - Rules For Critique
   d. Check for Understanding
      i. Synchronous learning:
         1. Use non-verbal communication tools in the digital platform (e.g. chat feature, yes/no responses, raising virtual hand, etc)
      ii. Asynchronous learning:
         1. Implement journal submissions through the self-paced learning process to check for student understanding.
   e. Arrange for Individual Student Check-ins
      i. Assess their learning, provide feedback and maintain human connection
      ii. Marco Polo and Flipgrid can bring that human connection to the assessment process

APPENDIX 58
f. Reflection:
   i. Check on their SEL (Social Emotional Learning)
   ii. Ask the questions: what’s working, what’s not, what would you recommend?
   iii. As an educator, use what you’ve collected as data/feedback and adjust instruction accordingly

g. Journal Writing Prompt Ideas:
   i. Most challenging/Most Rewarding
   ii. What did you observe?
   iii. What did you think about what you observed?
   iv. How would the student provide feedback - I wonder what would happen if...
   v. Name one or two items that caught your eye

3. Summative Assessment:
   a. Implementing Summative Assessment in Distance Learning
   b. Don’t assess everything meaning every content standard
      i. Assess what is a “need to know” versus a “nice to know”
   c. Assign Performance Tasks
      i. Students perform to show their understanding, knowledge and proficiency
      ii. Calls for application of knowledge
      iii. No right or wrong answers
      iv. Open ended and rely on higher order thinking skills
      v. These performance based projects are multi-step projects
      vi. Assign in chunks and evaluate along the way
      vii. If a performance task is presented and assessed synchronously, allow for make-up dates or alternative options if students have technology issues.
   d. Utilizing technology tools
      i. Students can take assessment at same time during synchronous learning
      ii. Schoology and Draft Back
      iii. Student-created videos to show what they’ve learned

4. Rubrics Resources: Free downloadable rubrics to assist with remote learning.
   a. www.teacherspayteachers.com
   b. VAPA: Rubrics & Assessment Tools
   c. Online Grading & Feedback: Empowerment, Diversity, Equity and Inclusion
Equity, Inclusion, & Accessibility

From Shape America:

Equity, inclusion and accessibility must always be considered when planning curricular units, assessments, and learning activities for students. The pandemic has increased the equity gap in education and has highlighted disparities in student and teacher access to digital devices, learning materials, and the internet.

Existing feelings of stress, anxiety, fear, and anger can be exaggerated when students lack necessary access to the internet, physical activity equipment, or devices to complete assignments. Additionally, the individual needs of students with disabilities, and culturally and linguistically diverse learners must be considered.

Considering the logistical and emotional needs of students is extremely important, especially for those who may already have disadvantages prior to the COVID-19 pandemic. Schools should make sure that students can receive and access the course content necessary to learn.

Source: Shape America
https://www.shapeamerica.org/advocacy/Reentry/Teaching_Strategies_for_School_Reentry.aspx

Social Emotional Learning (SEL)

Students’ social and emotional learning must be addressed in all potential instructional scenarios: in-person, hybrid learning, or remote learning. Educators can refer to the following resources:

- CASEL COVID Resources
- KidsmART Resource
- Arts Ed NJ SEL Resources

1. Act to remove students’ anxiety about academic performance and to allow for and prioritize the healing and belonging that will foster academic learning.
2. Engage the four core priorities for trauma informed distance learning:
   (Priorities for Trauma Informed Distance Learning)
   - Predictability
   - Flexibility
   - Connection
   - Empowerment
Create and use student/family/staff surveys to collect data regarding learning experiences, SEL, etc. to inform new instructions and transitions. (CASEL Leveraging SEL as You Prepare To Reopen and Renew)

Instructional Resources:

- Supporting Students Through Coronavirus - a series of articles that provide ideas on providing student support through lessons and/or activities that can be translated into dance.
- COVID-19 and Videoclassism: Implicit Bias, Videojudgment, and Why I’m Terrified to Have You Look Over My Shoulder - An educator’s account of the reluctance to video conference, and why it can be uncomfortable for some of our students.

### Considerations for Special Education

Students with Special Needs may require additional support in all scenarios. Clarifying their specific needs and meeting at the start of the school year with both the student and child study team to outline best practices for the music and arts instruction through in-person, hybrid or remote learning environments is recommended. Involve the school-based supports of the case manager, paraprofessional, and additional stakeholders in the student’s education.

1. Some considerations include:
   a) Students who normally need tactile cues or respond best to partner work
   b) Procedures to adhere to social distancing requirements and self space limitations
   c) Students who require preferential seating
2. Establish a clearly delineated plan for daily consistency for students with special needs in any of the four possible scenarios of learning environments. In all learning environments, there should be a weekly check-in with the student’s case manager or study skills/study strategies educator to make sure there is consistency being provided and to track the progress of the student.
3. Paraprofessionals need to have a structured plan from the music or arts educator to ensure that their students in the classroom will adhere to safety protocols that ensure the well being of their students and the adults in the class.
4. Clear communication between the music or arts educator and the student’s study skills/study strategies educator is needed to identify any health or
social emotional issues that arise or if there are any significant changes in that particular student throughout the week.

5) Some students may not understand the context of why we have to wear masks in school or may not want to wear them because they are uncomfortable. Educators should collaborate with other educators, paraprofessionals, and other school personnel to help students effectively wear masks in school.

Considerations for Emerging Bilinguals (EB/ESL/ELL)

Resources for focused practices that can be related to the Music or Arts Classroom:

1) The Electronic Journal for English as a Second Language

2) “Language Objectives: The Key to Effective Content Area Instruction for English Learners”

3) SIOP Model: Definition, Components & Process

Considerations for Culturally Relevant Pedagogy

Culturally Relevant Pedagogy and Culturally Responsive Teaching both recognize the importance of student-centered instruction, incorporating students’ cultural references in all aspects of learning. These styles of teaching can be incorporated in all potential instructional formats: in-person, hybrid, and remote. Below are some helpful resources to learn more:

1) “The Dreamkeepers: Successful Teachers of African American Children” - Dr. Gloria Ladson-Billings

2) “Culturally Responsive Teaching: Theory, Research, and Practice” - Geneva Gay


4) “Culturally Responsive Teaching and the Brain” - Zaretta Hammond

5) “Multiplication is for White People” - Lisa Delpit
Considerations for Technology

- As in every subject matter, appropriate technology access and resources will be required to support quality music and arts education in all learning environments (hybrid model, in-person with restrictions, and remote learning).
- Teachers can access a wide range of digital resources to enhance instruction.
- Online or free software is encouraged to ensure accessibility for all students. See Music and Arts Resources shared spreadsheet.
- Equity, inclusion and accessibility must always be considered when planning curricular units, assessments, and learning activities for students. The pandemic has increased the equity gap in education and has highlighted disparities in student and teacher access to digital devices, learning materials, and the internet.
  - Utilize a creative schedule, for example, whereby some students could go to a computer lab for in-person instruction while other students are working in the ensemble. Students at home could use available technologies.
  - Prioritize in-person lessons for those students who do not have access to reliable technology or stable wi-fi.
  - Additional support/resources are essential for teachers and students with limited or no access to devices, digital resources, or the internet.
- Security and Privacy Considerations
  - Educators must have parent/guardian consent for sharing of images/video (live and recorded), and alternative options should be available for students who do not give consent.
  - Consult with your administration on students’ permissions for viewing (and sharing or not sharing) of educator-generated intellectual property (choreography, instruction, etc.).
- Consult the SAMR model and use substitution, augmentation, and modification as needed to adapt to this new instructional model, while continuing to strive for redefinition when it is appropriate.
- Ensure capability to record or live stream instruction from the classroom to students viewing from home (synchronous or asynchronous) - i.e. webcam, USB microphone
- Assess classroom technology needed to support adapted learning environments and socially distanced/separated classes (screens for projection, quality sound system/speakers, microphone for teacher).
  - Use virtual/digital portfolio system to assess student recordings or project submissions https://www.commonsense.org/education/top-picks/student-portfolio-apps-and-websites
  - Virtual Performance Compilations: Performances should be pre-recorded with individual submissions (synchronous recordings are not recommended
due to sound quality and latency issues). When possible, collaborate with technology or media arts educators or contract a professional recording engineer. Music and arts teachers should have access to professional development in use of appropriate software (i.e. iMovie, Final Cut Pro, Logic, Ableton Live, etc.), and adequate editing time.

- When possible and appropriate to the instructional goals, implement ‘tech-free’ learning activities both in-person and for at-home assignments
- Adapt instructional activities for students with limited resources at home (assign work that can be done without devices)
  - Group Work/Student Collaboration Online:
    - Breakout Room options in Zoom (Edu account) or Bluejeans.com (paid)
      - Multiple Google Meets
      - Collaborations in Soundtrap, EDU, and Flipgrid
      - Educators can use Padlet as a virtual bulletin board to post “performances” and artwork, or Flipgrid (students can also comment via video on Flipgrid to give peer feedback)

**Technology Platforms**

- Edmodo offers a communication, collaboration, and coaching platform to K-12 schools and teachers. The Edmodo network enables educators to share content, distribute quizzes, assignments, and manage communication with students, colleagues, and parents.
- EdPuzzle allows you to create interactive video lessons for your students you can integrate right into your LMS. Track students’ progress, number of views, and comprehension.
- Flip Grid is a website that allows educators to create “grids” to facilitate video discussions. Each grid is like a message board where educators can pose questions, called “topics,” and their students can post video responses that appear in a tiled grid display.
- Padlet helps you organize your life from your class notes to your final exam.
- Pear Deck builds instructional content right from Google Slides.
- PlayPosit Interactive Video Platform is a video lesson creation tool that lets educators embed multiple assessment types and track student growth
- Quizlet is a website through which you can create sets for students to learn and then have them practice in many different formats.
- Screencastify is a screen recorder for Chrome. No download required. Record, edit and share videos in seconds.
- Jamboard is a digital whiteboard that lets teams sketch out ideas and save them in the cloud so they can be accessed on any device.
- **Screencast-o-matic** allows you to screencast videos with our screen recorder. Capture your screen, add a webcam and use narration to customize your video.
- **Schoology** is a learning management system (LMS) that has all the tools your institution needs to create engaging content, design lessons, and assess student understanding.
- **TED-Ed** allows you to create recorded tutorials and educator created assessments via TEDplatform, browse hundreds of TED-Ed Animations and TED Talks, share the lessons with your students online, and track the results.
- **Vocabulary.com** allows educators to create and customize or pick vocabulary sets for students to work with.
- **WebQuest** helps you find online projects or create your own, where students can work towards a specific goal.
Professional Development
Suggested Topics for Music & Arts Educators

Social Emotional Learning (SEL):
- Considering how to create supportive learning environments, manage stress, and support students who may be grieving or have experienced trauma
- Trauma Informed Approaches in Music and the Arts
- Cultivating Empathy
- SEL Self-Management Skills
- Supporting SEL Needs of new students and English Learners
- Resources:
  - Mapping SEL Competencies against National Core Arts Standards for Creating, Performing, Responding, and Connecting
  - KID smART “With Feeling”- visual arts and theatre integrated curriculum

Technology & Adaptation of Instructional Method
- Arts-specific Technology to utilize in all learning scenarios, including online platforms being utilized in the district
- Video editing workshop for making arts learning visible
- Creating instructional videos
- Creating digital materials for learning activities (choice boards, activity cards, interactive classrooms)
- Implementation of Learning Management Systems (LMS)
- Virtual recitals, concerts, and performances (how to safely implement, tech resources required)
- Leveraging social media resources effectively and appropriately
- “Virtual Ensemble” projects (how to create them, how/why/when to use them)
- Training for tech resources, software, instructional tools, etc.
- How to make meaningful extension lessons for at-home learning
- Creating lessons at home that are tech-free (and not worksheets)
- How to examine your curriculum and determine the major/core concepts - (prioritize, re-organize, revise pacing, revise assessments)
- Categorize curricular units/course content into two buckets: what should be taught in-person, what can be taught in remote learning models

Assessment and Grading Systems for the Arts During COVID-19
- Ensuring assessment practices assess student learning against standards and learning expectations
- Strategies for providing meaningful feedback to students on group and individual work in virtual settings
- Adaptation of grading systems to ensure grades appropriately reflect student learning (vs. access/opportunity)
- Engaging learners in meaningful self-assessment practices

**Student Engagement and Agency**  
*(especially when traditional performances are not possible)*
- Strategies for engaging students in various learning (virtual, hybrid, in-person)
- Strategies for increasing student participation
- Strategies for engaging students as leaders in their own learning
- Strategies for supporting students that are struggling, lack resources, or have special circumstances that impact their ability to learn

**Meeting the Needs of ALL Learners**
- Strategies for adapting and modifying instruction to meet the needs of all learners
  - In-person instruction: how to provide appropriate and engaging instruction to students with special needs or to disabled students while maintaining social distancing or other health requirements
  - Online learning: how to provide appropriate and engaging instruction to students with special needs or to disable students through online learning platforms
- Strategies for working remotely with ESL students and students in homes where English is not the first language spoken.
- Provide adaptive instruments in-person or at home for special learners

**Remaining Engaged in the Professional Community**
- Strategies for collaborating with teachers of other content areas
- Collaborating with local music organizations to provide great experiences for students
- Strategies for effective communication and advocacy with administration and with the community
- Research/join national/international professional music education associations
- Resource presentations by NAfME, NDEO, NAAE, etc.

**Needs of the Teacher**
- Managing workload (organizational strategies, technology as a support, prioritizing work)
- Social, emotional, and physical needs of the teacher
Moving the Profession Forward: PD that applies to relevant and important topics in our field, regardless of the instructional model:

- SEL Competencies ([https://selarts.org](https://selarts.org))
- Unpacking and understanding the National Core Arts Standards, and the focus on the four Artistic Processes (Creating, Performing, Responding, Connecting), accompanying anchor standards and artistic practices.
- Connections to 21st Century Skills (collaboration, creativity, critical thinking, communication through the musical art form)
- Helpful teaching strategies for special needs students

Trauma Informed Approaches

- Trauma and Trauma Informed Care
- Crisis and Trauma in the Workplace
- Trauma Informed and Healing Center Practice

Mental Health for Teachers and Students

- Mental Health First Aid Training
- Self-care for educators
- Suicide Awareness and Training
- Managing workload during COVID and in traditional school years

Culturally Responsive and Relevant Teaching

- Inclusive and Anti-Racist Curricula across arts disciplines
- Examining curriculum, resources, and materials for representation of all people and to highlight the contributions of POC, LGBTQ artists, and disabled artists.
- Anti-racist pedagogy
- LGBTQ inclusive curriculum

Assessment and Grading

- Engaging students in self-assessment
- Strategies for providing feedback to students
- Adapting grading and evaluation systems to ensure grade reflect student learning
Music & Arts Educator / Administrator Check-in

The following template is designed to facilitate check-ins between Music & Arts Educators and Administrators regarding planning for instruction during the COVID-19 pandemic. Schools should handle instruction according to their own unique needs, whether in-person, hybrid, or remote.

Scheduling & Spaces

What are the specific needs for scheduling and instructional spaces for the music or arts classes?

Safety

What protocols are being adopted to ensure safe instruction? What supports are needed from school leadership?

Support for Students & Educators

How can administrators and the school community support these areas of need for music and arts educators and students?

- Expectations for Process, Performing & Presenting – What are the options?

- Equipment, Materials & Supplies

- Professional Development

- Arts & Cultural Partners