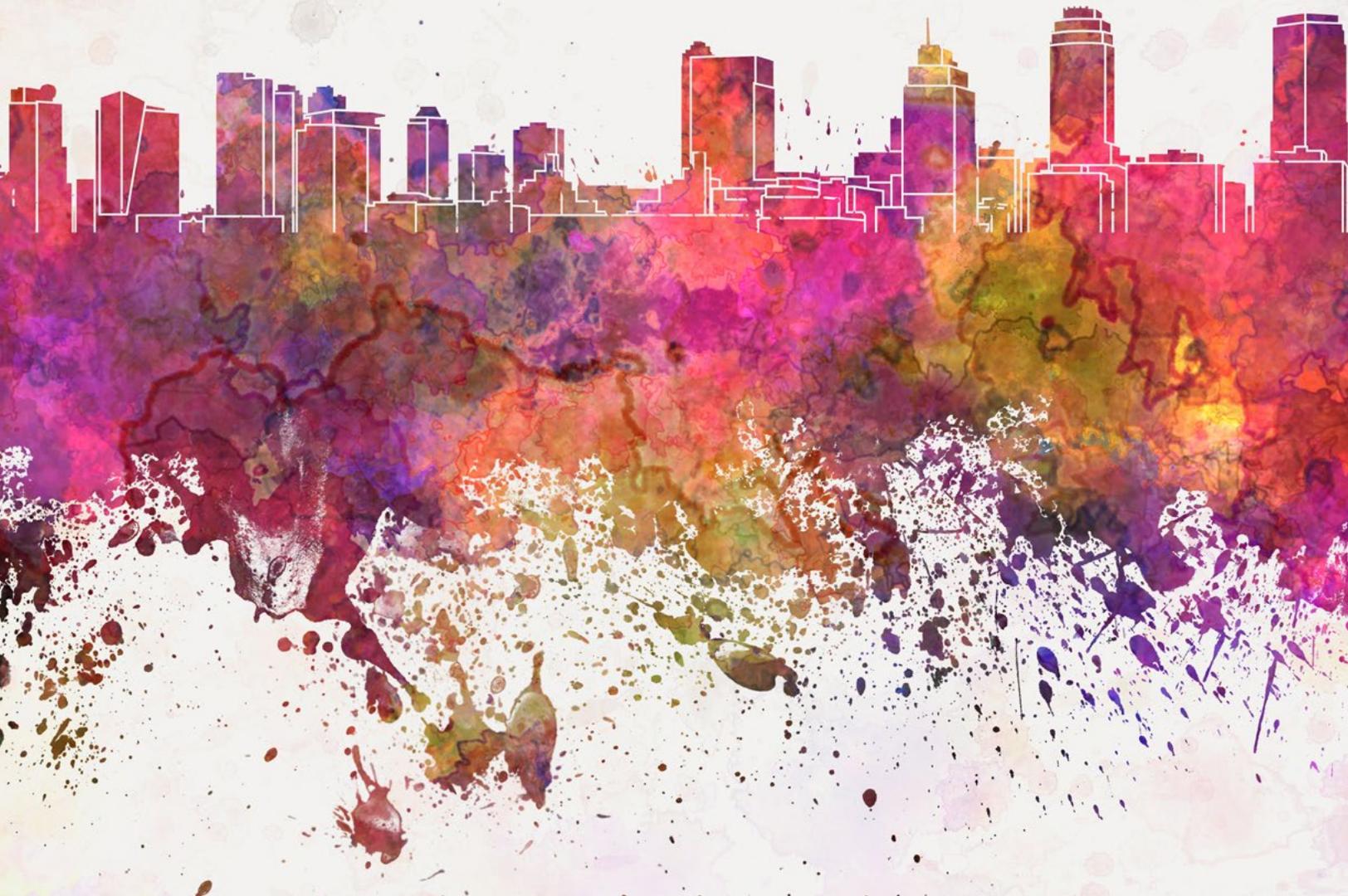


SEPTEMBER READY

Fall 2020 Guidance for Arts Education



Updated November 13, 2020

New Jersey September Ready Fall 2020 Guidance for Arts Education

In May 2020, Arts Ed NJ convened the [September Ready Taskforce for Arts Education](#). Member organizations include: New Jersey Department of Education, New Jersey State Council on the Arts, New Jersey Education Association, New Jersey Principals and Supervisors Association, New Jersey PTA, New Jersey School Boards Association, New Jersey Art Administrators Association, New Jersey Music Administrators Association, Arts Ed NJ, Art Educators of New Jersey, Dance New Jersey, New Jersey Music Educators Association, New Jersey Thespians, Speech and Theatre Association of New Jersey, Geraldine R. Dodge Foundation, Grunin Foundation, Montclair State University, Rowan University, and Young Audiences of New Jersey and Eastern Pennsylvania.

More than 100 arts administrators, educators, practitioners, and associations leaders have joined together to develop the strategies, plans, and solutions needed for arts instruction to be delivered to our students in a way that addresses, first and foremost, the health, safety and well-being considerations for our students, faculty, and staff.

This document provides practical guidance for K-12 schools as administrators and arts educators seek to provide meaningful arts instruction for students of all ages and grade levels during the COVID-19 pandemic. In this unique time, arts educators are modifying their practices not only in teaching, but in classroom orientation, cleaning, spacing, and management. It's understood that arts educators, as trained professionals, are committed to offering the very best instruction so all students can learn and grow in their knowledge, understanding, and love of the arts. This guide asserts that arts educators can still do that, but also acknowledges that how we teach may be different than in the past.

By maintaining access to safe and meaningful arts learning, arts educators will continue to support the artistic, academic, social and emotional development of students, schools, and communities across New Jersey.

To that end, the most important things to bear in mind about the September Ready Fall 2020 Guidance for Arts Education:

- 1.** The guide does not purport to replace or contradict the guidelines issued by the Centers for Disease Control (CDC), the State of New Jersey, or local public health departments regarding the timing or protocols for how schools should operate in our new reality of education.
- 2.** There is no expectation that all schools and districts in New Jersey will or should follow every recommendation included here. As directed by New Jersey's The Road Back, Restart and Recover Plan for Education guidance every district is handling the pandemic differently whether in-person, hybrid, or remote.
- 3.** Reference in this report to any specific commercial product, process, or service, is for the information and convenience of the reader and does not constitute an endorsement, by Arts Ed NJ or our affiliated partners.

KEEPING ARTS ED SAFE AT SCHOOL

MASK Everything!



ACTORS
SINGERS
DANCERS

INSTRUMENTALISTS
INSTRUMENTS

TEACHERS

DISTANCE
6 FEET
with Mask



AIRFLOW / FILTRATION

Good ventilation and air change rate for the space.



TIMING

OUTDOOR	INDOORS
<ul style="list-style-type: none">• Playing Instruments, Singing, Acting, or Dancing (<i>Masks strongly recommended</i>)• 30 minute blocks with 6ft spacing• 5 minute pause between blocks	<ul style="list-style-type: none">• Playing Instruments, Singing, Acting, or Dancing (<i>Masks required</i>)• 30 minutes with 6 ft spacing• Minimum one air change between class



Proper HYGIENE

Instruments
Spaces
People



Source: International Coalition of Performing Arts Aerosol Study 8/6/2020

<http://bit.ly/33r1Emk> <http://www.artsednj.org/covid19>

MATERIALS MATTER

2 LAYERS or more of DENSE FABRIC
for instruments

WELL-FITTING MASKS
for students



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Key Principles for School Administrators

September Ready Fall 2020 Guidance for Arts Education

- 1. Sequential Arts Education Must Continue for ALL Students in ALL Instructional Models.** As defined by the New Jersey Student Learning Standards in the Visual and Performing Arts and reaffirmed with the June 2020 adoption of these standards by the New Jersey State Board of Education and outlined in The Road Back, Restart and Recover Plan for Education, sequential arts learning aligned to standards must be maintained regardless of the instructional delivery models (in-person with restrictions, hybrid, or in the event health consideration require, remote). Arts educators demonstrated the ability to provide continuity of instruction during the Spring of 2020. This provides a level of confidence in the ability of New Jersey’s 8,000 arts educators to operate in any model, with the proper planning and professional development.
- 2. Proper Staffing and Support Must Be Provided to Allow Continuity of Instruction Based on Health and Safety Requirements.** Arts Education programs will require the proper staffing and support to ensure continuity of instruction. This includes maintaining certified arts educators to provide sequential instruction, materials and supplies to allow for the instruction based on health and safety requirements, recommendations, and best practices.
- 3. Arts Educators and Administrators Must be Included in the District Planning.** Arts educators and arts administrators have been closely reviewing and staying up to date on all of the latest research, strategies, and best practices both nationally and internationally. The collective knowledge will be a critical asset to school administrations and board members as they prepare to reopen schools this September.

4. Schools Must Prioritize the Making and Creating of the Arts Together.

While there are many aspects of arts education that have been successful in remote environments there is one very critical aspect that was not: creating dance, music, theatre or visual art together. This is what students identified as missing the most when they were suddenly out of their schools. As districts contemplate various models of return, when the students are in school, the emphasis should be placed on creating artistic works together and focus on those artistic elements that cannot be done remotely.

5. Social and Emotional Learning Needs of Students, Faculty, and Staff Must be Addressed in All Aspects of Instruction.

As outlined in The Road Back, Restart and Recover Plan for Education conditions for learning must address “social and emotional and environmental factors that can impact educators’ capacity to teach and students’ capacity to learn.” Arts Education plays a critical role in supporting the social and emotional needs of students. Schools should be intentional so that educators are prepared to successfully embed transformative social and emotional learning into instructional practices in the arts.

6. Professional Development Must be Provided.

In order to be most effective in the new environments when our schools reopen, and as outlined in The Road Back, Restart and Recover Plan for Education, our educators must be afforded every opportunity, and necessary resources, to engage in professional development in relevant areas to engage in meaningful instruction.

7. New Jersey Cultural Community Resources Should be Utilized for Instructional Support.

New Jersey’s cultural organizations play a critical role in the education of our students. From assembly programs, field trips, artist residencies, and collaborative projects these organizations provide extended educational experiences in the Arts, as well as other core content areas. As our schools reopen, they should look for appropriate opportunities for cultural organizations to continue to contribute to the educational landscape.

Summary Overview of Arts Education Policy in New Jersey

1. A Constitutional Imperative

On September 19, 2019 Governor Phil Murphy announced that New Jersey had become the first state in the nation to provide universal access to arts instruction for all public-school students. This accomplishment was achieved after decades of sustained work by arts educators, arts organizations, administrators, school board members, parents, and students built on the fundamental belief in the importance of the arts as part of a well-rounded education that must be afforded to all students.

The underpinnings of this achievement are rooted in the New Jersey State Constitution.

Article VIII, Section IV, paragraph 1 states:

“The Legislature shall provide for the maintenance and support of a thorough and efficient system of free public schools for the instruction of all the children in the State between the ages of five and eighteen years.”

In May of 1997, the New Jersey Supreme Court ruled in the case of *Abbott v. Burke* on the two main parts of the Comprehensive Education Improvement and Financing Act (CEIFA) signed into law in December of 1996 by then Governor Whitman. CEIFA was comprised of two parts: the New Jersey Core Curriculum Content Standards and a school funding formula. Justice Adam B. Handler, writing for the majority, upheld the previously authored New Jersey Core Curriculum Content Standards (now the New Jersey Student Learning Standards), commenting in his decision that they:

“are facially adequate as a reasonable legislative definition of a constitutional thorough and efficient education.”

(Source: *Abbott v. Burke*)

It is this, and subsequent rulings by the New Jersey State Supreme Court that have codified the New Jersey Student Learning Standards, and by extension the content areas that comprise the standards, as the definition of a “thorough and efficient” education as guaranteed by the state constitution.

2. The 2020 New Jersey Student Learning Standards for the Visual and Performing Arts

On June 3, 2020, the New Jersey State Board of Education adopted the [2020 New Jersey Student Learning Standards for the Visual and Performing Arts \(NJSLs\)](#) identifies essential core learning in the arts, defined as dance, music, theater, visual art and media arts. The NJSLs states:

All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:

1. Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
2. Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;
3. Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and
4. Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

The New Jersey Student Learning Standards for Visual and Performing Arts (NJSLs-VPA) describe the expectations for literacy and fluency in five artistic disciplines: dance, music, theatre, visual arts, and media arts. Each artistic discipline has independent skills, knowledge, and content. However, as a field, the arts are interdependent, connected, and inclusive. The NJSLs-VPA are designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating. ***Equitable access to a quality arts education is only achieved when the five arts disciplines are offered continuously throughout the K–12 spectrum.***

This means the arts programs must have the same level of academic rigor and educational validity as any other core subject such as language arts literacy or math.

The standards further define learning expectations by grade band. The NJSLS-VPA were created to ensure that all students are able to:

1. Communicate with basic literacy in each of the five arts disciplines by the end of grade 5 by using the vocabulary, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner.
2. Beginning in grade 6, student learning in the arts is driven by specialization, with students choosing one of the five arts disciplines based on interest, aptitudes, and career aspirations. By the end of grade 8, students are expected to communicate with competency in their self-selected arts discipline.
3. By the end of grade 12, students are expected to communicate with proficiency in one or more arts disciplines of their choice.

By graduation from high school, all students shall, in at least one area of specialization, be able to:

1. Respond to works of art with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
2. Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
3. Perform/present/produce in a self-selected arts discipline with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
4. Relate various types of arts knowledge and skills within and across arts disciplines, by mixing and matching competencies and understandings in artmaking, history, culture, and analysis in any arts-related project.

School districts have until September 2021 to update and align local arts education curricula to the new Visual and Performing Arts Standards

3. High School Graduation Requirements in the Arts

The New Jersey Administrative Code requires that, in order to successfully complete high school, students must meet the state's Graduation Requirements, including 5 credits (1 year) in Visual & Performing Arts for High School graduation effective with the 2004-2005 ninth grade class (graduating class of 2008).

(NJ Administrative Code 6A 8-1.1)

Social and Emotional Learning and Arts Education

***“I believe everyone will soon come to realize that our arts educators are the secret weapon to implementation of Social Emotional Learning in our schools.”
- Dr. Maurice Elias***

As noted in *The Road Back, Restart and Recover Plan for Education*:

Conditions for learning must not only address students’ and educators’ basic physical safety needs, but also the social and emotional and environmental factors that can impact educators’ capacity to teach and students’ capacity to learn.

Social Emotional Learning (SEL) was around before the COVID-19 pandemic and will be around long after; however, the common trauma we are all experiencing has put a magnifying glass on the necessity for schools to help students survive and thrive when confronted with profound challenges. Therefore, the social and emotional well-being of educators, staff, and students must be a central consideration within the reopening plans of schools throughout New Jersey. The singular priority of schools as they seek strategies to navigate the pandemic is student and staff safety--physically, mentally, socially, and emotionally. Our students cannot learn until they feel safe.

SEL is a competency-based approach that can help achieve that safety by building students’ self-awareness, self-management, social-awareness, relationship management, and responsible decision-making skills (simplified to the three goals of SELF, OTHERS, DECISIONS). It is through SEL that students develop the skills to respond to challenges. It is essential that arts educators fully leverage the connections between SEL and the arts. Our students need SEL and arts education now more than ever!

The Collaborative for Academic and Social Emotional Learning (CASEL) has included a [useful checklist](#) in *An Initial Guide to Leveraging the Power of Social and Emotional Learning As You Prepare to Reopen and Renew Your School Community* to assist leaders as they consider the practical ways to operationalize and integrate SEL into transition plans. Arts educators have a unique opportunity to engage students in transformative SEL (anchored in the notion of justice-oriented citizenship, with issues of culture, identity, agency, belonging, and engagement explored as relevant expressions of the five core SEL competencies) a framework that is being developed by CASEL, to advance “[SEL as a Lever for Equity](#)”. An equally important resource for arts educators and administrators is the [Arts Education and Social and Emotional Learning Framework](#), which is designed to support two primary goals:

1. Empowering arts educators with the information they need to revise curricula and instruction to embed the activation of the SEL components into practice.
2. Providing arts educators, administrators, and other decision-makers with the information needed to elevate the understanding of how arts education is a valuable tool to support the implementation of SEL strategies in a school or district.

As arts educators prepare to make instructional choices that will support the social and emotional needs of students, it will be paramount that they invoke the philosophical foundation, common language, essential questions, and enduring understandings articulated throughout the Arts Education and Social and Emotional Learning Framework. SEL is not a box to be checked or another item for educators to squeeze into instructional time with students. When done well, transformative SEL through arts education bears the indicators of great teaching. For SEL to be effective in teaching students the life skills needed to navigate their world after they leave the arts classroom, it must be embedded into curricular content as embodied by dance, music, theatre and visual art.

Compelling rationale for arts education utilizing SEL are:

- Purposeful integration of SEL into arts education will enrich the students’ **personal connection** to the arts.
- The relationship built between arts teacher and students over multiple years of instruction fosters the caring environment necessary to help build **school connectedness** and foster **empathy**.
- The perseverance needed to dedicate oneself to artistic excellence fosters **resiliency** both in and out of the arts classroom.
- Artistic creation fosters **self-awareness** and allows students to develop a greater sense of autonomy and emotional vocabulary.

Introduction

- The collaborative community developed in the arts classroom welcomes discussions and an awareness of acceptance and embracing **diversity**.
- Through the arts students learn the necessity of personal goal-setting, self-assessment, and accountability as they develop **high standards** for their artist endeavors and themselves.
- Arts education provides **developmental experiences** that actively allow students to practice and hone social emotional competencies.

The NJDOE understands the important role of climate and culture, more specifically, social and emotional learning (SEL) and how critical it is in re-engaging students, supporting adults, rebuilding relationships, and creating a foundation for academic learning.

Applicable actions to consider prior to school opening from *The Road Back, Restart and Recover Plan for Education*:

Provide professional development to support educators':

- Integration of SEL in their teaching, including the skills to foster positive learning environments and techniques for embedding SEL into instruction (in-person and remote and/or virtual instruction).
- Continue to acquire resources/strategies which you may utilize to build strong, positive relationships in your class.
- Familiarize yourself with any resources shared by school leaders or counselors to support students' social-emotional needs in the school and community.

For teachers:

- Utilize instructional strategies to continually promote the development of students' social and emotional competencies.

Arts Educators are positioned to be important partners in addressing the social and emotional learning needs of students as they return to school. Being intentional in approach will ensure that the impact on SEL will be positive, lasting and meaningful.

Information from this section has been derived from the Arts Education & Social and Emotional Framework (Arts Ed NJ), Advocating for Music Education Utilizing Social Emotional Learning (Scott Edgar, Bob Morrison), The Road Back, Restart and Recover Plan for Education (NJDOE) and the Collaborative for Academic and Social Emotional Learning (CASEL).

Statement of Principles

The Value of Arts Education

In September of 2017, the New Jersey’s leading education associations came together to endorse a statement of principles regarding the importance and value of arts education. The eight principles are:

***First,** every student in New Jersey should have a comprehensive education in the arts.*

***Second,** to ensure a basic education in the arts for all students, the arts should remain recognized as serious, core academic subjects.*

***Third,** as education policy makers develop decisions, they should incorporate the multiple lessons of recent research concerning the value and positive impact of arts education.*

***Fourth,** qualified arts teachers and sequential curriculum must be recognized as the basis and core for substantive arts education for all students.*

***Fifth,** arts education programs grounded in rigorous instruction, provide meaningful assessment of academic progress and performance, and take their place within a structure of direct accountability to school officials, parents, and the community.*

***Sixth,** community arts providers that offer exposure to, and enrichment through the arts in both in-school and out-of-school settings give valuable support and enhancement to an in-school arts education.*

***Seventh,** integrating the arts into other curricular areas, when done properly, enlivens learning for our students. Arts integration should be coordinated between the arts educators and the other content specialists and/or community partners to ensure learning outcomes in all content areas are met. However, arts integration, while a valuable tool for learning, is not a substitute for the acquisition of skills and knowledge provided by in-school arts education programs.*

***Eighth** and finally, we offer our unified support to those programs, policies, and practitioners that reflect these principles.*

This document was signed by New Jersey Association of School Administrators, New Jersey Education Association, New Jersey Principals and Supervisors Association, New Jersey PTA, New Jersey School Boards Association, and Arts Ed NJ

Arts Education is Essential

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

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

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

Arts education nurtures the creation of a welcoming school environment where students can express themselves in a safe and positive way. Celebrating our ability to come together as educators and students is vital to creating a healthy and inclusive school community. The arts, through a rich partnership among certified arts educators, teaching artists, and community arts providers, play a valuable role in helping students and their families build and sustain community and cultural connections.

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

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

Arts Education is Essential (June 2020) Consortium of National Arts Education Organizations

The following sections address the possible school reopening scenarios with descriptors:

- In-Person Learning
 - Traditional face-to-face teaching and learning with implementation of guidelines provided by the CDC and the State of New Jersey Department of Health.
- Hybrid
 - A combination of remote and in-person teaching and learning.
- Remote Learning: Synchronous
 - Virtual learning through online platforms that occur in real-time. Educators and students meet on a specific virtual platform at a specific time on a regular basis.
- Remote Learning: Asynchronous
 - Virtual learning through online platforms that occur on the students' own time with no real-time interaction with the educator.

Additionally, each section is organized to cover similar information including:

- Scheduling, Facilities, & Social Distancing Requirements
- Instructional Strategies
- Equipment, Materials, & Supplies
- Technology Considerations and Resources
- Professional Development

Slight variations occur due to the unique considerations for the individual arts disciplines.



Dance

Dance Education Considerations for School Reopening 2020-2021

Dance Education

As we strive to educate the whole child, a well-rounded dance education provides the students the means to understand the world in which we live 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; navigate self-discovery; develop self-management skills; teach and engage collaboration; bolster creative thinking; strengthen decision making; encourage risk taking; and praise diversity. As an additional asset, dance education elicits health benefits through exercise and movement activities. The learning experience through dance education empowers all students to develop the social, emotional, intellectual, expressive, and creative thinking skills to become active members in a global society.

As the state dance organization and state affiliate for the National Dance Education Organization, Dance New Jersey advocates for the inclusion of dance in all New Jersey public and private K-12 schools and supports dance educators across multiple environments (i.e. studios, colleges/universities, community centers, etc.) with professional development and networking. For more information on the impact of dance education visit www.ndeo.org/evidence to review the following documents: “Stand Up for Dance in America’s K-12 Schools” brochure and Evidence: A Report on the Impact of Dance in the K-12 Setting.

Listen to the words of Alberto Carvalho, Superintendent of Miami-Dade County Public Schools, speak about the importance of dance and the arts - [link to video](#).

American Academy of Pediatrics statement on student considerations for return to school: “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.”

[AAP COVID-19 Planning Considerations](#)

Equity, Inclusion, & Accessibility

“Equity, inclusion and accessibility must first 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.

According to a report released by the Pew Research Center, when schools were closed 15 percent of U.S. households and 35 percent of low-income households with school-age children did not have high-speed internet connection at home (Pew Research Center, 2020).

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

This section outlines considerations educators should take into account for school re-entry.

Gaining essential information on students' accessibility and circumstances in preparation for school re-entry is a critical step for educators to take in order to design equitable and inclusive lessons and materials ensuring the success of all students. Educators should consider these questions for all possible teaching scenarios. (Sourced directly from: Shape America https://www.shapeamerica.org/advocacy/Reentry/Teaching_Strategies_for_School_Reentry.aspx)

- The number of students who have access to the internet or a device at home to complete assignments for schools operating under a remote learning or hybrid learning model
 - How many computers are available in the household?
 - Will students be completing assignments primarily from their cellphones? Will this cause limitations (e.g., accessing materials, data limitations)?
 - Are there other siblings in the home and how old are they?

- The demographics or specific circumstances of your students
 - Are parents/guardians or family members working from home?
 - Have parents/guardians or family members lost their jobs?
 - Do any of my students have difficult home lives (e.g., history of abuse, parental substance abuse)?
 - How can I consider how to teach sensitive topics (e.g., assault prevention, abuse, sexual violence) with students who may have experienced or are experiencing this type of trauma?
 - What is culturally important or relevant to my students right now? (i.e., How might my students be feeling about demonstrations/protests in response to police brutality?)
 - Have any of my students lost loved ones due to COVID-19?
 - How do my own experiences differ from those of my students?
- Access to materials/equipment at home
 - What materials can my students use at home to complete assignments?
 - Are there materials that I consider to be “easily accessible” (e.g., laundry basket, socks, toilet paper, towels) that my students might not have access to?
 - Will asking my students to use physical activity equipment/materials be realistic for a range of settings (e.g., house, condo, apartment)?
 - Do my students mostly live in apartments or places with limited space or access to safe outdoor areas?
- Students with IEPs or 504 plans
 - What students in my class have disabilities or specific needs?
 - How can I meet their needs (e.g., closed caption, providing materials ahead of a scheduled meeting time, sending recordings of meetings afterward, visual aids, tutorials, individual virtual meetings)?
 - Can any of the accommodations or modifications be used for all of my students?
 - Will wearing face coverings impact students’ ability to interpret emotions and facial expressions and ability to hear speech?
- English-language learners
 - How will I make assignments available?
 - How will I communicate with parents/guardians?
 - What additional aids will I need to help students understand assignments?
 - Who can I use as a resource for help in supporting English-language learners?
 - Will wearing face coverings impact students’ ability to hear speech and understand what is being said?

Scheduling, Facilities, & Social Distancing Requirements

In order to create a secure learning environment, dance educators should consider relationships and impact between facility design and maintenance, as well as scheduling so social distancing can be effectively implemented. This section outlines recommendations for scheduling, facility use, and how to adapt programming to adhere to best practices in social distancing.

Facilities

- 1.** Tape the floor into 6x6 feet minimum personal squares with a clear 'path' from the doorway to each square. Review the current social distancing CDC guidelines for up-to-date appropriate measures for social distancing.
- 2.** Designate specific procedures within the classroom to assign how students move to their spot 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 such as individually labeled cubbies, lockers, or areas. Consider purchasing baskets to hold individual student belongings if previously mentioned spaces are not available.
- 6.** Mark spots at the ballet barres to adhere to social distancing guidelines in all directions.
- 7.** At this present moment, schools have yet to make scheduling recommendations. 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, outdoor space and adapt movement activities to suit the environmental needs and ensure safety of all students.
- 9.** Windows and doors should remain open when possible in order to provide ventilation. The A/C should be on if available. Consider installing HEPA air filters and purifiers to maintain safe air flow, especially in studios with air conditioning.
- 10.** Sanitize the dance floor after each class. Frequently sanitize common spaces throughout the school day using CDC recommended supplies.
- 11.** Sanitize the ballet barres before and after each use with CDC recommended supplies.
- 12.** It is not recommended for the dance studio space to be utilized for other purposes to ensure protection and cleanliness of flooring.

Dress Code

1. Educators should advise and adapt program/class dress code policies to new learning scenarios.
2. If students are not changing for class, consider encouraging students to wear clothing that allows for full movement, and is safe for participation.
3. If applicable, educators should create a procedure for locker or changing rooms to accommodate social distancing guidelines.
4. Follow government, state, and district guidelines for wearing 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.
 - b. Determine appropriate masks for dance/physical activity.
 - c. Consult with school nurses and medical professionals about students with specific respiratory conditions (asthma).
5. No street shoes or outside shoes allowed on the dance floor under any circumstance.
6. All students should be required to wear dance shoes and cover their feet when in contact with the dance floor.
7. All students should bring their own water bottle. Water bottles must not be shared. Hydration stations should not be utilized.

Social Distancing in Dance Class

(Source: [Dance USA Return to Dancing and Training Considerations due to COVID-19](#))

Dance USA outlines clear guidelines for return to dance phases 1-5. Please see the above linked document for comprehensive guidelines and details about requirements for each phase.

****Note:** Review the current national, state and local social distancing guidelines for up-to-date appropriate measures for social distancing.

1. With small groups (less than 10 people), avoid partnering, limbs in direct contact with the dance floor (floor work), and traveling across the floor.
2. 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.
3. Dancers must be a minimum of 6 feet apart, avoiding exercises with large, dynamic movements.

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, break down any class space they use. Any cleaning supplies to sanitize shared space must be kept in that space for the educator.
3. Prepare for schedule changes for in-person instruction as we move into different phases and more students are allowed in the room together. As we move into different phases, educators will adapt their classroom procedures and schedule to meet the needs of the class size increases. See pages 2-6 in Dance USA
4. In situations where all students report on all days, option to divide 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. NDEO Teaching Dance in Fall 2020

SCHEDULING, FACILITIES & SOCIAL DISTANCING REQUIREMENTS Resources:

- Refer to CDC guidelines on cleaning and disinfecting for more information. <https://www.cdc.gov/coronavirus/2019-ncov/community/disinfecting-building-facility.html>
- Refer to CDC guidelines on social distancing for more information. <https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/social-distancing.html>
- 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](#)
- https://www.shapeamerica.org//advocacy/K-12_School_Re-entry_Considerations.aspx
- National Dance Education Organization: [Teaching Dance in Fall 2020](#)
- [Considerations for Reintegrating Into the Dance Studio](#)

Instructional Strategies

Dance education employs unique and effective instructional strategies for all possible teaching scenarios - in-person, hybrid, remote (synchronous/asynchronous). This section outlines recommendations and resources for best practices in lesson planning and delivery.

All Instructional Scenarios

For all instructional scenarios, consider the following when developing and implementing lessons ([SHAPE America-School Reentry Considerations: K–12 Physical Education, Health Education, and Physical Activity](#)):

1. The number of students who have access to the internet or a device at home to complete assignments for schools operating under a distance learning or hybrid learning model.
2. The demographics or specific circumstances of your students.
3. Access to materials/equipment at home.
4. Students with IEPs or 504 plans.
5. English-language learners.

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:

- a. [CASEL COVID Resources](#)
 - b. [Arts Ed NJ SEL Resources](#)
 - c. [NJ SEL](#)
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](#))
 - a. Predictability
 - b. Flexibility
 - c. Connection
 - d. Empowerment
 3. 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](#))
 4. Instructional Resources:
 - a. [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.
 - b. [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 dance room in 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-Up Sheet 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 dance educator to ensure that their students in the classroom will adhere to the safety protocols that ensure the well being of their students and the adults in the class.
4. Clear communication between the dance 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.
6. If possible, for remote learning environment (synchronous), a parent, caregiver, or relative needs to be with the student when attending the dance class to make sure that the student is engaged in the class and to make sure they are in an appropriate space for them to participate, keeping in mind the students' safety throughout that session.

Considerations for Emerging Bilinguals (EBs)

Resources for focused practices that can be related to the Dance Classroom:

1. The Electronic Journal for English as a Second Language <http://www.tesl-ej.org/wordpress/>
2. "Language Objectives: The Key to Effective Content Area Instruction for English Learners" <https://www.colorincolorado.org/article/language-objectives-key-effective-content-area-instruction-english-learners>
3. SIOP Model: Definition, Components & Process <https://study.com/academy/lesson/siop-model-definition-components-process.html#:~:text=The%20SIOP%2C%20Sheltered%20Instruction%20Observation,needs%20met%20in%20mainstream%20classrooms.>

Dance

4. “What are Disciplinary Literacies in Dance and Drama in the Elementary Grades?” - Charlotte Frambaugh-Kritzer, Stephanie Buelow, Jamie Simpson Steele <https://pdfs.semanticscholar.org/bd8c/56d9c78523111aa59b091cde42b00fd4b551.pdf>
5. “Boosting Language Skills of English Learners Through Dramatization and Movement” - Christa Mulker Greenfader, Liane Brouillette <https://escholarship.org/uc/item/8kd8f8dn>

Considerations for Culturally Relevant Pedagogy

Resources for focused practices that can be related to the Dance Classroom:

1. “Recognizing Systemic Racism in Dance” <http://seattledances.com/2020/06/recognizing-systemic-racism-in-dance/>
2. “Multiplication is for White People” - Lisa Delpit <https://www.amazon.com/Multiplication-White-People-Expectations-People%C2%92s/dp/1595588981>
3. “The Dreamkeepers: Successful Teachers of African American Children” - Gloria Ladson-Billings <https://www.amazon.com/Dreamkeepers-Successful-Teachers-American-Children/dp/0470408154>
4. “For White Folks Who Teach in the Hood... and the Rest of Y’all Too: Reality Pedagogy and Urban Education (Race, Education, and Democracy)” - Christopher Emdin <https://www.amazon.com/White-Folks-Teach-Hood-Rest/dp/0807028029>
5. “Dance Pedagogy for a Diverse World: Culturally Relevant Teaching in Theory, Research and Practice” - Nyama McCarthy-Brown <https://www.amazon.com/Dance-Pedagogy-Diverse-World-Culturally/dp/0786497025>
6. “Jazz Dance: A History of the Roots and Branches” - Lindsay Guarino <https://www.amazon.com/Jazz-Dance-History-Roots-Branched/dp/0813061296>
7. “The Need for Culturally Relevant Dance Education” - McCarthy-Brown <https://www.tandfonline.com/doi/abs/10.1080/15290824.2009.10387396>
8. “Culturally responsive dance pedagogy in the primary classroom” - Elizabeth Melchior <https://www.tandfonline.com/doi/abs/10.1080/14647893.2011.575223>

Considerations for Collaborations

This work applies to collaborations between schools and already existing and new partnerships including but not limited to New Jersey-based Professional Dance Companies, Cultural Organizations, College and University Programs, and any other enrichment programs, companies or organizations that may require visitors that may apply to and/or enhance the program’s needs.

1. Pre-service educators from teacher training programs must follow all health and safety guidelines set forth by the district.
2. Consider live streaming or pre-recorded guest artist experiences to stream into the classroom when possible, for any of the learning scenarios.
3. Explore the opportunities to host New Jersey-based Professional Dance Companies, Cultural Organizations, College and University Programs, and any other enrichment programs, companies or organizations, to complement the program’s curriculum with residencies, master classes, and performances, either in-person and/or virtual.

In-Person Learning

When designing In-Person learning, reference “[Social Distancing in Dance Class](#)” under the Scheduling, Facilities & Social Distancing Requirements in this document.

1. Create and implement clear entering and exiting procedures in your classroom.
2. Consider the amount of time dancers may have been off, and design lessons that scaffold strengthening and conditioning ([NDEO Webinar: Extrinsic Variable Considerations When Dancing from Home: Creating a Safe Space](#))
3. Instructional Considerations For Masks:
 - a. Intensity of class should be monitored and adjusted as dancers get used to wearing masks. Avoid exercises with large, dynamic movements. Body will adapt to wearing masks after a few weeks. [Dance USA COVID FAQ - MAY 2020](#)
4. Exclude activities from lessons that involve physical touch.
 - a. Educators will not provide tactile touch or feedback.
 - b. Students should not perform or create any movements or dance styles that involve contact or touch.
5. Center Work: Dancers should be able to maintain a minimum of 6 feet distance. Normal breathing should be encouraged rather than cued inhaling and exhaling.
6. Across the Floor: Traveling across the floor side by side while maintaining 6 feet distance is recommended. One group should complete the exercise across the entire room before the next group begins.
7. Educators should use a microphone and speaker when delivering instruction to students. The use of face coverings and the need for students to spread out to accommodate physical distancing may make it more difficult for educator instructions to be heard. https://www.shapeamerica.org//advocacy/K-12_School_Re-entry_Considerations.aspx

Hybrid Learning

Educators will plan according to the adapted schedule allowing for the best use of in-person time and remote time. This will require 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](#))

1. 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](#))
 - a. Choreography projects, dance history, anatomy and critique may be done online through synchronous or asynchronous learning. Ex: an educator may introduce a topic in class, present a choreographic study for the students to complete at home. Students may then use Flipgrid or other technology to record and share their study. ([Reference Technology section](#))
 - b. To utilize in-person instruction, educators may use virtual learning to develop and teach basic phrase-work for class (e.g. a warmup involving body isolations) so that when in class, students can focus on technical aspects and not sequence.

2. As stated in [Facilities #9](#), windows and doors should remain open if possible to provide ventilation. The A/C should be on if available. If a classroom does not have A/C, the educator may opt to use the in-person time to work through project-based learning that does not include high levels of physical exertion.
3. The educator may record lessons in the studio teaching technique and choreography for the students to work on at home. The educator can utilize this method for differentiated instruction as well, in particular with students who may need additional technique feedback or are ready for more challenging technical material.

Remote Learning

If working in an environment that offers flexibility between synchronous and asynchronous instruction, educators should consider how to utilize each format to maximize its strengths. 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.

Remote Learning: Synchronous

Synchronous learning allows for educator-to-student collaboration, as well as student-to-student, providing meaningful engagement and support.

1. Provide students options for creating a space for learning and moving. It is recommended that they create a dedicated dance environment. Suggest a break of 15 minutes to dress & revise the space, lead through a risk assessment to help them fix any issues. Consider the following elements for the space: ([NDEO Webinar: Extrinsic Variable Considerations When Dancing from Home: Creating a Safe Space](#))
 - a. Use of sheet, blanket, drapes, or large material as a decorative background.
 - b. Students may film in black and white in front of a brightly lit window or with a bright lamp behind them to create a shadow effect.
 - c. Temperature: If the dance space is too hot it may increase muscle laxity, which could lead to ligament tears. If the dance space is too cold, students and teachers are at risk for not being warm and prone to microtears.
 - d. Ceiling height: Have students assess their ceiling height and lighting/ ceiling fixtures. Consider the mechanics for large jumping and leaping. If it is not safely possible to jump in the dance space, consider exercises that will strengthen the muscles and replicate the actions of jumping without actually jumping.

- e. Flooring: In lieu of professional floor:
 - i. Avoid concrete and linoleum
 - ii. Wood or thin carpet
 - iii. Outdoor dancing may be ideal in terms of temperature and light, but advise students to make sure they are on even footing
- 2. Instructional Resources:
 - a. [Pedagogy and Mechanics for Online Physical Dance Practice](#) - Provides guidance for what can be done in remote physical dance practices. Logistics without fancy software, safety considerations and ideas for online pedagogy will be explored via a participant/observer, observer/participant experience.
 - b. [Zoom Audio Teacher Guide](#) - Provides guidance and troubleshooting for various teaching scenarios through Zoom
 - c. [Dancing Alone Together](#) - Provides resources from the Online Dance Community including a calendar of live-streamed classes, choreography prompt, and Dance Company video access.
 - d. [Intelligence Virtual Preschool Dance Solutions](#) - Provides resources to allow Dance educators of students 3 - 5 years old to provide ongoing educational opportunities for their students virtually.
 - e. [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.
 - f. [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.
 - g. [Jacob's Pillow - PillowVoices](#) - Dance Through Time brings listeners closer to notable dance artists connected with Jacob's Pillow from 1933 to today.
 - h. [PBS \(The Arts - Dance\)](#) - Provides resources that encourage and explore the participation, analysis, appreciation, and history of Dance.
 - i. [NDEO Blog](#) - Ongoing member-run blog providing advice on teaching during COVID-19.

Remote Learning: 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.

- 1. Provide lesson activities and/or projects that allow students to pace their learning experience.
- 2. Supply students with pre-recorded lessons so students can review videos/instructions as many times as needed for all individual learning needs.
- 3. Instructional Resources:
 - a. [Resources for Using Dance-based pedagogy online](#) - Performance, Content, Research links

Performance

1. Develop live-performance alternatives or substitutes that meet “Performing” state standards, following national guidelines. [NJ Student Learning Standards: Visual and Performing Arts](#); [National Core Arts Standards](#)
2. Consider choreographic choices that exclude partnering and physical touch
3. Consider live streaming for at-home audiences and/or video performances to share with the school and community
4. Video editing and sharing the video of students using past performances or at-home choreography
5. Technology platforms for consideration are, but not limited to, Zoom, YouTube Live, Facebook Live, etc.
6. Collaborative performances and opportunities are possible with virtual performances
7. Opportunities to continue guest artist and guest choreographer enrichment experiences can result in performances

Assessment

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
- 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](#)

Absences

1. For high-risk students, film lessons in the classroom and upload to a designated secure space online for student viewing from home. (See: [Technology](#) and [Hybrid Learning](#))
2. Provide alternate assignments and/or adjust assignments as necessary for any students who are medically excused.
3. Address long term home instruction for those students who may be immuno-compromised and be in and out of school-based on outbreaks. If someone is exposed or contracts COVID-19, that student will not be permitted back into the building until they test negative which could mean missing anywhere from 5-20 days of school. The student 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, as we have done in the current situation with asynchronous learning. [Home Instruction / Home Instruction](#)

INSTRUCTIONAL STRATEGIES Resources:

- [Hybrid Learning Built on Teacher Expertise, Edutopia.org](#)
- [Hybrid Learning Models, BlendedLearning.org](#)
- [Dance Inclusion Strategies: High School Proficient, Accomplished, Advanced Model Cornerstone Assessments VSA/Accessibility](#)
- [One Class Fits All](#)
- [Priorities for Trauma Informed Distance Learning](#)
- [CASEL Leveraging SEL as You Prepare To Reopen and Renew](#)
- [The Essential Conversation: What Parents and Teachers Can Learn from Each Other](#)

Equipment, Materials, & 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

- 1.** It is recommended that schools are equipped with the following cleaning supplies:
 - a.** Disposable gloves for cleaning equipment based on the CDC recommendation when cleaning and disinfecting
 - b.** Sanitizers, wipes, and paper towels
 - c.** Steam mop to disinfect and clean the floor between each class that is specific to the dance space, whether marley or other flooring
 - d.** Disposable shoe covers
 - e.** Electronic screen cleaners
 - f.** If possible, use an air-purifying machine with HEPA filters as recommended by the FDA.
<https://www.msn.com/en-us/health/medical/can-an-air-purifier-kill-coronavirus-germs-in-the-air/ar-BB12WcE1>
- 2.** Visual and verbal reminders for social distancing and masks
- 3.** Floor markings to mark the recommended distance for people to occupy
- 4.** Designated and labeled places to store any belongings/water bottles
- 5.** Students with special needs should be supplied with their own tactile aides. (ex. manipulatives and floor spots)
- 6.** Elementary students should be supplied with their own tactile aides to avoid sharing.
 - a.** Tactile aides should be made of materials that are easily cleaned/disinfected and should be disinfected before and after each use.
 - b.** If tactile aides are made from fabric such as scarves, options to launder/disinfect these need to be provided as well.
- 7.** 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 Learning

- 1.** Create a safe movement environment at home for both teacher and students. [See NDEO Webinar.](#)
 - a.** Designate a dedicated dance space with safe flooring (e.g. Wood, thin carpet).
 - b.** Encourage warm room temperature to avoid injury.
 - c.** Provide students with dress guidelines for both in-person and remote learning.
 - d.** If applicable, identify barre substitutes at home (e.g. heavy chair, countertop, solid table at appropriate height).
 - e.** Encourage students to use a sheet, blanket, drapes, or large material as a decorative background.

2. Provide students with two sets of any tactile aides if used, one set to remain at home and one set to remain at school to diminish transport of potential virus particles.
3. Students need to have access to or be provided with appropriate technology equipment (device with a camera and internet access) and software to complete assignments.
4. The educator teaching virtually from the dance studio will need a reliable camera and backup camera provided by the school district. This will allow the students at home to have a clear picture of the teacher and to follow the lesson being taught.
5. Parental consent forms should be completed allowing for use of video software.

Remote Learning: Synchronous or Asynchronous

1. Creating a safe movement environment at home (applicable to educator and student)
 - a. Designate a dedicated dance space with safe flooring (e.g. wood, thin carpet).
 - b. Encourage warm room temperature to avoid injury.
 - c. Provide students with dress guidelines for both in-person and remote learning.
 - d. If applicable, identify barre substitute at home (e.g. heavy chair, countertop, solid table).
 - e. Encourage students to use a sheet, blanket, drapes, or large material as a decorative background.
2. Students need access to a laptop with a working webcam.
3. Utilize online learning platforms that permit interaction and engagement between educator and students. (e.g. chat feature, screen sharing, non-verbal communication tools)
4. The educator should have access to lighting and an extra webcam if possible to permit two views for students during virtual lessons.
5. Students and staff should have access to a live IT chat helpline for any equipment questions related to computer apps and computer programs that a school district uses.
6. Parental consent forms should be completed allowing for use of video software.

EQUIPMENT, MATERIALS, & SUPPLIES Resources:

- [NYU Langone Health Extrinsic Variable Considerations When Dancing from Home: Creating a Safe Space](#)

Technology Considerations

In any scenario for school reopening, technology will be a key part of instructional practices. This section provides technology learning platforms and best practices for in-school, remote and hybrid learning environments.

Technology Access Considerations

1. By the beginning of the school year, all students should have the device and connectivity they need to access learning at home, particularly among low-income and rural students. ([A-BluePrint For Back To School, AEI](#))
2. Schools need to have devices and mobile hotspots for students to take home in the event of remote learning. Schools also need to consider ways of providing technical support in remote learning contexts, including providing on-demand support for educators.
3. All apps and technology platforms should be approved by district technology coordinators (for security, compatibility with student devices, etc.) before usage.

Technology Security and Privacy Considerations

1. 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.
2. Review district policy on students' permissions for viewing (and sharing or not sharing) of educator-generated intellectual property (choreography, instruction, etc.).
3. Review mandated reporter protocols for the digital age (procedures for witnessing/reporting potential instances of abuse or neglect via live or recorded video)
"Data security. Establish rules, including contract language, that reassure faculty and students that corporate education vendors will not be using this crisis to enhance their data mining and in turn appropriate that data to expand prefabricated curriculum." From "AFT covid19_reopen-america-schools"

Technology Platforms

1. [Canvas](#) is an online Learning Management Platform that allows schools to build the digital learning environment that meets the unique challenges faced by their institution. Canvas can be used to support in person, hybrid, or remote learning scenarios.
2. [Coach's Eye Sports Video Analysis App](#) allows educators to record voiceover playback to the dancer's work.
3. [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.
4. [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.

5. [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.
6. [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.
7. [Google Classroom](#) helps educators manage coursework. With Classroom, educators can create classes, distribute assignments, grade and send feedback, and see everything in one place.
8. [Google Meet](#) is a video-communication service developed by Google.
9. [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.
10. [Jacob's Pillow - PillowVoices](#): Dance Through Time brings listeners closer to notable dance artists connected with Jacob's Pillow from 1933 to today.
11. [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.
12. [Microsoft Teams](#) is a unified communication and collaboration platform that combines persistent workplace chat, video meetings, file storage, and application integration.
13. [Numeridance](#) 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.
14. [Padlet](#) helps you organize your life from your class notes to your final exam.
15. [Pear Deck](#) builds instructional content right from Google Slides.
16. [PlayPosit- Interactive Video Platform](#) is a video lesson creation tool that lets educators embed multiple assessment types and track student growth
17. [Quizlet](#) is a website through which you can create sets for students to learn and then have them practice in many different formats.
18. [Screencastify](#) is a screen recorder for Chrome. No download required. Record, edit and share videos in seconds.
19. [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.
20. [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.
21. [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.
22. [Vocabulary.com](#) allows educators to create and customize or pick vocabulary sets for students to work with.
23. [WebQuest](#) helps you find online projects or create your own, where students can work towards a specific goal.
24. [Zoom](#) provides video telephony and online chat services through a cloud-based peer-to-peer software platform and is used for teleconferencing, telecommuting, distance education, and social relations.

Technology Considerations Resources

- [A Blueprint for Back to School, American Enterprise Institute](#)

Professional Development

To support educators in navigating in-person learning, hybrid learning and/or remote learning, professional development workshops in their discipline are important factors in supporting and expanding their classrooms. This section provides recommendations for professional development for dance educators.

Recommendations

1. Join the [National Dance Education Organization](#) and [Dance New Jersey](#) to connect and network with other state and national dance educators and resources through professional development workshops and forums.
2. Set aside time for staff community building to reconnect, process their emotions and experiences, reflect on what they have learned and how they are applying social and emotional competencies, and collaborate on ways to support students' SEL throughout in-person or distance learning.
3. Recognizing the physical activity aspect of Dance, "consider collaborations with colleagues in physical education, exercise science, and athletic departments on strategies for safely returning to physical practice. Use these alliances to advocate for dance within your institution."
[NDEO Teaching Dance in Fall 2020](#)

Suggested Workshop Topics

1. Dance Education workshops to provide content specific tools and strategies for dance educators
2. Culturally Relevant Pedagogy in Dance
3. Social Emotional Learning to create supportive learning environments, stress management, and to support students who may be grieving or have experienced trauma
4. Technology to utilize in all learning scenarios, including online platforms being utilized in the district
5. COVID-19 training, including prevention techniques and local procedures relevant to the staff member to prevent and minimize exposure
6. Mental Health Stress in Co-workers and Students - signs and protocols
7. Student Learning - identifying and responding to challenges and deficits
8. Video editing workshop
9. Multiple Learning Scenarios - supporting transitions and disruptions for educators shifting between learning scenarios
10. Cybersecurity

Workshop Sources

1. [NDEO COVID-19 Resources](#)
2. [NDEO On-Demand Webinar Recordings: Teaching Dance Online](#)
3. [Dance New Jersey COVID-19 Resources](#)
4. [Dance New Jersey Professional Development Workshops](#)
5. [SEADAE COVID-19 Resources](#)
6. For CTE Dance Programs: [Association of Career & Technical Education: HIGH-QUALITY CTE: PLANNING FOR A COVID-19-IMPACTED SCHOOL YEAR Webinars](#)
7. [CASEL COVID Resources & Weekly Webinars](#)
8. [Arts EdNJ](#)
9. [Young Audiences Arts for Learning](#)

List of Suggested Purchases

This section provides suggestions for purchases that support each area of recommendations.

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
- Air Purifier
- A/C unit

Instructional Strategies

- Consider purchasing or reviewing Culturally Responsive Pedagogy and ELL resources
- Microphone and speaker for in person instruction
- Materials for remote learning:
 - Webcamera
 - 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

Music

The music portion is divided into two parts: K-12 General Music and K12 Large Ensembles (Vocal and Instrumental). Every aspect of music education is covered in either of these reports, including all types of ensembles and instrument groups (from orchestras to wind ensembles to marching bands).

Because the health and safety of our teachers, staff, and students are paramount to all decisions made the guidance presented is designed to be flexible in order to meet the varied needs of students and educators in the K-12 music classroom across the state. Collaboration between administrators and educators is an essential step in determining how to apply these considerations in each school. Ultimately, the collaboration between local administration and music educators will be essential in determining how to safely apply these considerations in schools.

Music Education and COVID-19

There have been media reports throughout the spring and early summer about the impact of musical activities and the spread of COVID-19. Specifically, there have been instances of older adults spreading COVID-19 in extended choral rehearsals that were conducted indoors with limited ventilation where members were in close proximity that has raised concerns about the act of singing in the transmission of aerosols. Additionally, speculation has been reported in the media about how musical instruments may transmit aerosols. The implications of these report cross vocal and instrumental music as well as theatre.

Going back to school has risks. School administrators and educators are working hard to reduce that risk with approaches including the use of masks, social distancing, proper hygiene and other mitigation strategies to reduce the level of risk.

Arts educators also have worked to reduce risk. To that end, Arts Ed NJ, on behalf of its affiliated organizations, has joined with the National Federation of High School Associations (NFHS), the National Association for Music Education, the NAMM Foundation and more than 125 other organizations to support the COVID-19 Aerosol Distribution Study at the University of Colorado and the University of Maryland to learn how COVID-19 may spread during the course of music activities. The study is examining possible mitigation techniques to prevent or lessen aerosol distribution during singing and playing of wind instruments. The results of this research will inform our understanding and, subsequently, the development of effective mitigation strategies for music education.

Key Finding: Instrumental, Vocal and General Classroom Music, Theatre, Speech, Debate and Dance classes and activities may be held in person following proper mitigation.

Just as our students are able to return to school following proper mitigation strategies the same is true for the performing arts. The following guidance outlines the mitigation strategies for performing arts to significantly reduce aerosol.

What follows is the third update (November 13, 2020) of preliminary findings from this research. View the research team discussion here: <https://www.youtube.com/watch?v=fG1bcAWLazg&feature=youtu.be>

From the research team: *These preliminary results are from the 1st week of exploratory testing. They will be further defined as the study continues. The research team is providing these preliminary results to assist in the safe return to classrooms. (Normally they do not release data until they have been quality assessed and peer-reviewed). This study focuses strictly on the distribution of respiratory aerosols that are released while playing wind and brass instruments, singing, acting, speaking, dancing, and during a simulated aerobic activity, which may potentially contain virus. This study did not use a live virus or infected participants 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.*

Guidance for Instrumental Music (Wind Instruments)

Indoor instrumental ensembles, small groups, and individual lessons, classes and activities are possible and should be scheduled following proper mitigation techniques outlined below.

- Wind instruments and singing produce aerosol, which vary 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.
- Instrumentalists should wearing well-fitting, multi-layered, washable or disposable surgical style mask with a small slit for mouthpiece access while playing AND using bell covers reduce aerosol emissions between 60-90% (*See Appendix*)
- Bell covers are highly recommended as “masks” for the instruments.
- 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. However, any type of covering is better than nothing.
- 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.

- No talking in a classroom without a mask being worn
- Do not use instrumentalists mask outside of rehearsal
- Masks on students and bell cover “masks” on instruments should be used together for maximum mitigation.
- 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.
- 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 of plexiglass partitions are used.
- Social distancing should occur as suggested by the CDC. Currently, that distance is a 6x6 foot space around each student with the student sitting in the center with additional space (9 feet by 6 feet) allocated to accommodate trombone players. **Straight lines should be used as curved setups can affect the aerosol movement in a room.**
- Students should sit all facing the same direction back to front to minimize potential exposure.
- The player should be seated three feet in front of the backline, leaving an additional six feet in front of them due to the extended nature of the instrument and slide that can be in the extended position.
- **Outdoor** rehearsal times should be reduced to 30-minute blocks followed by 5 minutes where no playing is occurring before playing resumes to allow for aerosol dispersal. Mask are optional for players but required for instruments when outdoors.
- For programs looking to use tents as a means of sheltering performers outdoors due to adverse weather, open-air tents – those without walls and high rooftops – should be employed.
- **Indoor** rehearsal times should be reduced to 30 minutes or less followed by clearing the room for a minimum of **one air change**.
- Instruments spit valves should be emptied onto absorbent disposable material such as puppy pads rather than directly onto the floor.
- Storage areas should be managed to limit the number of students at a time in the room. Anyone who enters the room should bring a 70% alcohol wipe to wipe all surfaces before and after touching. The wipe should be discarded properly upon leaving the storage area.
- Teachers should consider using a portable amplifier to keep their voices at a low conversational volume. Students should also ask questions in a low conversational volume with a mask.
- Teachers are assumed to talk the most and as a result, should wear the most efficient mask possible that is readily available, which are surgical masks. **(N95s are not recommended at this time due to supply chain issues.)**

Guidance for Vocal and General Music with Singing, Theatre, Speech and Debate, and Dance

Indoor general music, individual and group or ensemble singing, theatre, speech and debate, and dance classes and activities are possible and should be scheduled following proper mitigation techniques outlined below.

- Singers produce aerosol at similar rates as woodwinds and brass. The amount of aerosol varies depending on consonants, vowels, intensity, and pitch. Singers wearing a well fit 3-layer surgical style mask reduces aerosol emission. (See *Appendix*)
- Singers, actors, speakers, dancers should wear a well-fitting, multi-layered, washable or disposable, and surgical style mask.
- **Outdoor** rehearsal times should be reduced to 30-minute blocks followed by 5 minutes of no singing before singing/acting/speaking/dancing resumes to allow for aerosol dispersal. Mask are optional for outdoor rehearsal.
- For programs looking to use tents as a means of sheltering performers outdoors due to adverse weather, open-air tents – those without walls and high rooftops – should be employed.
- **Indoor** rehearsal times should be reduced to 30 minutes or less followed by clearing the room for the time needed for a minimum of **one air change**, preferably three air changes.
- Teachers should consider using a portable amplifier to keep their voices at a low conversational volume. Students should also ask questions in a low conversational volume with a mask.
- Teachers are assumed to talk the most and as a result, should wear the most efficient mask possible that is readily available, which are surgical masks. (**N95s are not recommended at this time due to supply chain issues.**)

Rehearsal Space Recommendations in Order of Preference:

- Outdoor rehearsals, using individual mitigation techniques described above.
- Indoors with elevated outdoor air exchange rate from HVAC.
- Indoors with typical outdoor air exchange rate from HVAC plus recirculation air through MERV 13 filters or addition of appropriately sized HEPA air cleaners.
- Indoors with outdoor air exchange rate from open windows supplemented with
- appropriately sized HEPA air cleaners when airflow is reduced under certain outdoor wind conditions.

General Procedures

- Masks must be worn at all times. Multi-layered bell covers must be used by all wind instruments
- CDC guidelines for social distancing of 6x6 feet, with 9x6 for trombone players.
- Indoors limited to 30 minutes followed by a minimum of one air exchange rate (ACH), preferably 3 ACH, to change the air indoors with outside air.
- Increase ACH to HVAC maximum, add HEPA Filtration designed for the size of the room.
- Practice good hygiene by washing hands, using sanitizers, and preventing uncontrolled spit valve release.

Guidance Regarding HVAC for All Spaces

- Existing HVAC systems should be fitted with HEPA filters if possible.
- The more HEPA filtration the better, and the higher the air exchange rate (ACH) the better.
- There are HEPA air purifiers on the market to provide additional filtration appropriate to the size of the rehearsal space which will increase the air change rate from standard HVAC systems.
- Air change rate accounts for the volume of the room. A minimum of 3 times per hour should be the goal. The more frequent the ACH the faster the room air will be cleaned.
 - Air refresh rate per room to “clean” the room:
- Air changes per hour (ACH)
 - $(1/\text{ACH}) \times 60 \text{ min/h} \times 3$
 - $3 \text{ ACH} = (1/3) \times 60 \times 3 = 60 \text{ minutes}$ to “clean” the room.
 - If volumetric flow rate (L/min) is available divide by room volume to find the air change rate

Please refer to the Association for Heating, Ventilating and Air-Conditioning Engineers (ASHRAE) guidance on ventilation during COVID-19: <https://www.ashrae.org/technical-resources/resources>



Music

General Music P-12

Scheduling, Facilities, & Social Distancing Requirements

Districts and schools will adhere to requirements set by the CDC, State Health Department, and State Department of Education. Some potential strategies to accommodate new requirements may include:

Scheduling Considerations

- Review the music programs in place at your school and determine the amount of space required for musical activities (e.g., class guitar, music technology, elementary general music).
- Adjust schedules to accommodate recommendations for class sizes.
- Include expanded transition time for disinfecting protocols.
- When in-person learning is not possible, support virtual learning opportunities for all students. Provide time for teachers to implement virtual instruction and assess virtual submissions when combined with in-person instruction.

Possible Accommodations:

These scenarios should be implemented as temporary safety measures. Instruction should resume in designated music classrooms as soon as it is deemed safe.

- 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/>
- Small Group Rehearsals - If needed, divide general music ensembles such as guitar, world drums, and music technology into multiple class sections.
 - Consider grouping students by ability level.
 - Determine whether each section will be performing as a “chamber group” (each student on a different part to create a full song), or if each section will play the same part (e.g. group 1 -students all play guitar part 3).

Facilities

Music educators will work with their administration and other leadership to devise cleaning protocols.

- Where possible, hold classes in the largest spaces in the building or outside.
 - Consider using alternative spaces, such as the cafeteria or auditorium.
- Ventilate the rooms - open windows, ensure proper ventilation (air purifiers, fans, AC units).
- Door jams/props available so students don't need to touch the door handle when entering/exiting.
- As per school protocol, provide cleaning time for instruments/equipment.
- Provide students with assigned seats, assigned areas, and assigned digital workstations.

Social Distancing and Hygiene Protocols

- Follow CDC, state, and district guidelines regarding spacing, number of students per room/class, and student placement/seating arrangements (spaced rows vs. circle, etc.)
 - Provide students with assigned seats, assigned areas and assigned digital workstations.
 - Mark standing/sitting spots on the floor with stickers or dots
- Follow all CDC guidelines and school required cleaning protocols. Refer to NAFME [guidance on disinfecting instruments and equipment](#).
- Provide appropriate sanitizing supplies for music technology labs and equipment.
- Hand washing routines must be established before and after classes.
- Hand sanitizer should be provided by schools and available in the classroom.
- High touch surfaces should be cleaned between classes as necessary.
- Modify lesson activities to accommodate social distancing.

Performances

- Live stream events or performances so that the same number of patrons may attend overall, but with fewer at each performance. Discourage parents from attending more than one performance.
- Be mindful of digital licensing for live stream performances (paid by districts) and having the proper equipment to edit if recording the performance. Might need to invest in microphones and/or a portable system for live streaming concerts.
- Refer to technology recommendations and resource list for additional technology needs for virtual performances.

Possible Phased Performance Recommendations

Phase 1 - virtual recitals (live, featuring individual performers), pre-recorded and edited virtual collaborations/performances (refer to technology recommendations for additional technology needs for virtual performance options).

Phase 2 - small groups, spaced out, no audience (live streaming and digital license required as well as quality microphones and/or pa system)

Phase 3 - small groups, small audience, still live streaming, consider outdoor concerts

Phase 4 - phase back into what you consider “normal” in increments

Instructional Strategies

Hybrid Model

- 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:
 - In-person presentation of concepts
 - Establish directions and expectations
 - Focus on non-performance based learning (create, respond, connect)
 - Record live instruction so that students can review and access at home.
 - 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.
 - Apply In-person with Restricted recommendations as needed.
 - Extension teaching:
 - At-home continuation of primary teaching
 - Focus on classwork completion, performance, practice, and refinement of skills learned during primary lessons
 - Utilize technology for asynchronous and/or synchronous learning.
 - Provide designated time(s) for live discussions and questions
 - 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
 - Apply Remote Teaching recommendations as needed.
- Curriculum
 - Examine curriculum & pacing guides to focus instruction on core concepts that address the four artistic processes of create, perform, respond, and connect.
 - Collaborate with colleagues within the district to reach a common understanding of the essential concepts that will be taught during this time.
 - Embed SEL competencies - <https://selarts.org/>
 - Consider planning by grade-level bands
 - Culturally-Responsive and inclusive content
- Instruction
 - Provide ample opportunity for student voice and choice - particularly in work assigned for at-home learning (use of choice boards, project-based learning).
 - Promote self-assessment and reflection
 - Standards-based rubrics
 - Meaningful Feedback, Peer feedback, and reflections
 - Have them record themselves and submit plus providing a sheet of what they should be listening for in their playing (tone, rhythmic accuracy, etc.)
 - Differentiate the learning to assist students with special learning needs.

- Create assignments that engage families to promote collaboration and time together so that music-making is more authentic and less of an “assignment” (e.g. interview a family member about their favorite music).
 - 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 skill.
- Instrumental/Vocal Considerations:
 - Ensure that all singing-based activities are aligned to updated recommendations (see NAFME/ACDA) - including spacing, ventilation of rooms, use of humming/singing on vowels/ avoid explosive consonants, etc.
 - Focus on chamber, small group, and solo repertoire for guitar, vocal, percussion ensembles, etc.
 - Results from the NFHS COVID-19 study will provide additional guidance for this section
- Instructional Materials:
 - Utilize the excellent online resources out there such as the blog, Elementary General Music for Various Stages of Return: Ideas and Activities, Amy Burns <https://mustech.net/2020/06/elementary-general-music-for-various-stages-of-return-ideas-and-activities/>
 - 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 to practice on
- Use of Technology
 - 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.
 - Capability to record or live stream instruction from the classroom to students viewing from home (synchronous or asynchronous) - i.e. webcam, USB microphone
 - https://www.sweetwater.com/c981--USB_Microphones
 - <https://www.guitarcenter.com/USB-Microphones.gc>
 - Classroom technology 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.common sense.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). When possible, contract a professional recording engineer or collaborate with technology or media arts educators. Music Teachers should receive professional development, appropriate software (i.e. Final Cut Pro, Adobe Premiere, Pro Tools, Logic, etc.), and adequate editing time. See the technology recommendations for more information.
- 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" or Flipgrid (students can also comment via video on Flipgrid to give peer feedback)

In-Person with Restrictions

- Teachers and students should have access to adequate and appropriately functional technology to broadcast instruction to socially distanced students (screens for projection of instructional materials/music, speakers to project accompaniment, microphones, 1:1 chromebooks to reduce paper and pencil assignments).
- 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 musical 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).
- Adapt songs and dances that are traditionally performed in circles or involve contact to accommodate social distancing restrictions.
- Suggest focus on percussive, rhythmic, pitched instruments that do not require singing.
- Introduce instrument classes that do not require strong exhalation (guitar, ukulele, Orff Ensembles, Little Kids Rock/rock 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 such as body percussion pieces, word rhythm chains, creating short melodies, etc.
- Embed SEL competencies - <http://selarts.org/>
- Differentiate the learning to accommodate special learning needs of students.
- Culturally-Responsive and inclusive content should be at the heart of instruction.

Remote Learning

Before implementing a remote learning program, 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.

Consider schedules that are consistent and straightforward for students and families, while reducing teacher workload. Strategies include grouping classes or grade levels together for asynchronous and/or synchronous instruction (e.g., all 1st graders have virtual music class on Wednesdays).

- 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. Include 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
 - Offer virtual Sing-Alongs/Dance Parties- students invited to join a live session to sing & dance/move to familiar songs along with the teacher (students on mute)
 - Host virtual discussions on music-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)
- Embed SEL competencies - <http://selarts.org/>
- Differentiate instruction for students that have special learning needs.
- Culturally-Responsive and inclusive content should be at the heart of instruction

Equipment, Materials, & 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).
- 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.
- Consider the use of plexiglass/mylar shields.
- Masks/Face Shields for teachers and/or students as required by your school district
- 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/>
 - <https://www.guitarworld.com/lessons/beyond-fretboard-guide-practicing-minus-guitar>

Technology Considerations & Resources

- Teachers can access a wide range of digital resources to enhance instruction.
- View a compiled list of resources here: [September Ready Music Tech Resource List](#)
- Appropriate technology access and resources will be required to support quality music education in all learning environments (hybrid model, in-person with restrictions, and remote learning). The unique needs of music courses should be considered in the district technology plan for all reopening scenarios. Basic requirements should include:
 - Educator access to functioning equipment to enhance music instruction (including devices, equipment, and software) in the classroom, in ‘traveling’ settings, and at home.
 - Student access to devices, web-based resources, and required software/hardware (for example, editing software for music technology courses) in the classroom and at home.
- Additional support/resources will be essential for teachers and students with limited or no access to devices or digital resources. Refer to free tech resources and ‘tech-free’ instructional strategies referenced throughout. Access advocacy toolkit from Arts Ed NJ for strategies to ensure arts teachers and students have appropriate access to digital resources.

Professional Development

Professional development will be a necessary component to help teachers adapt to new instructional strategies and/or implement new technology or resources.

Specific PD should be provided by school districts and by external organizations to focus on topics such as:

Technology & Adaptation of Instructional Methods

- 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

- 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

- Strategies for engaging students in online learning
- Strategies for increasing student participation
- 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
- Music for All Learners
 - Book: King., B. (2004). Music therapy: Another path to learning & communication for children in the Autism spectrum. Future Horizons.
 - [Teaching Lessons to Children with Special Needs](#)
 - [Engaging All Types of Learners in the Music Classroom](#)
 - Book: Hammel, A., Hickox, R., and Hourigan, R. (2016). Winding it back: Teaching to individual differences in music classroom and ensemble settings. Oxford University Press.

Remaining Engaged in the Professional Community

- Strategies for collaborating with teachers of other content areas
- Collaborating with NJ-based music organizations to provide great experiences for students (NJ PAC, NJSO, Young Audiences, etc.)
- Strategies for effective communication and advocacy with administration and with the community
- Research/join national/international professional music education associations

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:

- Culturally responsive curriculum and resources
- Anti-racist pedagogy
- LGBTQ-inclusive curriculum
- Examining curriculum, resources, and materials for representation of all people and to highlight the contributions of POC, LGBTQ artists, and disabled artists.
- SEL Competencies (2020 NJSL VPA & SEL Crosswalk)
- Unpacking and understanding our new standards (<https://njartsstandards.org/>)
 - Pedagogical shift towards a 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
- Advocacy tools for Music Educators in Abbot districts

Professional Development Opportunities and Organizations:

National Organizations/Conferences:

[AOSA](#)

[Early Childhood Music and Movement Association](#)

[Music Ed Tech Conference](#)

[NAfME](#)

[NAMM](#)

[OAK](#)

NJ Organizations:

[ArtsEd NJ](#)

[Kodaly New Jersey](#)

[NNJOSA](#)

Blogs/Resources:

[ACEMM](#)

[Alfred Music Blog](#)

[Amy M. Burns](#)

[CreativeEDU Consulting](#)

[Decolonizing the Music Room](#)

[Midnight Music](#)

[Mr. S Orff Music Room](#)

[Mrs. Miracle's Music Room](#)

[Ms. Wonderly Makes Music](#)

[Teaching With Orff](#)

[The Musical Rose](#)

Resources and Guidance in Response to COVID-19

- [NAfME Covid-19 Resources and News](#)
- [Fall 2020 Guidance for Music Educators](#) (NFHS and NAfME)
- [Virtual Learning Resources for Music Educators \(NAfME\)](#)
- [ACDA Covid-19 Response Committee Report](#)

The background is an abstract watercolor composition. On the left side, there is a vertical, irregular splash of colors including red, orange, yellow, green, and purple, with various sized droplets and splatters extending towards the center. The rest of the page is filled with soft, blended watercolor washes in shades of pink, light purple, and pale yellow, creating a textured, ethereal feel.

Music: Large Ensembles

Vocal/Instrumental

Scheduling, Facilities, & Social Distancing Requirements

Districts and schools will be required to adhere to requirements set by the CDC, State Health Department, and State Department of Education. Some potential strategies to accommodate new requirements may include:

Facilities

- In some instances, it may not be possible to use the music room due to class sizes and the need to socially distance. If this is the case:
 - Investigate the ability to use larger spaces, such as the school gym, multipurpose room, theatre, cafeteria, community center, etc.
 - When possible, use the outdoors to rehearse while adhering to the recommended social distance standards.
 - Create alternative schedules where the group is divided into smaller groups that do not rehearse at the same time. A non-extensive list of examples includes: large ensembles split into smaller ensembles; jazz bands split into combos; concert bands split into woodwind ensembles, brass ensembles, percussion ensembles, brass/percussion ensembles, or chamber groups; orchestras into chamber groups.
 - To support alternative groupings and unconventional instrumentation and voicing, options include alternative instrument arrangements, such as Flex Band arrangements and chamber ensemble arrangements.
- Choral and wind instruction should be taught in separate rooms if possible, with time in between to allow air to cycle through based on current research. Use of air purifiers and UV disinfectants is strongly encouraged.
- Wind instrument music classrooms 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.
- Using the music room as a Shared Space:
 - Handwashing routines before and after classes must be established and followed.
 - Hand sanitizers should be available in the classroom.
 - High touch surfaces should be cleaned between classes as necessary.
 - Students should be given the option of bringing their own music stand to class.
 - Small instruments should be stored in students' lockers where possible.

Music: Large Ensemble (Vocal/Instrumental)

- Instrument storage shelves should be labeled with students' names and dividers placed between instruments.
- Consider having instrumental music students stand while playing if possible. This may allow for increased ability to social distance as well as increase the flexibility of room use.
- Create performance opportunities in the largest areas of your school (gym, auditorium, cafeteria) and record it for families and the community, etc; while following social-distancing guidelines to include as many students as possible, spread out as needed to put on performances. Multiple performances can be scheduled so all students can be involved. Please be sure to follow appropriate copyright laws.

Guidance Regarding HVAC

- Existing HVAC systems should be fitted with HEPA filters if possible.
- The more HEPA filtration the better, and the higher the air exchange rate (ACH) the better.
- There are HEPA air purifiers on the market to provide additional filtration appropriate to the size of the rehearsal space which will increase the air change rate from standard HVAC systems.
- Air change rate accounts for the volume of the room. A minimum of 3 times per hour should be the goal. The more frequent the ACH the faster the room air will be cleaned.
 - Air refresh rate per room to “clean” the room:
- Air changes per hour (ACH)
 - $(1/\text{ACH}) \times 60 \text{ min/h} \times 3$
 - $3 \text{ ACH} = (1/3) \times 60 \times 3 = 60 \text{ minutes}$ to “clean” the room.
 - If volumetric flow rate (L/min) is available divide by room volume to find the air change rate

Please refer to the Association for Heating, Ventilating and Air-Conditioning Engineers (ASHRAE) guidance on ventilation during COVID-19: <https://www.ashrae.org/technical-resources/resources>

Scheduling Considerations

- Reorganize to allow for smaller ensembles and social interaction. If possible, utilize other available classrooms for sectionals or group rehearsals where physical distancing is achievable.
- Inside practice times should be reduced to 30 minutes or less.
- Locate staff, teacher, or parent/adult volunteers to supervise small student groups in pre-arranged spaces. Volunteers must meet mandated safety guidelines.
- Schedule more ensembles that are smaller in size as opposed to one large ensemble, for example.
- 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.
- 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.
- Work with building admin/guidance staff on scheduling. Provide them with lists of students you'd like to see in class together.
- Some districts may choose not to start their beginning ensembles until regular in-person instruction can take place. If this is the case, work with the administration to utilize beginning ensemble staff elsewhere in the program (i.e., teaching lessons to secondary music students)
- For districts that have large ensembles scheduled during the day but do not have the staff or facilities to break that large ensemble into smaller groupings of students, consider a pull-out small ensemble or lesson program during the school day similar to what many elementary and middle schools currently do. This will allow for groupings as needed. If this is not already a normal practice for your school, it will require administrative support with building faculty to ensure student attendance. Assure administration and colleagues this is only temporary and will end once large ensembles are able to be together again.
- Utilize a Flipped Classroom approach: students play at home and in private lessons.

Social Distancing, Sanitization, & Instrument Hygiene

- Surgical-style masks should be worn by all students and teachers as face shields are not as effective in mitigating risk of aerosol spread for playing and singing.
- When possible, a mask with a small slit for mouthpiece access should be worn while playing.

Music: Large Ensemble (Vocal/Instrumental)

- In instrument groups where a mask cannot physically be worn the mask should be worn over the chin and replaced during periods where the student is not playing. No talking without a mask.
- Bell covers are highly recommended as "masks" for the instruments. Bell covers can be made of multi-layered high denier nylon material and provide a barrier for aerosols.
- Masks on students and bell cover "masks" on instruments should be used together for maximum mitigation.
- Social distancing should occur as suggested by the CDC. Currently that distance is a 6x6 foot space around each student with the student sitting in the center. Straight lines should be used as curved setups can affect the aerosol movement in a room.
- Students should sit all facing the same direction, back to front to minimize potential exposure.
- Trombones should have an additional three feet of distancing making their space 9x6. The player should be seated three feet in front of the back line, leaving an additional six feet in front of them due to the extended nature of the instrument and slide that can be in extended position.
- Indoor rehearsal times should be reduced to 30 minutes or less (which may increase with additional research) followed by clearing the room 20-minutes for the HVAC system to change the air indoors with outside air.
- Spit valves should not be emptied on the floor. Recommend using a puppy pad (or similar) to catch the contents of the spit valve and discard.
- Storage areas should be managed to limit the number of students at a time in the room. Anyone who enters the room should bring a 70% alcohol wipe to wipe all surfaces before and after touching. The wipe should be discarded properly upon leaving the storage area.
- Teachers should consider using a portable amplifier to keep their voices at a low conversational volume. Students should also ask questions in a low conversational volume with a mask.
- Teachers are assumed to talk the most and as a result should wear the most efficient mask possible that is readily available, which are surgical masks. (N95s are not recommended at this time due to supply chain issues.)
- 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.
- 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.

- Music Room Traffic Management:
 - Prepare for how students enter and exit the classroom, along with how materials such as instruments, sheet music, and stands are used. Proper planning can help reduce person to person contact outside of the recommended social distancing.
 - Marks should be placed on the floor to mark where chairs should be set up.
 - Chairs and stands should be arranged by a teacher in a socially distanced configuration.
 - Wherever possible, create one-way traffic patterns for entry and exit of rehearsal rooms and access to areas such as instrument storage, music folder storage, sinks, and sanitizing stations.
 - Establish routines for students entering the classroom, sanitizing hands, and gathering and setting up instruments and music folders.
 - Please be aware that creating and implementing these new routines will result in more setup/takedown time and less rehearsal time.
- Choir students will need to sing forward-facing, not in a circle or facing each other.
- Shared School-Owned Instruments:
 - Instrument sharing should be avoided at this time. This may mean you will need to find alternative instruments that can fill in gaps until such time as the pandemic has passed.
 - Students must not share music stands during a rehearsal. Music stands should be wiped down in between rehearsal groups (consider making this part of your procedures for students as they pack up).
 - Students must not share sheet music or folders. Additional sheet music may need to be purchased to ensure all students have their own copies.
 - Pianos should only be used by students if required by the music. Pianos should also be sanitized after each use.
 - Percussionists should be required to have their own stick bag and sticks. Alternatively, school sticks could be assigned to specific students for their own use. This may require students to be assigned to specific percussion instruments for a concert cycle to avoid movement between instruments.
 - 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.
 - Percussionists could wear sterile gloves while playing school percussion instruments.

- Choosing a Disinfectant for Musical Instruments:
 - Sterisol Germicide Solution can be safely used on plastics, hard rubbers, and metals.
 - Mi-T-Mist Mouthpiece Cleanser can be used on most materials. It is NOT recommended for use on hard rubber mouthpieces.
 - Isopropyl alcohol wipes are safe for most materials. They are NOT recommended for use on hard rubber mouthpieces. Also, note that disinfectants can break down the varnish on string instruments. That being said, make sure to check with a string specialist before using any product on a string instrument.
 - A solution made with 50% water and 50% white vinegar or 50% water and 50% hydrogen peroxide can be safely used on plastics, hard rubbers, and metals. While other potential disinfectants, including alcohol, boiling water, and bleach can be used as general disinfectants, they are not recommended for use on mouthpieces or instruments due to their potential effect on the skin, plastics, and metals.
 - Improper disinfectants can break down the varnish on string instruments. Check with a string specialist before using any product on a string instrument.
 - Whichever disinfectants are chosen, it is crucial to read the product instructions and follow them closely.
 - Disinfectants do not remove dirt, so mouthpieces and instruments must be cleaned thoroughly before using.
 - Whichever disinfectant you choose to use, please check that the ingredients are approved by the CDC/EPA as disinfectants for Coronavirus: <https://www.epa.gov/pesticide-registration/list-n-disinfectants-use-against-sars-cov-2-covid-19>
- Music Instrument Demonstration Sessions:
 - A 20 min buffer between sessions is recommended to allow the air to refresh before beginning the next session. Older buildings may require a longer buffer between sessions to allow the air to refresh.
 - If parents and guardians are allowed into the school building and/or the outdoor demonstration area, designate a taped off area 10 feet away from any fitting station for parents to sit and observe the instrument demonstration and fitting. Once the session is concluded the student should walk to the parents' seating area and both the parents and child should vacate the area together.
 - No more than 2 seats should be available per student for parents, guardians, and siblings, and these seats must also be properly distanced. In some cases, the students' families may have to wait outside the school building. This expectation should be communicated in advance.
 - Clean and sanitize instruments/mouthpieces properly between each student.

Music: Large Ensemble (Vocal/Instrumental)

- Consider the use of wind instrument trial kits rather than actual instruments when conducting instrument demonstrations and fitting for potential band members. After each instrument fitting, the student should then place the mouthpiece in a tub of hot soapy water. A volunteer should take the mouthpiece out of the water, dry it and then spray it with a 70% isopropyl alcohol disinfectant and allow it to air dry.
- Isopropyl Alcohol can be used on strings and non-finished parts of the instrument (i.e. fine tuners, strings, certain chin rests and fingerboards, and certain bows.) Request to order equipment such as gloves, hand sanitizer, and wipes in the event that teachers need to handle student instruments. Cleaning Guidelines: <https://nafme.org/covid-19-instrument-cleaning-guidelines/>
- Ensure social distancing is maintained between students as much as possible. This means that students must be separated by at least 6 feet in any small group setting. Teachers should wear a mask if they need to approach the student within that 6-foot setting to facilitate the demonstration.
- Provide hand sanitizer on site. Students and teachers should use hand sanitizer before and after each instrument fitting and/or demonstration. Encourage students to provide their own hand sanitizer to help get into the practice of bringing sanitizer to class.
- Be prepared to work appropriately with students who have pre-existing health conditions and work with school nurses or other health officials to take additional precautions as needed.
- Cleaning Guidelines: <https://nafme.org/covid-19-instrument-cleaning-guidelines/>
- Follow all CDC guidelines and school required cleaning protocols.
- Students should wash their hands before and after class.
- 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.

Performances

- If school performances are permitted, they may be streamed online without live audiences.
- The school must have a proper public performance license. In most cases:
 - a performance license held by the school is sufficient to allow for streamed online performances, so long as the video is only streamed live and is unavailable for viewing after the conclusion of the live performance.
 - Social distancing protocols, as directed by local and state health departments, should be followed for student performers and good instrument hygiene practiced.

Instructional Strategies

In-Person Instruction or Hybrid Models

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. As school buildings began to close due to the COVID-19 pandemic, many instrumental music programs were unable to carry out their instrument demonstrations and sign-ups for students interested in starting a new instrument. Follow the recommendations from the previous section called, Social Distancing, Sanitization & Instrument Hygiene while considering the following instructional practices:
 - 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, ex- rhythm and pitch assessments, finger coordination. Teachers should allow for flexibility whenever possible, allowing students to switch instruments if a mismatch occurs.
- Share teachers across the district so that beginners can receive more live instruction.
- 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. Ex. incl. building improvisation, theory, and composition skills. Allow for student-choice in activity choices; student-led rehearsals; and encourage student collaboration (i.e. choice boards).
- Greater emphasis on project-based assignments that focus on Creating, Responding, and Connecting (recently-adopted NJ State Arts Standards.) One example could include Creating and Responding instruction for in-person instruction and the Performance Standard for remote instruction. Consider selecting music at a lower graded level in order to emphasize these Arts Standards where typical performance goals may not be attainable.
- Incorporate music theory projects using available resources.
- Engage students with themed remote and/or hybrid sessions to increase student motivation.
- Emphasize tuning basics through available means as early as possible.

Music: Large Ensemble (Vocal/Instrumental)

- Utilize a combination and variety of activities depending on the mode of instruction. Small-group lessons can be utilized during beginning instruction. Utilizing pre-recorded, teacher-created videos, student-created recordings can be used as flexible assignments that can be beneficial during potential future closures.
- Lesson plans should allow for objectives to be differentiated for a hybrid model and school districts should not require teachers to create multiple plans per class period.
- Connecting to music that students may already know and to their life experiences.
- Discovering and creating meaning in partnership with other students and the teacher.
- Open-ended learning through discussion 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. These video productions, though enjoyable to watch, 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:
 - In-person, socially-distanced small ensemble or chamber performances that can be live-streamed online without live audiences.
 - In-person, socially-distanced individual student performances live-streamed without audiences and through virtual platforms with accompaniment.
 - Presentations of student projects through virtual platforms.
- For those students who are ill or miss school for extended periods of time, teachers can consider sharing recordings of rehearsals for those students to listen and respond to. This eliminates having those students complete unrelated work and keeps them involved and active with the ensemble still at school.

A Note About Marching Band:

Every school district has vastly different philosophies and goals regarding their marching band programs. Regardless of your marching band’s style or place in your program, the importance of maintaining existing marching band programs is of great importance. While there is still uncertainty surrounding football games, festivals, and competitions, the important lessons students learn in marching band can still happen regardless of performance venues. Additionally, the future continuity of your marching band program will be easier to maintain if this fall’s marching band membership and season are preserved in some capacity. Performances may look very different and may serve different purposes.

A number of organizations have offered guidance on how to begin a marching band season this summer and what protocols and limitations should be in place for the health and safety of the students and staff. These include:

Music: Large Ensemble (Vocal/Instrumental)

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/articles/nfhs-releases-guidelines-for-return-to-high-school-marching-band-activities/>

College Band Directors National Association Marching Band Guidance – CDBNA has developed guidance to support wind ensemble and marching band. <https://www.cbdna.org/covid19/>

The New Jersey Marching Band Directors Association: NJMBDA has compiled additional information and resources that may be of help to directors seeking guidance. Please visit their website for information specific to this summer and fall: <https://www.njmarching.org/covid-19-info-center.html>.

Remote Instruction

- Asynchronous
 - Create or provide instructional videos to deliver new material and/or review.
 - Threaded discussion posts/responses in Google Classroom or similar platforms.
 - Google Forms and/or Flipgrid for attendance, participation, and/or assessment.
- Synchronous
 - Ensure scheduled live instruction 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).
- Plan time to teach students how to use selected learning platforms.
 - Consider providing opportunities for parents to learn how to use the selected platform. This could be accomplished through short instructional videos.
- Office Hours - provide 'small group' office hours, for extra help or enrichment.
- Offer virtual Sing-Alongs/Dance Parties- students invited to join a live session to sing & dance/move to familiar songs along with the teacher (students on mute).
- Host virtual discussions on music-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).
- Embed SEL competencies - <http://selarts.org/>.
- Differentiate instruction for students that have special learning needs.
- Culturally-Responsive and inclusive content should be at the heart of instruction.
- Connecting to music that students may already know and to their life experiences.
- Discovering and creating meaning in partnership with other students and the teacher.
- Open-ended learning through discussion and creative problem-solving.

Equipment, Materials, Supplies, & Resources

- Work with vendors to arrange for contactless pickup/dropoff of school and/or rental instruments. Encourage vendors to work directly with families to coordinate rental instruments whenever possible.
- Order tuners or provide a list of tuners that students can use on a school device to help them tune easier on their own.
- Use plexiglass barriers in addition to physical distance protocols to help contain droplets. (Eg. Win D Fender for flutes).
- Consider face shields and face masks for vocal instruction to prevent the spread of droplets. School districts should provide sanitizer, tissues, gloves, masks, etc. to facilitate instruction.
- Shared percussion instruments should be thoroughly cleaned and percussionists should wear gloves when possible.
- If possible, school districts could rent extra instruments so that students don't have to share equipment.
- Teachers should consider a multitude of scenarios when selecting repertoire for next year, including chamber music, flexible instrumentation, etc.

Recommended Resources

General Resources:

- Research compiled by CBDNA on COVID- aerosolized transmission and instrumental hygiene: https://drive.google.com/drive/folders/1PZ8RF3EytzUWGwfJNpu4fsyXc4E_u2Yi
- For Flexible Band arrangements, a consortium of well-known composers are currently composing and re-arranging pieces they have written that will work for flex instrumentation. The idea is to provide high-quality pieces at a range of difficulty levels that have flexible instrumentation in case you are unable to maintain instrumentation balance. The website is: www.creativerepertoire.com
- For music theory assignments: www.musictheory.net
- NAFME instrument cleaning guidelines: <https://nafme.org/covid-19-instrument-cleaning-guidelines/>
- Percussive Arts Society's Managing COVID-19 Protocols in Administering Percussion Performance Curriculum <https://www.pas.org/docs/default-source/2020-files/managing-covid-19-protocols-in-administering-percussion-performance-curriculum.pdf>
- All Star Orchestra Performances and Lessons <https://allstarorchestra.org>
- Together As One, One Nation. Fully arranged, designed, and choreographed marching band performance is available for FREE to any school <https://www.varsity.com/performing-arts/together-as-one/>

Choir-Specific Resources:

- [Resources for Choral Professionals during the Pandemic](#)
- [Virtual Concert Hall Lesson Plans](#)
- Hope in Tomorrow -Westminster Williamson Voices, Grade Level(s): 9-12
- Angels and Demons, Westminster Chapel Choir, Grade Level(s): 6-12
- [Westminster Virtual Concert Hall Lesson Plans](#)
 - Westminster Choir College has developed a series of lesson plans focusing on a concert featured in [Westminster's Virtual Concert Hall](#). Each plan is suitable for remote instruction and is appropriate for middle or high school choral ensembles. The lessons focus on the artistic processes of creating, performing, responding and connecting to music, and most can be taught synchronously or asynchronously. Developed by recent Westminster Choir College graduates, each lesson within the unit provides national standards, objectives, essential questions, and assessment strategies. All lessons are based in:
- A Conversation: What Do Science and Data Say About the Near-Term Future of Singing? FOLLOW UP FROM CALL: <https://youtu.be/DFI3GsVzj6Q> "Seek clarity, not certainty." – Overheard by Mollie Quinlan-Hayes
- Doreen Fryling: High School Choir Online Learning Options: Growing As Musicians <https://doreenfryling.org/2020/03/17/high-school-choir-online-learning-options-growing-as-musicians/>

Technology Considerations

- Teachers can access a wide range of digital resources to enhance instruction.
 - View a compiled list of resources here: [September Ready Music Tech Resource List](#)
- Appropriate technology access and resources will be required to support quality music education in all learning environments (hybrid model, in-person with restrictions, and remote learning). The unique needs of music courses should be considered in the district technology plan for all reopening scenarios. Basic requirements should include:
 - Educator access to functioning equipment to enhance music instruction (including devices, equipment such as webcam and USB microphone, and software) in the classroom, in 'traveling' settings, and at home.
 - Student access to devices, web-based resources, and required software/hardware (for example, editing software for music technology courses) in the classroom and at home.
- Additional support/resources will be essential for teachers and students with limited or no access to devices or digital resources. Refer to free tech resources and 'tech free' instructional strategies referenced throughout. Access advocacy toolkit from ArtsEdNJ for strategies to ensure arts teachers and students have appropriate access to digital resources.
- Music educators must account for various technology limitations such as a microphone or audio quality, internet connectivity, etc. Equity issues must also be considered by educators, administrators, and district-level personnel.

- Equity & Access to technology: 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.
- Create a shareable drive if possible where teachers/students upload our created resources (videos explaining how to utilize technology or projects, for example.)
- Teachers should explore opportunities for grants and additional funding through Parent Teacher Associations, Education Foundations, etc.
- Department supervisors and building administrators should analyze supply budget accounts and determine what should be re-allocated to technology.

Professional Development

Professional development will be a necessary component to help teachers adapt to new instructional strategies and/or implement new technology or resources. Specific PD should be organized to focus on topics such as:

Technology & Adaptation of Instructional Methods

- 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)

Assessment and Grading Systems

- 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

- Strategies for engaging students in online learning
- Strategies for increasing student participation
- 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 disabled 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
- Music for All Learners

Remaining Engaged in the Professional Community

- Strategies for collaborating with teachers of other content areas
- Collaborating with NJ-based music organizations to provide great experiences for students (NJ PAC, NJSO, Young Audiences, etc.)
- Strategies for effective communication and advocacy with administration and with the community

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:

- Culturally responsive curriculum and resources
- Anti-racist pedagogy
- LGBTQ-inclusive curriculum
- Examining curriculum, resources, and materials for representation of all people and to highlight the contributions of POC, LGBTQ artists, and disabled artists.
- SEL Competencies (2020 NJSLS VPA & SEL Crosswalk) <https://selarts.org>
- Unpacking and understanding our new standards (<https://njartsstandards.org/>)
 - The pedagogical shift towards a 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
- Advocacy tools for Music Educators in Abbot districts

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Blogs/Resources:

[ACEMM](#)

ACDA- June 15 report

[Alfred Music Blog](#)

[Amy M. Burns](#)

[CreativeEDU Consulting](#)

[Decolonizing the Music Room](#)

[Midnight Music](#)

[Mr. S Orff Music Room](#)

[Mrs. Miracle's Music Room](#)

[Ms. Wonderly Makes Music](#)

[Teaching With Orff](#)

[The Musical Rose](#)

Resources and Guidance in Response to COVID-19

- [NAfME Covid-19 Resources and News](#)
- [Fall 2020 Guidance for Music Educators](#) (NFHS and NAfME)
- [Virtual Learning Resources for Music Educators \(NAfME\)](#)
- [ACDA Covid-19 Response Committee Report](#)



Theatre Arts SY20-21 Plan for Reopening

High School Theatre Arts Instruction

K-8 Theatre Arts/Drama Instruction

Co-Curricular Theatre Arts Experiences

Student Learning Environments

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 Jersey Theatre Arts Education, student instruction and experience varies from district to district and regular sequential theatre arts instruction is not yet the norm in K-12 districts. More often, theatre education for many NJ 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 districts 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 NJ 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 for curricular and co-curricular student learning experiences will occur with limited students in the classroom/studio space. Once distancing mandates are applied to all school in-person instruction, theatre educators may find that our spaces will be utilized for other classes resulting in a reduction in our own instructional space at a time when we need more for synchronous instruction. 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.

Theatre Arts SY20-21 Plan for Reopening

Asynchronous

Asynchronous Theatre Arts instruction for curricular and co-curricular student learning experiences will occur in conjunction with and as a complement to synchronous instruction. There needs to be an awareness that another long-term building closure may occur so substantial preparation for asynchronous instruction in the case that it becomes the primary source of student experience is important. Professional development opportunities from districts, 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.

[NJEA Education Recovery Plan](#)

[NJ School Board Association Coronavirus Report](#)

[NJPSA Scenario Planning: Considerations for 2020-21](#)

[The National Endowment for the Arts - *The Road Forward*](#)

[NJDOE - *The Road Back: Restart and Recovery Plan for Education*](#)

[Educational Theatre Association's Recommendations for Reopening School Theatre Programs](#)

Facilities

Personal protective equipment (PPE) should meet at minimum current CDC guidelines and for Theatre Arts in-person instruction be strictly adhered to and recorded. Proper masks must be worn by all (staff & students) during inside instruction.

Many theatre arts facilities in a school building are larger than traditional classrooms, flexible in design, and could be (and in some cases, already are) converted into multi-purpose spaces. Theatre Arts educators must anticipate, prepare for, and have the tools & strategies to counter the impact of potentially losing instructional space because of distancing mandates for the entire school community and the very real need for additional instructional space. Regular cleaning of shared facilities should be more frequent and clearly advertised to all who will be utilizing the space.

Reopening Guides & Facility Purchases for Safety

[The Event Safety Alliance Reopening Guide](#)

[CASEL Leveraging SEL as You Prepare to Reopen and Renew](#)

[Alliance of Motion Picture and Television Producers](#)

Cleaning Procedures

- Theatre Arts Instructors/Facilitators and/or House Managers in addition to Custodial Staff must have access to the proper cleaning supplies for a space
- Theatre Arts Instructors/Facilitators and/or House Managers in addition to Custodial Staff must know you are in the space so proper cleaning protocols can take place before and after use of space (including performance area, back of house 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
- When sitting in auditorium seating or similar, maintain ample social distance. 1 seat = 2 - 3 seats on each side of person and NO in person between rows (in front or behind your seat). [Click here for professional facilities use guidelines](#)
- When possible, consider outdoor venues or creating outdoor performance and/or instructional areas if indoor activities become restricted, removal of indoor seating is not possible, or number of participants are too large for an interior space
- Need extensive glove use wiping of door handles, push plates, doorways, railings, light switches, thermostats, cabinet handles, telephones, computers, keypads, mouse, backstage and technical equipment, and trash receptacle touch points
- If social distancing must be maintained on stage, clear taped markings and specific blocking should be used for actors to keep safe distance between each other
- If a microphone is used during event or class - It must be properly wiped down and put away in a clean/non-contaminated location - [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.

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

Box Office / Will Call

- All windows protected by glass 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 Applicable, recommend Credit Card/Chip reader so no physical money gets exchanged
- Patron distancing can be preserved by opening fewer windows and marking appropriate queuing space
- On-site ticket purchase and pickup can be eliminated for events that accept only electronic tickets by advanced purchase

Auditorium Spaces

- Do not exceed state guidelines at time of performance
- All must wear a mask in facility
- Students must wear masks in rehearsal
- Conduct temperature checks of audience members and cast/ crew members. An example from Starlight in Moorestown, NJ can be found [HERE](#) and [HERE](#).
- Monitor bathrooms to ensure social distancing is being adhered to
- Sanitizer stations throughout space. An example of a company offering hand sanitizer stations, bulk sanitizer purchases, individual bottles, and masks is [Blue Wave Printing](#) in Toms River, NJ.
- Adhere to physical distancing, use [this guide](#) to help
- Extensive wiping of door handles, push plates, doorways, railings, light switches, thermostats, cabinet handles, telephones, computers, keypads, mouse, backstage and technical equipment, and trash receptacle touch points
- All sets, prop pieces, etc. need to be wiped down during & after rehearsals/ performances with CDC-approved disinfectant
- Concession stand items should be prepackaged
- 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.

[Wall Mounted Non Contact Forehead Thermometer](#)
[Density - Measures the amount of people in space](#)
[SEEK Thermal Scan](#)

Instructional Strategies: Remote Learning

Effective Theatre Arts Education can successfully continue in remote learning settings. Our [NJ Student Learning 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. Our collective remote learning experience is being recorded and catalogued through statewide surveys and regular virtual sharing sessions from NJ theatre educators. Data, material and resources are being compiled to provide exemplar platforms, resources, and lessons that reflect meaningful remote learning content and remote learning performance experiences.

High School Theatre Arts Instructional Strategies and Resources

Acting

- [Spreadsheet of Resources from MTEA](#)
- [Create Your Own Choice Boards--Theatrefolk](#)
- [Vocal Exercises](#)
- [Acting Free Resources](#)
- [Two Person Scenes Free Resources](#)
- [Improv/Warm-up/Community-Building Games & Exercises](#)
- [Individual Performance](#)
- [Distance Learning Larger Projects](#)
- [Plays for Classroom Study](#)
- [Shakespeare Set In Another Time](#)
- [Playwriting & Written Drama Exercises](#)
- [Hamilton Education \(EduHam\)](#)
- Teachers Pay Teachers: [Drama Worksheets](#). [Theater Arts](#). [Drama and Theatre Lessons](#).
- [Lion King Educational Resources](#)
- [Pushcart Players](#)
- [Your Stage Partners](#)
- [The Growing Stage](#)
- [Jacky Rom Virtual Drama Class Plans](#)
- [Theatre with Mrs. Hancock](#) (offering free PowerPoints and a sale on others)

Tech Theatre

- [10 Educational Videos for Inspired Technical Theatre Students](#)
- [Distance Learning: Technical Theatre](#)
- [Technical Theatre Activities](#)
- [Lighting Morgue](#)
- [Tech Olympics at Home](#)
- [Theatre Safety & Tools for the Stage](#)

Playwriting & Script Analysis

- [Playwriting](#)
- [Script Analysis](#)
- [Analyzing a Movie Musical](#)
- [Rewrite the Ending of a Musical](#)
- [Acting Free Resources](#)
- [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](#)
- [daily count](#)
- [Theatre Trivia 1 | DISTANCE LEARNING by Theatre Educator Stress Solution](#)
- [Scavenger Hunt](#)
- [54 Different Examples of Formative Assessment](#)
- [PBS Crash Course Theatre](#)

Technology Considerations

- [Technology Resources](#)
- [Adobe Spark](#)
- [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](#)
- [Screencastify](#) (video length is unlimited with code: CAST_COVID)
- [Teach From Home - Using GOOGLE](#)
- [ZOOM Lighting Guide](#)

Platforms & Programs

- Google Classroom
- Google Hangout/Meets
- Zoom
- Go React
- Nearpod
- Pear Deck
- Flipgrid
- DigitalTheatre+
- StageAgent
- Screencastify
- Padlet
- Kahoot
- Smore
- Discord
- Edpuzzle
- Loom
- YouTube Livestream

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.)

Instructional Strategies: Co-Curricular Theatre Arts Experiences

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 Jersey 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.

State and national theatre organizations have announced their preparations to move state and national events to a virtual format. Student theatre arts opportunities to receive state and national recognition and scholarship will continue and school districts can continue incorporating these student learning experiences.

New Realities for the Rehearsal Process & School Production

Outdoor Event Options

- [New Jersey Thespians Outdoor COVID-19 Venue Guidelines](#)
- [New Jersey Thespians Outdoor COVID-19 Quick Guide](#)

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
 - Create concert versions of musicals (90 min or under)
- <https://www.theatrefolk.com/products>
 - 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](#)
- [Broadway Licensing Stay-At-Home Musicals](#)
- [Dramatic Publishing](#)
- [MTI Disney Licensing](#)

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 restrictions¹
- [Zoom Rehearsal Tips](#)

Online Streaming:

- Utilize online streaming/ ticketing sites: examples are
 - [Booktix Live](#)
 - [ShowTix4U](#)
 - [On the Stage](#)
 - [Anywhere Seat by Ludus Tickets](#)
 - [MTI SHOWS - Streaming](#)
 - Equipment supplied with high def 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.
- [Rehearsal Live Share](#) from RealTime Music Solutions. Here is a [DEMO](#). Here is more [INFO](#).

Technology:

- [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](#)
- [Playbillder](#) for online program
- Francis Ford Coppola's "[Live Cinema and Its Techniques](#)"
- [Teaching Music Online with Zoom](#)
- [Teaching Music Online: A Practical Guide](#)
- [Teaching Music Online: A Technology Guide](#)
- [Online Voice Lesson Guidelines](#)
- [Teaching Online Voice for Dummies](#)

Professional Development

Summer Professional Development for Scheduling

Clear communication with staff on what a particular teaching schedule for a particular course will look like is paramount for the successful and immediate September start of student learning experiences --in short, for a school to be truly, "September Ready." Appropriate summer PD is encouraged for staff so there can be an opportunity for staff to envision the new school building and so an instructor will have adequate time to understand the new flexible schedule.

Summer Professional Development for Virtual Theatre Arts Instruction

Continuous professional development is being offered for theatre arts educators, specialists, directors, and coaches through state and national theatre organizations. State theatre arts organizations have been working closely together to provide continuous support alongside material and resources to assist educators with online instruction.

Professional Development for Shared Space

School districts and building administrators must advocate for the successful implementation of instruction for all educational programming instead of the overriding of one program to make room for another.

- [Drama Teacher Academy](#)
- [STANJ: Speech and Theatre Association of New Jersey](#)
- [Digital Theatre](#)
- [SEL Framework Workshops](#)
- [MSU Theatre of Diversity, Inclusion, and Social Change Program](#)
- [Distance Learning Improv Comedy - July 2020 Workshop](#)
- [Video Editing Tips & Tools for Remote Learning - August 2020 Workshop](#)
- [Theatrical Licensing After The Pandemic - September 2020 Workshop](#)
- [Introduction to Boal's Theatre of the Oppressed- October 2020 Online Workshop](#)
- [Playwriting- October 2020 Online Workshop](#)
- [Theatrefolk Teaching Resources](#)
- [Drama Lessons for Distance Learning Grades 9-12](#)
- [Zoom Webinar](#)
- [Re:Theatre Online Workshops](#)
- [AATE Virtual National Conference](#)
- [Educational Theatre Association's Theatre Educator Pro](#)
- [Educational Theatre Association National Conference](#)

Theatre

- [Broadway Teachers Workshop](#)
- [Final Draft Software](#)
- [Theatre Communications Group \(TCG\)](#)
- [MTI's Zoomsical PD](#)
- [Part of the Grid Virtual Workshops](#)
- [CEDFA Summit](#)
- [EdTA's Virtual International Thespian Festival](#)
- [Utah State University's "Arts are Core" Conference](#)
- [Arts Integration and STEAM Conference](#)
- [TheatreSquared Professional Development Institute](#)
- [Texas Thespians Online Professional Development Courses](#)

Resources

Content

- [Culturally Responsive-Sustaining Remote Education](#)
- [ISTA Lesson Lending Network](#)
- [Drama Online](#) (call to request a free trial.)
- [Theatre Production Handbook](#) (offering this document for free and a sale on others.)
- [Arts Ed Virtual Teaching Resources](#)
- [Black Box Education's Drama Resources to help with online school](#)
- [2020 Virtual Guest Lecturer and Artist Register](#)
- [Education Companies Offering Free Subscriptions due to School Closings](#)
- [American Theatre Wing: Devised Theatre](#)
- [Teaching Theatre Online: A Shift in Pedagogy Amidst Coronavirus Outbreak](#)
- [PBS: Broadway The American Musical Series](#) and [this link as well](#)
- [Drama Lessons for Home-Bound Students or During the Coronavirus Quarantine](#)
- [On the Board Free Rental](#)
- [SHSA Closure Lesson Plans](#)
- [Eric Yuan's Video Conferencing Tools](#)
- [Texas Thespians Teaching Resources](#)
- [PBS Theatre School](#)
- [Margolis Method Online](#)
- [Newslea](#) (offering free access)
- [MTEA webinar](#)
- [Morris Arts: Arts in Education Virtual Learning](#)
- [NJEA COVID Resources](#)
- [SETC COVID-19 Theatre Resources](#)
- [Folger Shakespeare Library](#)
- [Arts Ed Collab Resource List](#)
- [SEL Arts Framework](#)

Field Trips

- [30 Virtual Field Trips](#)
- [Metropolitan Opera Free Live Stream](#)

Social Media Resources

- [NJ Theatre Educator Facebook Group](#)
- [Theatre Education Distance Learning \(Resource Sharing and Support Network\) Facebook](#)
- [Technical Theatre Educators Facebook Group](#)
- [Lighting Educators Facebook Group](#)
- [Teaching Theatre Online Facebook Group](#)
- [High School Theatre + Topics Facebook](#)
- [Teaching Theatre thru Remote Learning Online Facebook Group](#)

Technical

- [ETC Online Classes](#)
- [Matt Kizer: Scenic and Lighting Design](#)
- [Entertainment Rigging Services](#)
- [USITT \(United States Institute of Technical Theatre\)- Home page](#)
- [Sapsis Rigging Training](#)
- [Backstage Spotlight](#)
- [The Technical Director](#)
- [10 Changes for Stage Managers & Life Backstage](#)
- [CTE online](#)

Related Arts

- [Center for Puppetry Arts](#)
- [Lunch Doodles with Mo Willems](#)
- [Download Free Coloring Books from 113 Museums](#)
- [PBS KQED Art School](#)
- [Art Ed Guru](#)
- [Daily 8 Count \(offering discounted services\)](#)
- [PBS Dance School](#)
- [PBS Music School](#)
- [NAMM - Music Resources to making Music](#)

Financial Help

- [Donors Choose](#)
- [SnapRaise](#)
- [20 Virtual Fundraising Ideas](#)
- [14 Virtual Fundraising Ideas](#)
- [11 Online fundraising ideas](#)
- [How to host a successful virtual event](#)
- [7 Creative Ideas to replace your cancelled event](#)

Podcasts

- [Broadway Podcast Network](#)
- [Flipping the Script from RE: THEATRE](#)
- [Playing on the Air](#)
- [In 1: the podcast](#)
- [Shackles, Burlap, & Lies \(Tech\)](#)
- [The Ensemblist](#)
- [Breaking Broadway](#)

Articles

- [15 Broadway Plays and Musicals You Can Watch On Stage From Home](#)
- [Frozen’s Josh Gad Is Reading Books to Kids on Twitter Amid Coronavirus Outbreak](#)
- [Enjoy a Virtual Broadway Backwards Concert on YouTube](#)
- [The Shows Must Go Online: 12 Ways to Stream the Stage](#)
- [IATSE Developing Protocols for Reopening LIVE EVENTS](#)

Related Resource Articles

- [Rebuilding a Better Theatre Industry Post-Pandemic A Punch List](#)
- [Wind Instruments May Not Be As Contagious As We Thought](#)
- [SEL and Arts Education: Navigating Uncertain Times, Preparing for the Future](#)
- [Unprecedented International Coalition led by Performing Arts Organizations to Commission COVID-19 Study](#)
- [Arts Ed NJ Joins 53 Other National Organizations to Support Arts Education as Essential for Students during COVID-19 Pandemic](#)
- [Microphone Sanitizer](#)
- [How to Clean Shure Microphones](#)
- [Point Source Audio Offers Mic Sanitation Tips, Part of USITT’s Forum@Four](#)
- [Social Distancing Room Space Calculator](#)
- [Teaching Theatre Online: A Shift in Pedagogy Amidst Coronavirus Outbreak](#)
- [Extra legroom and no interval: Germany plans for post-lockdown theatre](#)
- [Don’t Touch the Props: Thinking about backstage safety in a post COVID-19 world](#)



Visual Art

Scheduling, Facilities, & Social Distancing Requirements

For hybrid and in-person learning:

- Follow and adhere to all current CDC and State guidelines for facilities and social distancing requirements.
- Create homeroom classroom plans (elementary level) which include arts teachers going into classes with students. When teaching in homeroom classrooms maximize use of classroom-based arts materials and supplement with specialty art materials.
- Schedule in-person grades PK-2 to remain in their regular classroom and the arts teacher report to them. Students in these classes should be equipped with individual art kits that remain in their regular classroom space. The arts teacher can bring in additional items that meet cleaning and sterilization guidelines for use.
- Alternate in-person daily schedules (grades 3-12) so students come in 2-3 consecutive days a week and work remotely 2-3 consecutive days a week to limit the number of students in classrooms and number of transitions. This also limits the number of times shared equipment and spaces are used for cleaning and sterilization purposes.
- Create in-person elementary and middle school schedules which limit the number of students with access to all arts classrooms during a given period. For example, instead of students in grade 3 having art, music, dance and drama each cycle have them assigned to the one art discipline for the extended period of a cycle and then change after a cycle or two to a different art discipline. This will also help families juggling between fewer classes regardless of whether schedules are hybrid or in person. This is recommended for grades 3-5 and 6-8, especially where art teachers teach large loads of students.
- Build in longer transition times between classes to allow for disinfecting supplies, wiping down tables or getting a whole new set of supplies to another classroom (if traveling).

Instructional Strategies

For hybrid and in-person learning:

- Conduct virtual orientations prior to start of school where students and parents can “meet” teachers and peers using a rotating bell schedule.
- 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 (best practice) lessons and up to 20-minute asynchronous lessons 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 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 (self and social awareness) in the artmaking process. Students can write critical analysis of strategically selected works of arts, 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 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 artmaking 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 mode of teaching (in-person, hybrid, remote).
- Design lessons as parts of modules with multiple tasks the learner (middle and high school) can develop independently with scheduled peer and teacher check-in supports and feedback. Use teacher made videos and YouTube (high school only for YouTube) 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. This will also contribute to ongoing electronic cataloging for AP Studio Art.
- Make art units more holistic to include a 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 which can be submitted electronically. These tasks allow for use of all artistic processes with limited supplies.
- Schedule virtual artists in residence visits to the virtual classroom or in-person classroom space virtually to interact with students through demonstrations and discussions.
- Schedule virtual field trips to museums, with artists, etc. that enhance the curriculum being taught.
- Showcase student work continuously.

Equipment, Materials & Supplies

For hybrid, in-person and remote learning:

- Establish clear classroom procedures (e.g... the supplies will be given to students instead of walking around the room to retrieve them) consistent with CDC and State guidelines for health and safety in the use of materials and equipment in common areas.
- Identify whether students have a digital camera or camera phone to capture images for uploading work in digital portfolios.
- Ensure that every student is 1-to-1 with a computer.
- Order and prepare Individual art supply kits in advance of Fall for each grade band level, with minimum required supplies for student use both in school and/or the ability to take home. Provide guidelines for use and care of all supplies for ongoing use and store individually by class and then by student.
 - Grades Prek-2 art kit recommendations: #2 pencil, eraser, colored pencils, crayons, glue, scissor, hand sharpener, crayons, white drawing paper, colored paper
 - Grades 3-5 art kit recommendations: #2 pencil, eraser, colored pencils, crayons, glue, scissor, hand sharpener, crayons, oil pastels, watercolors, paintbrushes, markers, sketchbook, colored paper
 - Grades 6-8 art kit recommendations: basic drawing pencil set, eraser, colored pencils, glue, scissor, hand sharpener, tortillon/blending stump, crayons, oil pastels, watercolors, round watercolor brushes sizes 3, 6, 12, basic acrylic set, acrylic paintbrushes, markers, sketchbook, Sharpies, modeling clay, colored construction paper, 1:1 computer
 - Grades 9-12 art kit recommendations: basic drawing pencil set, eraser, kneaded eraser, charcoal, colored pencils, glue, scissor, hand sharpener, tortillon/blending stump, crayons, oil pastels, watercolors, round watercolor brushes (sizes 3, 6, 12), basic acrylic set, acrylic paintbrushes, markers, sketchbook, Sharpies, modeling clay, colored paper, 1:1 computer
- Coordinate supplies with other teachers and parents. For example, there may be a list for home supplies, supplies in the general classroom for each student (Prek-2) which can be used during art lessons taking place in the classroom and supplies provided by the teacher during in-person learning whether in the art classroom or in the general classroom setting.
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- Portfolio options:
 - Instead of portfolios 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
 - Make one using corrugated cardboard or other sturdy paper or board.

Technology Considerations

For hybrid, in-person and remote learning:

- Ensure a digital device and internet Wi-Fi access/hotspot access for all students and staff on a 1:1 basis. Students in the same family should have access to their own individual learning device. Seek assistance from companies to help families/parents to gain internet access in partnership with the district.
- Identify whether students have a digital camera or camera phone to capture images for upload and review in digital portfolios.
- Establish district approved video conferencing and technology tools to support learning and management of learning such as Google Classroom and Google Suite for Education, Screencastify, Flipgrid, Edpuzzle, and Bitmoji Classroom, among others. Discover how learning management systems such as Canvas can support live instruction, provide instructional resources, learning with model videos and multiple submission options.
- Consider Artsonia as the HUB for art instead of Google Classroom - Artsonia has really stepped up to make a new app that is much more powerful. It allows teachers to create and post their own demo videos. Then students can upload their own Gallery/Portfolio. Where teachers can then comment on the artwork - these comments are private to the student/parents/guardians only.
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- Set up and enroll students in Google Classroom at the beginning of the year and use it as a tool for communication during hybrid, in-person and remote learning. This can aid in the transition to remote learning if necessary, as students are already accustomed to using the tool. As part of their class information letter ask parents for their email and add them as a guardian in the Google Classroom so they can receive weekly newsletters and updates.
- Use Chromebooks or other district supported electronic devices during in-person and hybrid learning time in arts classrooms to train students in the use of digital drawing and painting tools using drawing apps available for Chromebook, etc., Students can learn to create digital artworks in lieu of using traditional materials while traditional materials can be reserved for artmaking tasks which cannot be achieved digitally.

Professional Development

For hybrid, in-person and remote learning:

- Intensive training in CDC guidelines including ways to sterilize art supplies and materials if they need to be shared and time built into the school day for cleaning.
- PD on What does the "new reality" mean for schools? Protocols, procedures, supporting students during a pandemic, etc.
- Coordinated professional development for teachers to learn video conferencing platforms, Google Classrooms, Google Suite for Education, Screencastify, Flipgrid, Edpuzzle, Padlet, etc.
- Instructing arts teachers in the use of available tools and technology for video recording, editing, and how to upload for student viewing and teacher ability to teach to students in upper grades.
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- Create opportunities for online resources such as the Art of Ed to provide professional development targeting specific needs to support student learners and improve teaching practice for student outcomes. This can be used for targeted PLCs such as “engaging students in the critique process” training for a team of teachers to implement during in-person, hybrid or remote learning.
- Generate a list of digital tools, apps, and websites with a quick description of what the resources do and how to use them. For example, “Instagram allows people to share photos, others can comment on these photos.

Scheduling, Facilities, & Social Distancing Requirements

For in-person only:

- Design a block schedule or a rotating drop schedule to keep students in each classroom for a longer period of time. Teachers can see students for longer periods of time but less often. This can support health and safety by limiting the number of students and allowing time for sanitizing between blocks or alternating supplies used between classes.
- Consider a hybrid virtual teaching model within the school. If students are already in their classroom, allow the art teacher on the smartboard to live broadcast the lesson and see how students are approaching a project through the screen. (Prevents pushing art on a cart through the whole building).

For hybrid and in-person learning:

- Follow and adhere to all current CDC and State guidelines for facilities and social distancing requirements.
- Create homeroom classroom plans (elementary level) which include arts teachers going into classes with students. When teaching in homeroom classrooms maximize use of classroom-based arts materials and supplement with specialty art materials.
- Schedule in-person grades PK-2 to remain in their regular classroom and the arts teacher report to them. Students in these classes should be equipped with individual art kits that remain in their regular classroom space. The arts teacher can bring in additional items that meet cleaning and sterilization guidelines for use.
- Alternate in-person daily schedules (grades 3-12) so students come in 2-3 consecutive days a week and work remotely 2-3 consecutive days a week to limit the number of students in classrooms and number of transitions. This also limits number of times shared equipment and spaces are used for cleaning and sterilization purposes.
- Create in-person elementary and middle school schedules which limit the number of students with access to all arts classrooms during a given period. For example, instead of students in grade 3 having art, music, dance and drama each cycle have them assigned to the one art discipline for the extended period of a cycle and then change after a cycle or two to a different art discipline. This will also help families juggling between fewer classes regardless of whether schedules are hybrid or in person. This is recommended for grades 3-5 and 6-8, especially where art teachers teach large loads of students.
- Build in longer transition times between classes to allow for disinfecting supplies, wiping down tables or getting a whole new set of supplies to another classroom (if traveling).

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 (self and social awareness) in the artmaking process. Students can write critical analysis of strategically selected works of arts, including works by contemporary artists. Teacher 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 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 artmaking 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 mode of teaching (in-person, hybrid, remote).
- Design lessons as parts of modules with multiple tasks the learner (middle and high school) can develop independently with scheduled peer and teacher check-in supports and feedback. Use teacher made videos and YouTube (high school only for YouTube) 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. This will also contribute to ongoing electronic cataloging for AP Studio Art.

- Make art units more holistic to include a 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 which can be submitted electronically. These tasks allow for use of all artistic processes with limited supplies.
- Schedule virtual artists in residence visits to the virtual classroom or in-person classroom space virtually to interact with students through demonstrations and discussions.
- Schedule virtual field trips to museums, with artists, etc. that enhance the curriculum being taught.
- Showcase student work continuously.

Equipment, Materials, & Supplies

For in-person learning only:

- 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 even if projects are different.
- 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 throw away Q-Tips for pointillism or early childhood experiences or other imaginative throwaway tools.

For hybrid, in-person and remote learning:

- Establish clear classroom procedures (e.g... the supplies will be given to students instead of walking around the room to retrieve them) consistent with CDC and State guidelines for health and safety in the use of materials and equipment in common areas.
- Identify whether students have a digital camera or camera phone to capture images for uploading work in digital portfolios.
- Ensure that every student is 1-to-1 with a computer.

- Order and prepare Individual art supply kits in advance of Fall for each grade band level, with minimum required supplies for student use both in school and/or the ability to take home. Provide guidelines for use and care of all supplies for ongoing use and store individually by class and then by student.
 - Grades Prek-2 art kit recommendations: #2 pencil, eraser, colored pencils, crayons, glue, scissor, hand sharpener, crayons, white drawing paper, colored paper
 - Grades 3-5 art kit recommendations: #2 pencil, eraser, colored pencils, crayons, glue, scissor, hand sharpener, crayons, oil pastels, watercolors, paintbrushes, markers, sketchbook, colored paper
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- Coordinate supplies with other teachers and parents. For example, there may be a list for home supplies, supplies in the general classroom for each student (Prek-2) which can be used during art lessons taking place in the classroom and supplies provided by the teacher during in-person learning whether in the art classroom or in the general classroom setting.
- 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,
- Portfolio options:
 - Instead of portfolios 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
 - Make one using corrugated cardboard or other sturdy paper or board

Technology Considerations

For hybrid, in-person and remote learning:

- Ensure a digital device and internet Wi-Fi access/hotspot access for all students and staff on a 1:1 basis. Students in the same family should have access to their own individual learning device. Seek assistance from companies to help families/parents to gain internet access in partnership with the district.
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- Set up and enroll students in Google Classroom at the beginning of the year and use it as a tool for communication during hybrid, in-person and remote learning. This can aid in the transition to remote learning if necessary, as students are already accustomed to using the tool. As part of their class information letter ask parents for their email and add them as a guardian in the Google Classroom so they can receive weekly newsletters and updates.
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Professional Development

For in-person learning:

- Establish a parent/student academy for tech training and support.
- Provide PD to visual arts teachers in the use of technology tools to create digital artwork using hardware and software supported by school and district.
- Holistic training for staff members on protocols and procedures to maintain social distancing for students.

For hybrid, in-person and remote learning:

- Intensive training in CDC guidelines including ways to sterilize art supplies and materials if they need to be shared and time built into the school day for cleaning.
- PD on What does the "new reality" mean for schools? Protocols, procedures, supporting students during a pandemic, etc.
- Coordinated professional development for teachers to learn video conferencing platforms, Google Classrooms, Google Suite for Education, Screencastify, Flipgrid, Edpuzzle, Padlet, etc.
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- Generate a list of digital tools, apps, and websites with a quick description of what the resources do and how to use them. For example, "Instagram allows people to share photos, others can comment on these photos."

Scheduling, Facilities, & Social Distancing Requirements

For remote learning only:

- Visual Arts education can and should occur in all scheduling models. If a virtual schedule is created consider the number of class sections taught by arts educators. 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.
- Elementary and middle school homeroom teachers can support the arts classroom teacher who likely has heavy student loads to ensure their homeroom students are attending and participating during scheduled arts meetings. Teachers can share Google Classrooms for transparency and support to keep students accountable to the “remote” school schedule.
- Make sure each class on the students schedule get to be seen during remote learning.

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Professional Development

For remote learning:

- Training on how to make instructional videos for synchronous vs. asynchronous instruction
- Provide PD to teachers in the use of technology.
- Establish a parent/student academy for tech training and support.
- Provide PD to visual arts teachers in the use of tools to create digital artwork.
- PD for virtual hands on art lessons that engage students in meaningful art exploration and lessons that encourage using recycled and other materials from around the house.

For hybrid, in-person and remote learning:

- Intensive training in CDC guidelines including ways to sterilize art supplies and materials if they need to be shared and time built into the school day for cleaning.
- PD on What does the "new reality" mean for schools? Protocols, procedures, supporting students during a pandemic, etc.
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Additional Resources and Citations

<https://artsednow2020.com/> log in and create a password. This will be a wonderful resource for all teachers of the Arts.

<https://artsednow2020.com/nj-arts-ed-summit-2020/> Recordings from the ArtsEdNow 2020 Summit June 16-18th.

www.SELARTS.org Social and Emotional Learning

<https://njartsstandards.org/> NEW NJ Visual Arts Standards

<https://www.arteducators.org/learn-tools/remote-learning-toolkit> NAEA Remote Learning Toolkit

Museums

- <https://www.newarkmuseumart.org/>
- <https://www.state.nj.us/state/museum/>
- <https://artmuseum.princeton.edu/>
- <http://www.zimmerlimuseum.rutgers.edu/information/visitors#.Xv95ZihKjIU>
- <https://www.groundsforsculpture.org/>
- [SMART History \(Art history Resources\)](#)
- [MOMA Teacher Resources](#)
- [Guggenheim online](#)
- [Metropolitan Museum of Art Resources Online for Educators](#)
- <https://whitney.org/>
- [Philadelphia Museum of Art Educator Resources](#)
- <https://www.nga.gov/> - National Gallery of Art
- <https://nmaahc.si.edu/> - National Museum of African American History & Culture
- <https://crystalbridges.org/>
- [The 75 Best Virtual Museum Tours Around the World \[Art, History, Science, and Technology\]](#)
- [Getty.edu](#)
- [Museivaticani.va](#)
- [Nhm.ac.uk](#)
- [Nationalgallery.org.uk](#)
- [Google Arts & Culture App](#)
- [Stuck at Home? These 12 Famous Museums Offer Virtual Tours You Can Take on Your Couch \(Video\)](#)
- <https://upgradedpoints.com/best-virtual-museum-tours/> - 75 Best Virtual Museum Tours Around the World [Art, History, Science, and Technology]

Arts Education

- [PBS KQED Art School](#)
- [Take home 40 Art Challenges](#)– Download this handout of 40 art challenges
- [Free Trial of Scholastic Art Online for Educators](#)
- [Artsonia Classroom](#)
- [Amber Kane; How to teach art online](#)
- [K-12 Free Downloadable Art Learning Packets](#)
- <https://www.artedguru.com/>– Covid19 Remote Teaching Resources
- [Jules White](#)- Distance Learning
- [GRID OF ART SITES](#): Ready to stay creative from the couch? Here is your guide to enjoying art at home! (courtesy of our friends at MAEA)
- <https://myartlesson.com/free-resources-for-art-teachers/>
- <http://discoveryk12.com/dk12/how-it-works/>- Discovery K12 provides a complete online curriculum for Pre-K to 12th grade. All main subjects are covered, plus extra-curriculum courses.
- [Paula Mclain](#)– Lessons and ideas she compiled from other art teachers, institutions, etc.
- [Art Prof](#) is a free website for learning visual arts.
- <https://theartofeducation.edu/>

Technology

- [How to Make Stop Motion Video: Ideas for iPad Movie Projects](#)
- [Carol Bowen](#) YouTube Videos of her flipped classroom
- <https://www.artedguru.com/copyright-statement.html>
- <https://adaptablelearning.teachable.com/courses>
- <https://www.novakeducation.com/iitb>
- www.PhotoPea.com - a web-based knockoff of Photoshop that is very, VERY close to it.
- www.Canva.com -a great resource to teach kids design. They have free educational access for teachers.
- <https://www.gimp.org/> -Free and Open source Image Editor

Social Emotional Learning (SEL)

- www.SELARTS.org
- [Developing Curricula for SEL and the Arts](#)
- [Arts Education and Social-Emotional Learning Outcomes Among K-12 Students](#)
- [Social-Emotional Artistic Learning](#)

Culturally Responsive Education

- NYS ED.gov Culturally Responsive-Sustaining Education Framework <http://www.nysed.gov/common/nysed/files/programs/crs/culturally-responsive-sustaining-education-framework.pdf>
- Seven Core Themes of the Culturally Responsive Arts Education Initiative https://www.heinz.org/userfiles/file/crae_corethemesfinal.pdf
- The Education Alliance Brown University [Culturally Responsive Teaching | Teaching Diverse Learners](#)

Social Justice

- [Resources for Teaching Civil Unrest and Anti-Racism](#)
- [Google Arts & Culture App](#)
- [A best-of-the-best collection of resources for social justice- and equity-focused educators - Talking to Kids About Racism and Justice: a list for parents, caregivers & educators](#)
- [15 Art Projects that Advocate for Social Justice](#)



Arts and Culture Partners

New Jersey's Arts and Culture Partners

Partnerships and collaborations with arts and culture partners are an integral part of a well-rounded arts education for New Jersey students. Pre COVID-19, 89% of schools in New Jersey benefitted from access to arts-based professional development for teachers and administrators, long and short-term artist residencies, curriculum-based field trips, arts integration strategies, and other arts experiences that support the multiplicity of learners in the school environment.

As your school district prepares reopening strategies that will factor in hybrid learning models, it is important to know that arts and culture organizations have been preparing to continue partnering with you, by adapting and re-imagining arts education experiences for children and families. At the onset of the COVID-19 pandemic and the subsequent national and global crises that followed, New Jersey organizations provided digital content for families to incorporate into daily learning, created and distributed screen-free resource kits for students who were technologically insecure, and created ways to continue to celebrate the work of NJ students through opportunities such as virtual Teen Arts Festivals throughout the state.

We urge school policymakers to recognize and prioritize the role that arts and culture partners play in helping students and their families build and sustain community, build cultural understanding, and improve student learning. Partnership among certified arts educators, classroom teachers and teaching artists is a distinguishing asset of New Jersey's arts education ecosystem, championed by the national policy statement "Arts Education is Essential."

We rely on the expertise and guidance of our school partners, including arts specialists and are prepared to follow the guidelines so thoroughly outlined in prior sections of this document.

Arts and Culture Partners are September Ready guided by three pillars: Commitment, Programming, and Partnership

Commitment

In the new school year, arts and culture partners in New Jersey are committed to:

Students First

Arts and cultural partners will prioritize the needs of students in program planning and implementation.

SEL and Cultural Responsiveness

The impact of the pandemic and the uprising against racism necessitate significant supports for educators and students. Arts and cultural partners have prioritized Social Emotional Learning (SEL) and Culturally Responsive practices in preparing their teaching artists and educators for September.

Adaptable and Flexible Programming for all School Environments

Arts and cultural partners will adapt program formats and work flexibly with school partners.

Leading in School Engagement

Arts and cultural partners will use various approaches including embedding Social Emotional Learning (SEL) into school culture; culturally affirming and culturally responsive practices; offering diverse arts and cultural programs; arts integration instructional strategies; trauma informed care.

Partnership with Schools

Arts and cultural partners work in partnership with school leaders, teachers, PTA/PTO representatives and staff.

Quality Arts Learning for all Students

Arts and cultural partners will work collaboratively with school partners to reduce barriers to participation and solve for inequities in access to arts education in alignment in NJ State Arts Learning Standards.

Programming

To accommodate in person, hybrid and virtual schooling, arts and culture partners are prepared to offer distance/remote, asynchronous/synchronous, on-demand, and live arts experiences to students and school communities including but not limited to:

	Virtual and streamed into the school's distance learning platforms	Virtual and streamed into the school building	In person, in accordance with school safety guidelines (outdoor venues, smaller group sizes, distancing, etc.)	Non-digital approaches (i.e. kits with instructions, hands on materials and resources)
Professional Learning Opportunities for Teachers	X	X	X	X
Live Performance	X	X	X	
Hands on Workshops	X	X	X	X
Long- and Short-Term Residencies	X	X	X	X
Field Trips and Presentations to Museums and Cultural Institutions	X	X		X
Collaborative Family and Community Building Programs	X	X	X	X

Partnership

Successful partnership between arts and culture partners and schools depends on mutual understanding and accountability for the goals, guidelines, and expectations of school districts coupled with the essential needs of the arts and culture partner. .

To provide quality arts experiences to the school and family community, arts & culture partners anticipate a collaborative planning process that addresses the following:

Health and Safety	Arts and culture partners will adhere to school requirements for PPE, social distancing, and any other modifications for in-building programs
Social Emotional Learning	Arts and culture partners will communicate about the opportunities for supporting SEL in programming, and to understand school priorities in SEL
NJ State Learning Standards	Planning will include a discussion of the state learning standards that can be addressed through arts and culture programming.
Technology	Advance information on technology platforms used for remote learning in the school and/or district is needed for partners to prepare. Direct connection to the school or district technology coordinator is requested.
Program Development and Implementation	Arts and culture partners are committed to flexibility in program delivery models and contingency plans Teacher/educator involvement is required all distance learning activities provided by partners Pre-planning; including discussion of desired interactivity, discussion of material needs, and discussion of space needs, etc. Knowledge of accessibility needs of audiences, i.e. captioning, sign interpretation, etc.

Arts and Culture Partners' September Ready Programming

To support the ongoing health of New Jersey's robust arts environment, and to ensure the sustainability of our arts education ecosystem, school partners are encouraged to connect with current or recent arts and culture partners. Below is a list (as of September 2020) of some partners offerings for the 2020-2021 school year. This list is by no means comprehensive, as many organizations are in the process of developing innovative and responsive programming.

Partner Organization/ Institution	2020-2021 Program Offerings (Virtual, Hybrid, or In-Person)	Contact Information
Appel Farm Art and Music Center	Short- and long-term residency programs; professional learning for teachers	Kristina Hill khill@appelfarm.org
Arts and Education Center	New Jersey Teen Arts Festival (Virtual or in person, TBD)	Kevin Ciak kevin@artsandedcenter.org
Artist in Education Residency Grant Program (AIE)	20-day artist in residence programs	Samantha Clarke sclarke@yanjep.org
Arts for Kids	Residency Programs in music, drama, visual arts, dance, early childhood, and technology through the arts	Vince Ector artsforkidsinc@gmail.com
Arts Professional Learning Initiative (APLI)	Cohort model professional learning program for teaching artists, art educators and classroom teachers	Samantha Clarke sclarke@yanjep.org
Axelrod Performing Arts Center	The Axelrod Performing Arts Academy offers Virtual and in-person artist residencies with Broadway performers and professional dancers teaching Dance and Musical Theater, six days per week, for young people 12 and up plus a primary track for children 5-11.	Andrew DePrisco, Artistic Director adeprisco@ axelrodartscenter.org www.axelrodartscenter.org

Arts and Culture Partners

<p>Centenary Stage Company</p>	<p>Live performance Hands-on workshops (materials provided) Family and community building programs</p>	<p>Kayla Chirip, Director of Development kchirip@centenarystageco.org http://www.centenarystageco.org/young-audience-series http://www.centenarystageco.org/young-performers-workshop</p>
<p>coLAB Arts</p>	<p>Professional Development for teachers and short and long-term artist residencies connecting social justice and advocacy themes with artist response process. https://colab-arts.org/virtualeducation</p>	<p>John Keller, Director of Education jpkeller@colab-arts.org www.colab-arts.org</p>
<p>Count Basie Center for the Arts</p>	<p>Virtual and in-person options for school shows Short and long-term residencies afterschool programs, and/or family or community programs either in-person or virtually, inclusive or all artistic disciplines: in theatre, dance, visual art, music.</p>	<p>Samantha Giustiniani sgiustiniani@thebasie.org</p>
<p>Frontline Arts</p>	<p>Virtual paper making workshops. In a series of sessions, we will walk your group through making handmade paper from start to finish with an assortment of pulp types. We also demonstrate printmaking techniques.</p>	<p>Rachel Heberling, Executive Director rachel@frontlinearts.org https://www.frontlinearts.org/frontlinepaper-foryouth</p>
<p>George Street Playhouse</p>	<p>Virtual artist-in-residence programs, virtual touring theatre, virtual professional development</p>	<p>Jim Jack jjack@georgestreetplayhouse.org</p>

Arts and Culture Partners

GlassRoots	Virtual and in-person options for all glass-art programming; short and long-term residencies; youth entrepreneurial after-school programs; adult workforce programs; private group workshops; public classes and professional development for educators.	Lisa Duggan, Program Director lduggan@glassroots.org www.glassroots.org
Long Beach Island Foundation of the Arts & Sciences	Professional Learning Opportunities for Teachers Live Performance Hands-on workshops (materials provided) Student Competition After-school Youth Programming	Daniella Kerner, Executive Director dkerner@lbifoundation.org lbifoundation.org
Luna Stage	<i>*Virtual only</i> Virtual youth and adult programs in theatre, music, visual arts, writing and literature; cohort model youth learning with group-specific curricula; virtual community and national special programs; streaming and live virtual performances	Ari Laura Kreith, Artistic Director ari.laura.kreith@lunastage.org www.lunastage.org
McCarter Theatre Center	McCarter Theatre offers online classes for K-12th grade students and adults, all taught by theatre professionals. Classes explore improvisation, monologue and scene writing, Shakespeare, dramaturgy, and creative movement. All skill levels are welcome, and scholarships are available. Many classes culminate in a final virtual sharing for invited guests.	Brooke Boertzel, Director of Education and Engagement bboertzel@mccarter.org https://www.mccarter.org/education-community/classes-and-camps/
Montclair Art Museum	Online, synchronous tours with art-making for schools and homeschooling/pods (supplies provided); online, synchronous multi-week studio classes (supplies provided); asynchronous educational materials; synchronous professional development workshops for teachers; family programs. Programs designed with diversity, equity, access, and inclusion in mind.	Noaa Stoler, Assistant Director, K-12 Learning and Gallery Interpretation nstoler@montclairartmuseum.org montclairartmuseum.org

Arts and Culture Partners

<p>Montclair Film</p>	<p><i>*Virtual only</i> Virtual classes in filmmaking, screenwriting, podcasting, acting, storytelling and related arts education for middle and high school students, as well as Professional Development designed to enhance remote learning. Small hands-on classes taught by experienced professionals.</p>	<p>Sue Hollenberg, Education Director sue@montclairfilm.org Montclairfilm.org/Education</p>
<p>Morris Arts</p>	<p>Virtual artist in residence programs; virtual learning resources</p>	<p>Barbara Reuther breuther@morrisarts.org</p>
<p>Newark Museum of Art</p>	<p>Virtual field trips (grades Pre-K-High School with grade-level specific content); virtual residencies in arts education and STEM. Professional development for teachers on various topics including mindfulness, diversity and inclusion and arts integration</p>	<p>Sarah Schettig sschettig@newarkmuseumart.org</p>
<p>New Jersey Performing Arts Center</p>	<p><i>*Virtual Only</i> Virtual Saturday and weekday after school classes in Jazz, Band, Hip Hop, and Acting; virtual PD for educators; virtual SchoolTime performances and workshops; virtual live and pre-recorded video in-school residencies.</p>	<p>Vicky Revesz, Director, School and Community Programs vreesz@njpac.org https://www.njpac.org/arts-education/</p>
<p>New Jersey Poetry Out Loud NJ State Council on the Arts in partnership with Mayo Performing Arts Center</p>	<p>Poetry Out Loud, a free customizable poetry recitation curriculum that encourages students nationally in grades 9-12 to leverage poetry recitation as a dynamic tool for building social and emotional capacity. Not only do students share their interpretation and delivery of poetry; they also vie for awards and scholarships totaling \$50,000. Additionally, New Jersey Poetry Out Loud offers a poetry community for teachers and students that's provides professional development workshops, networking, and online experiences. Register Today!</p>	<p>Porché Hardy, Program Officer, New Jersey State Council on the Arts admin@njpol.org www.njpol.org</p>

Arts and Culture Partners

<p>New Jersey Symphony Orchestra</p>	<p>Virtual instrumental masterclasses and clinics; virtual PD for instrumental music educators (one on one and small group sessions on topics of their choice); access to digital library of enrichment and instructional videos and audio recordings</p>	<p>Marshell Jones Kumahor mjkumahor@njsymphony.org</p>
<p>Perkins Center for the Arts</p>	<p>Virtual and onsite classes/ lessons in pottery, drawing & painting, music, dance and after school arts exploration for K-12 students. Virtual Arts Residencies and professional development designed to support remote learning, SEL, DEI, STEAM, and Arts Integration through storytelling, as well as folk, environmental, visual, and performing arts. The Folklife Center at Perkins Center is host to the Homebound Arts in Healing Program, the Upon Our Authority virtual exhibition, The Butterfly Virtual Storytelling Concert Series, and a monthly podcast series.”</p>	<p>Allison Hunt, Director of Education ahunt@perkinscenter.org www.perkinsarts.org</p>
<p>Riverfront Renaissance Center for the Arts</p>	<p>Gallery tours, In-person and virtual exhibits, After-school and Weekend youth workshops (virtual & in person), Adult Art Workshops (virtual & in-person), Student Art Exhibits</p>	<p>Diane Roberts, Executive Director diane@rrcarts.com www.rrcarts.com</p>
<p>Rowan University Community Music School</p>	<p>Community Music lessons; Youth Orchestra, Brass Band; Professional Learning for teachers; Engagement with University Faculty</p>	<p>Elizabeth Guerriero, Director of Community Music School & Educational Partnerships guerriero@rowan.edu cpa.rowan.edu/rowancommunitymusic/school/</p>

Arts and Culture Partners

Roxey Ballet	Roxey Ballet is engaging our community and students in several ways: Through our virtual or in-person residency program; in person at our home theatre with education pods and learning programs; and through our live streamed and recorded performance events. Visit Roxey Ballet on Youtube for Videos and Enpointe interviews. https://www.youtube.com/user/roxeyballet	Lees Hummel, Director, Education and Outreach roxeyoutreach@gmail.com www.roxeyballet.org
Rutgers Camden Center for the Arts	Museum education at-home: online gallery tours & hands on kits, A New View Camden public art; livestream Stages of Discovery performances, Poetry Out Loud	Noreen Scott Garrity ngarrity@camden.rutgers.edu
Sharron Miller's Academy for the Performing Arts	Short- and long-term in-school and after-school residencies in dance and drama (in-person, virtual, or hybrid); lecture-demonstrations; professional development workshops; dance curriculum options include creative movement, tap, hip hop, cultural dance (e.g., West African, Latin), jazz dance, and theater dance among other styles	Sharron Miller, Artistic Director smiller@smapa.org www.smapa.org
Symphony in C	Prerecorded or virtual streaming music programs for Pre-K-Elementary schools	Pamela Brant pbrant@symphonyinc.org
The Center for Contemporary Art	Virtual and in-person classes for children and adults in a broad range of media for all skill levels. In-person exhibition on-site with virtual programming planned.	Elie Porter Trubert, Executive Director etrubert@ccabedminster.org www.ccabedminster.org
THE GROWING STAGE THEATRE	Virtual artist-in-residence programs, virtual after-school programs, virtual workshops, virtual field trips (Virtual and/or in-person programming TBD by current guidelines)	Lori Lawrence, Director of Educational Programming llawrence@growingstage.com www.growingstage.com

Arts and Culture Partners

<p>The Shakespeare Theatre of New Jersey</p>	<p>Virtual and in-person workshops focused on language and performing Shakespeare's text; Virtual touring program (in-person touring/field trips may be available beginning in January); Student guide and workshop materials; Hybrid Shakespeare Book Club for teachers and adult-learners.</p>	<p>Brian Crowe, Director of Education bcrowe@shakespearenj.org www.shakespearenj.org</p>
<p>Trenton Circus Squad</p>	<p>Trenton Circus Squad is offering 40-60 minute virtual circus workshops and performances for youth organizations in the fall. Trenton Circus Squad can provide circus bags full of circus goodies that each participant can use to practice at home or in a classroom setting. Included in each bag are (3) juggling scarves, sculpting balloons, balance stick, and a clown nose.</p>	<p>Thomas von Oehsen, Executive Director tom@trentoncircussquad.org www.trentoncircussquad.org</p>
<p>Tuckerton Seaport</p>	<p>Tuckerton Seaport offers online and on-water programs currently. On-Water programs include small group (up to 8 passengers) boat tours aboard our floating classroom. While onboard, guests will experience Barnegat Bay coastal culture with a focus on folk arts. The Seaport is also building an online library of folk arts resource videos. These videos pair folk artists and demonstrators with activities families can enjoy right now from home. Floating Classroom Curriculum</p>	<p>Brooke Salvanto, Executive Director brookes@tuckertonseaport.org www.tuckertonseaport.org</p>
<p>WBGO Newark Public Radio</p>	<p>WBGO's Education Hub Lesson plans for grades 3-12, based on Jazz Night in America documentary shorts, for teachers. Though designed for in-classroom teaching, the lessons can be modified for online instruction.</p>	<p>Brandy Wood, Marketing Manager bwood@wbgo.org https://www.wbgo.org/wbgo-education-hub</p>

Arts and Culture Partners

Young Audiences Arts for Learning New Jersey & Eastern PA	Virtual assembly performances, virtual artist in residence programs, virtual workshops, virtual professional learning for teachers and for teaching artists	Donnajean Reckelhoff donnajr@yanjep.org Carol Hunt chunt@yanjep.org
Zimmerli Art Museum	Professional learning, virtual field trips, virtual after school programs	Amanda Potter apotter@zimmerli.rutgers. edu

Resources

Theatre:

[Teaching Theatre in the Era of COVID-19](#)

[Teaching Theatre Online: A shift in Pedagogy Amidst Coronavirus Outbreak](#)

[Educational Theatre Association](#)

Scenario Planning Resources:

[19 Covid Theses](#)

[Envisioning the Future of Theater for Young Audiences](#)

[Shifts in the Low Touch Economy](#)

[Theaters for Young Audiences Say They Need to Be More Diverse](#)

SEL & Culturally Responsive Teaching

[When SEL Is Used as Another Form of Policing](#)

[Dreamkeepers, by Gloria Ladson Billings](#)

[Culturally Responsive Teaching and the Brain, Zaretta Hammond](#)

[Morris Arts Virtual Learning Resource Center](#)



Appendix

Arts Ed Summit 2020 September Ready Summit Materials

On June 16-18 Arts Ed NJ convened the Arts Ed Summit 2020 – September Ready. The summit featured presentations from New Jersey Education leaders regarding preparations for the fall 2020, discussions around cultural relevant arts education, the intersections between social and emotional learning and arts education as well as time to work in small groups for the preparations of this report.

The plenary sessions were recorded. The links below provide access to each of the sessions:

June 16, 2020: [Education’s New Reality – A Panel Discussion](#) featuring: **Marie Blistan**, New Jersey Education Association; **Dr. Richard Bozza**, New Jersey Association of School Administrators; **Dr. Larry Feinsod**, New Jersey School Boards Association; **Cathy Lindenbaum**, New Jersey PTA; **Patricia Wright**, New Jersey Principals and Supervisors Association. The panel was moderated by **Bob Morrison** – Director, Arts Ed NJ.

June 16, 2020: [Culturally Relevant Arts Education in Our New Reality](#) featuring: **Dr. Gloria Ladson-Billings** – Author, *The Dreamkeepers*; **Dr. Yolanda Sealey-Ruiz** – Teachers College, Columbia University; **Wendy Liscow** – Geraldine R. Dodge Foundation; **Porché Hardy** – New Jersey State Council on the Arts.

June 17, 2020: [Social Emotional Learning and Arts Education in Our New Reality](#) featuring: **Dr. Pamela Randall-Gardner** – Collaborative for Academic, Social, and Emotional Learning (CASEL) and **Dr. Maurice Elias** – Rutgers University

June 18, 2020 [September Ready Taskforce Discipline Group Reports](#) featuring report outs from the individual discipline working groups for Dance, Music, Theatre, Visual Art and Arts and Culture Partners.

<https://artsednow2020.com/nj-arts-ed-summit-2020/>

Arts Education Social & Emotional Learning Framework

<https://selarts.org>

Collaborative for Academic, Social, and Emotional Learning (CASEL)

<https://casel.org>

A Nation at Hope - Recommendations from the National Commission on Social, Emotional, and Academic Development

<http://nationathope.org/report-from-the-nation/>

Arts Education and Social-Emotional Learning Outcomes Among K-12 Students

<https://consortium.uchicago.edu/sites/default/files/2019-05/Arts%20Education%20and%20Social-Emotional-June2019-Consortium%20and%20Ingenuity.pdf>

Setting the Stage for Social Emotional Learning (SEL) Policy and the Arts

Scott N. Edgar and Maurice J. Elias

<https://www.tandfonline.com/doi/abs/10.1080/10632913.2020.1777494>

A Vision for Social Emotional Learning and Arts Education Policy

Scott Edgar and Bob Morrison

<https://www.tandfonline.com/doi/full/10.1080/10632913.2020.1774830>

SEL as a Lever for Equity

<https://casel.org/lever-for-equity/>

SEL Webinars:

SEL and Arts Education: Navigating Uncertain Times, Preparing for the Future

Maurice J. Elias, Scott N. Edgar, Bob Morrison

<https://www.artsednj.org/fostering-social-emotional-learning-in-and-through-the-arts/>

SEL and Arts Education: Elevating Student Voice and Community

Jennifer Tsukayama, Sheikia Purple Haze Norris, Justin Dominic

<https://www.artsednj.org/fostering-social-emotional-learning-in-and-through-the-arts/>

Music Education and Social Emotional Learning

<https://nafme.org/advocacy/quarterly-advocacy-webinars/social-emotional-learning/>

Advocating for Music Education Utilizing Social-Emotional Learning

Scott Edgar and Bob Morrison

<https://vimeo.com/426070325>

The preparation of the [September Ready Fall 2020 Guidance for Arts Education](#) involved the review of hundreds of documents for national and state organizations as well as research from around the world. All of the documents reviewed for the creation of this report may be found in this google drive link below. The files are organized as follows:

NJ State Guidance

- NJ State Guidance – Reports from various NJ based organizations

National Guidance

- Center for Disease Control Guidance – All relevant CDC Guidance
- National Federation of High School Associations Guidance for Music and Performing Arts
- National Arts Education Reports – All released guidance from National Arts Education groups organized by discipline.
- National Blueprints – Guidance from National Education Organizations

COVID Aerosol Research

- University of Colorado/University of Maryland

Other States Reports and Guidance

- State Reports – All available state reopening reports from across the nation
- State Arts Education Guidance – All available state level guidance for arts education from across the nation

Arts Ed NJ Support

- Advocacy Support – Tools and materials to support arts education supporters
- News Releases – For the New Jersey Student Learning Standards in the Arts and the new Arts Education & Social and Emotional Learning Framework
- Professional Development – New Jersey Professional Development for Arts Educators
- Social and Emotional Learning Resources
- Cultural Relevant Arts Education Resources

https://drive.google.com/drive/folders/1Csi3PzEUEHUPXMs1AKGXky-hkEcdeQf_

To stay up to date on the latest information sign up for the Arts Ed Now 2020 app at:

<https://artsednow2020.com>

Or go to:

<http://artsednj.org/covid19>

Aerosol Study Report 3

International Coalition of Performing Arts

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This report has been generated as a guide and should not be used as the only source for determining the risk level of participating in performing arts activities. Prior to conducting activities, the local or state health department should be consulted to ensure that activities are being conducted in a manner appropriate to the health conditions in your area.

International Coalition Performing Arts Aerosol Study

Dr. James Weaver (NFHS) and Dr. Mark Spede (CBDNA), Chairs

Dr. Shelly Miller, University of Colorado Boulder and Dr. Jelena Srebric, University of Maryland, Lead Researchers

Recommendations from The International Performing Arts Aerosol Study

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.

- We are entering month 5 of a 6-month study, utilizing two independent labs at the University of Colorado – Boulder and the University of Maryland
- Wind instruments and singing produce aerosol, which vary 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%. (See *Appendix B*)
- 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.
- 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.
- Singers produce aerosol at similar rates as woodwinds and brass. The amount of aerosol varies depending on consonants, vowels, intensity, and pitch. Singers wearing a well fit 3-layer surgical style mask reduces aerosol emission. (See *Appendix A*)
- 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.

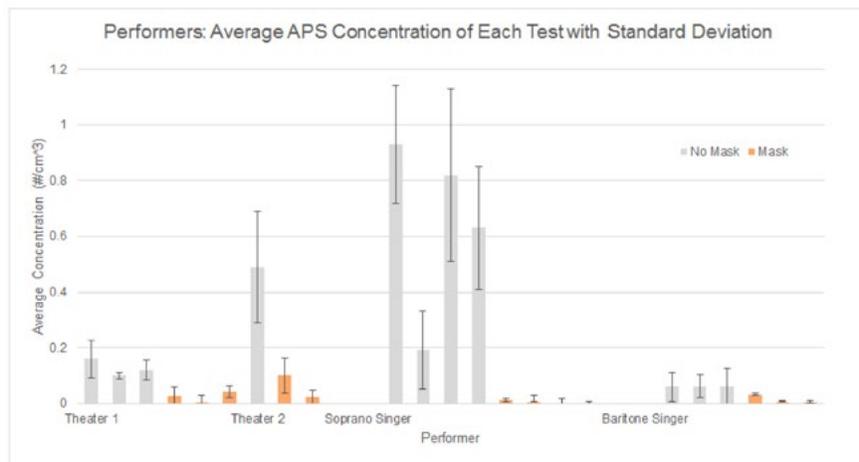
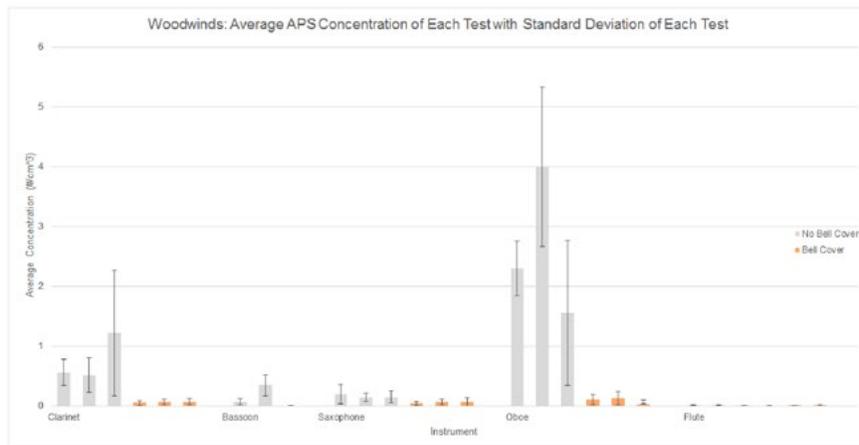
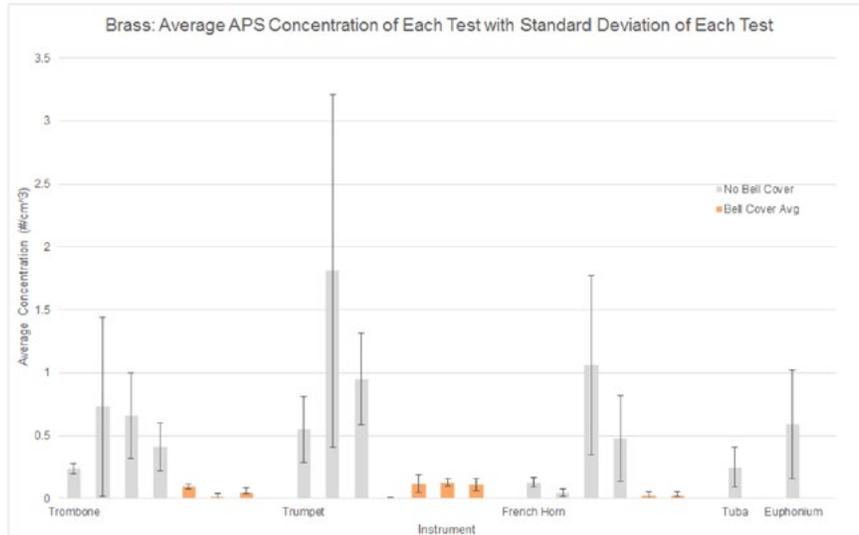
- Plexiglass partitions or barriers between musicians are not recommended due to room HVAC system design limitations. "Dead zones" or areas where aerosol can build-up are a concern of plexiglass partitions are used.
- Rehearsal space recommendations in order of preference:
 - Outdoor rehearsals, using individual mitigation techniques described above.
 - Indoors with elevated outdoor air exchange rate from HVAC.
 - Indoors with typical outdoor air exchange rate from HVAC plus recirculation air through MERV 13 filters or addition of appropriately sized HEPA air cleaners.
 - Indoors with outdoor air exchange rate from open windows supplemented with appropriately sized HEPA air cleaners when airflow is reduced under certain outdoor wind conditions.

Please refer to the Association for Heating, Ventilating and Air-Conditioning Engineers (ASHRAE) guidance on ventilation during COVID-19: <https://www.ashrae.org/technical-resources/resources>

- General procedures (See Appendix G)
 - Masks must be worn **at all times**. Multi-layered bell covers must be used by all wind instruments
 - CDC guidelines for social distancing of 6x6 feet, with 9x6 for trombone players.
 - Indoors limited to 30 minutes followed by a minimum of one air exchange rate (ACH), preferably 3 ACH, to change the air indoors with outside air.
 - Increase ACH to HVAC maximum, add HEPA Filtration designed for the size of the room.
 - Practice good hygiene by washing hands, using sanitizers, and preventing uncontrolled spit valve release.

Appendix A

Each bar is the time average of each test. Each test was 4 - 5 minutes in length; the APS averages over 1 minute for each sample, each test is 4 or 5 APS samples. The error bars show the standard deviation of each test.



Appendix B

Sampling performed at the bell does not take into account what is expelled at the keyholes. Bell covers diffuse the air coming out of an instrument bell, causing the plume to not be as concentrated. The samples are also not as concentrated as when playing without a bell cover. The efficiency percentages below are related to the aerosol produced in Appendix A. It is important to identify the reference to the background aerosol levels between Appendix C, to fully understand the depth of the mitigated aerosol release.

Example A: Saxophone has an overall aerosol release of 0.7 pp cm³ unmitigated and an aerosol release of 0.32 pp cm³ (64% reduction) with a bell cover, placing mitigated saxophone just above background levels of aerosol.

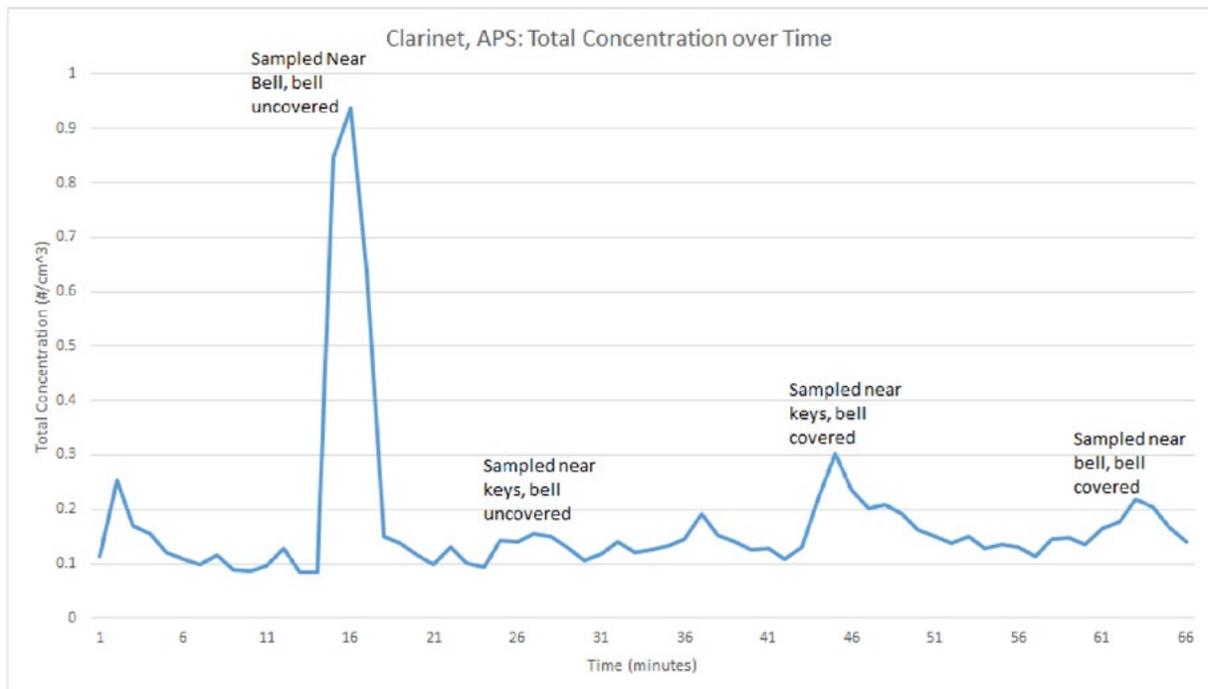
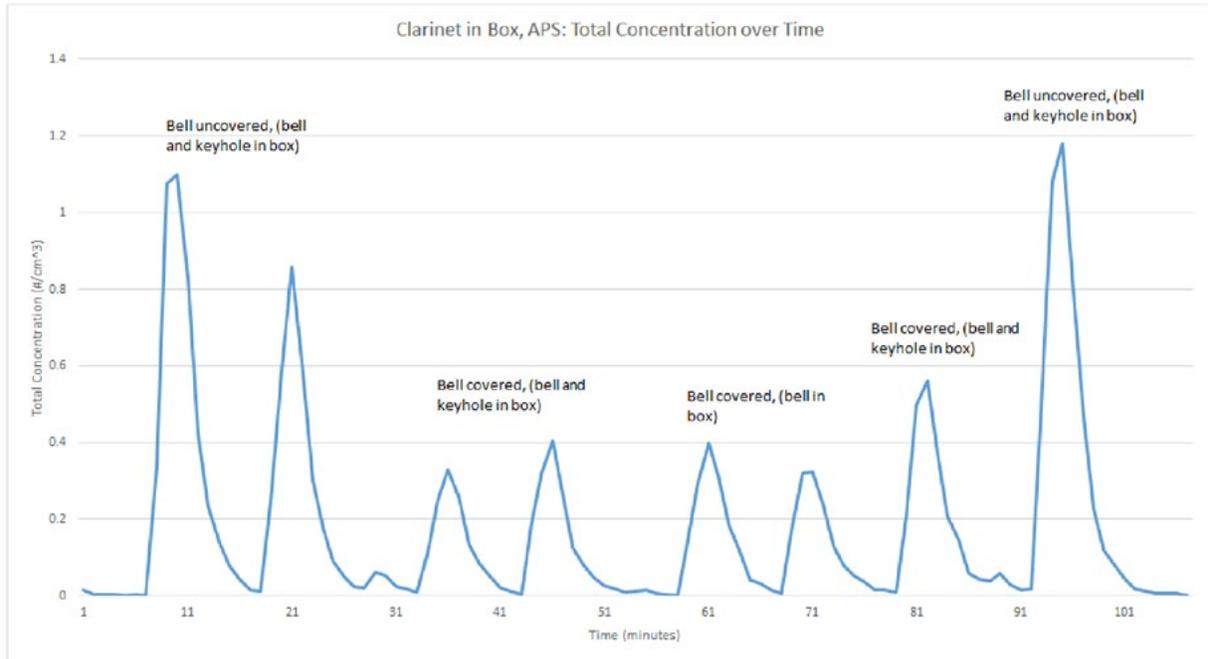
Example B: Oboe has an overall aerosol release of 4.00 pp cm³ unmitigated and an aerosol release of 0.5 pp cm³ (96% reduction) with a bell cover, placing mitigated oboe in line with other mitigated instruments and singers.

Instruments	Efficiency Calculated Sampled at Bell / Mouth
Saxophone	64%
Flute	67%
Baritone Singer*	79%
Theater 1*	80%
Clarinet	87%
Theater 2*	88%
Bassoon	89%
Trombone	89%
Trumpet	92%
French Horn	95%
Oboe	96%
Soprano Singer*	98%

*Measurements taken at the participant's mouth

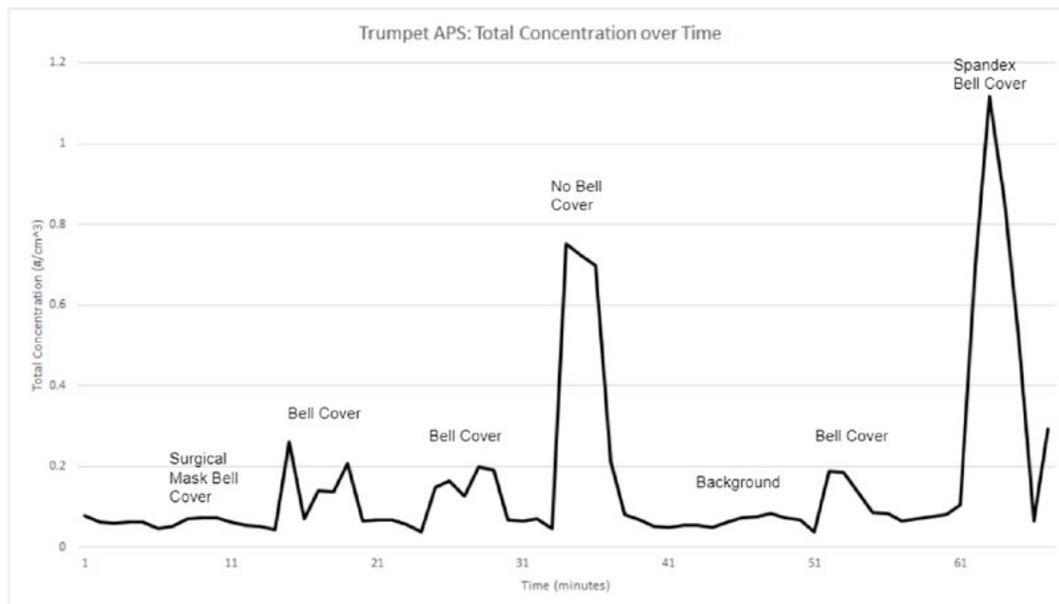
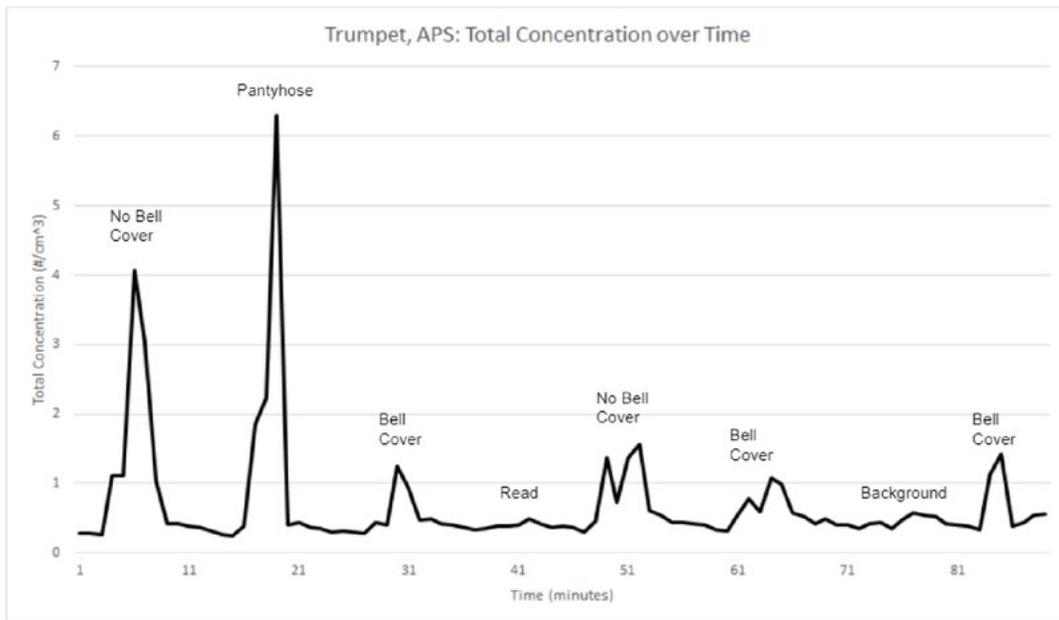
Appendix C

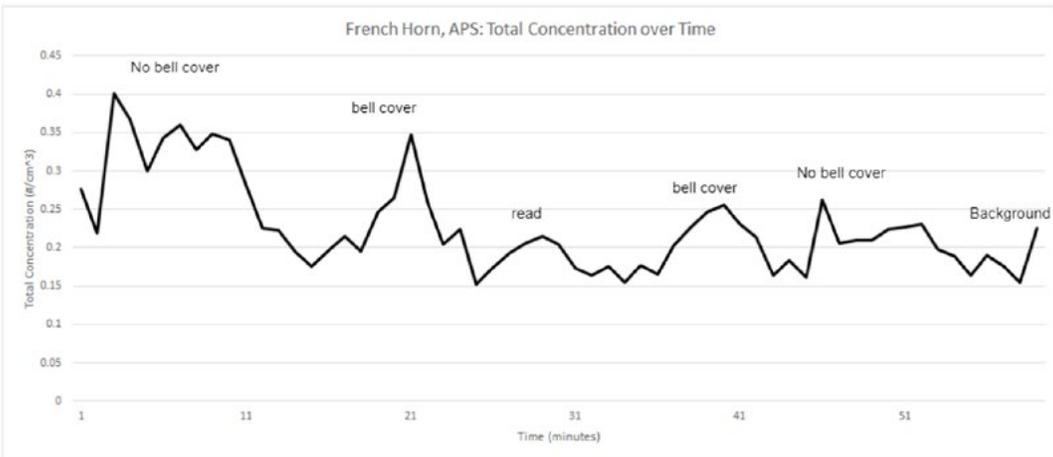
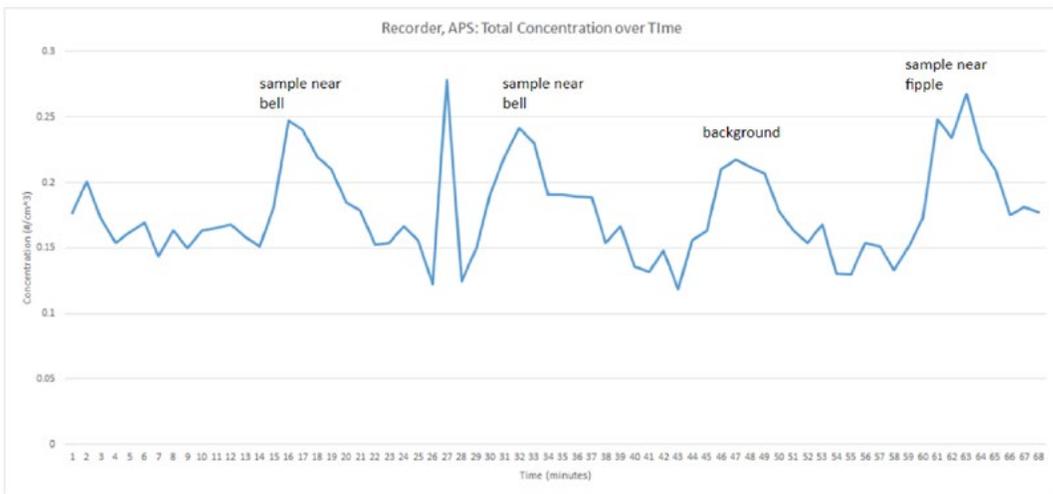
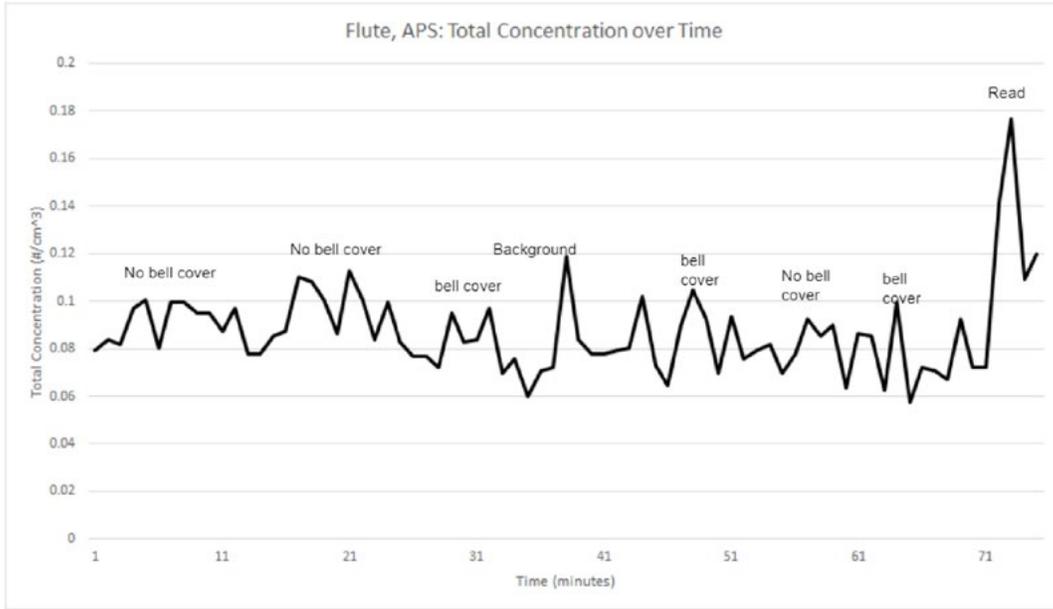
Experiments to determine amount of aerosol being expelled from woodwind keyholes were performed using a 3-layer surgical-type mask rubber-banded to the bell. Played C just over the upper register for 4 minutes for each test. Efficiency (including expelled aerosol of keyhole): 59%

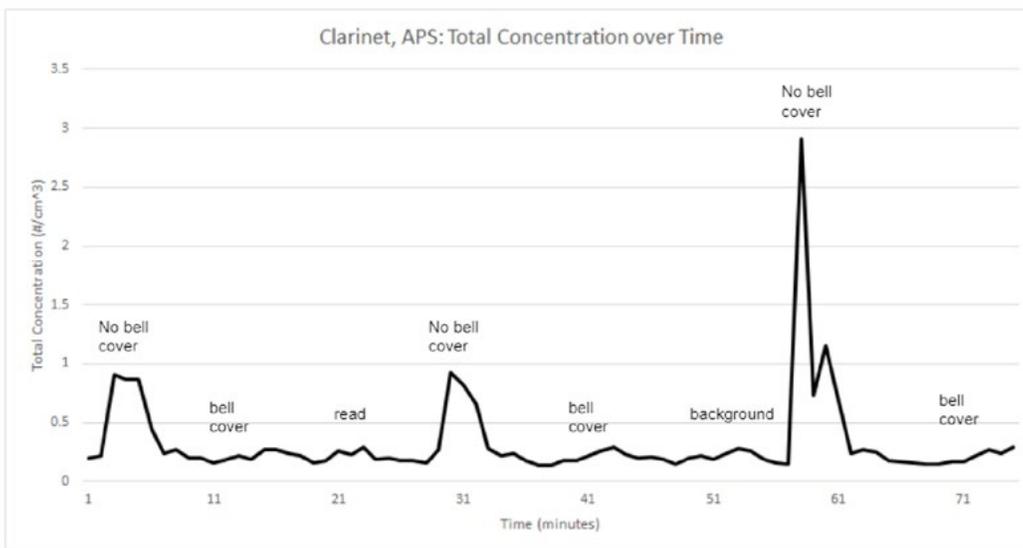
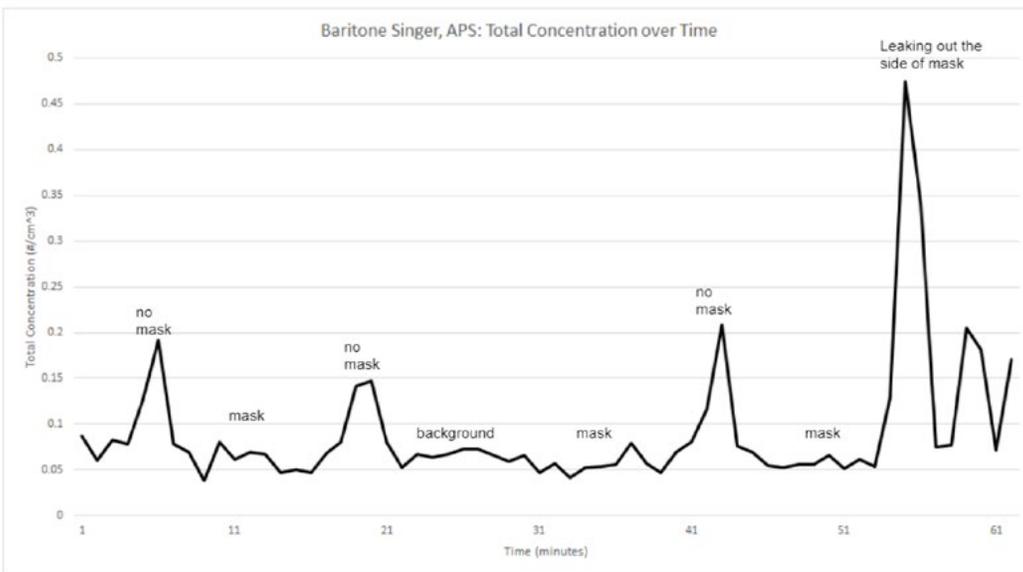
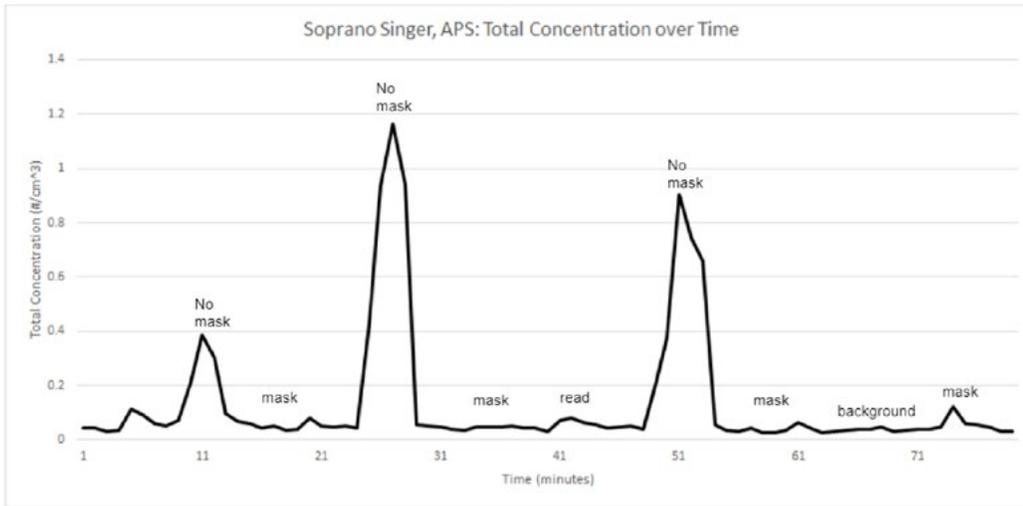


Appendix D

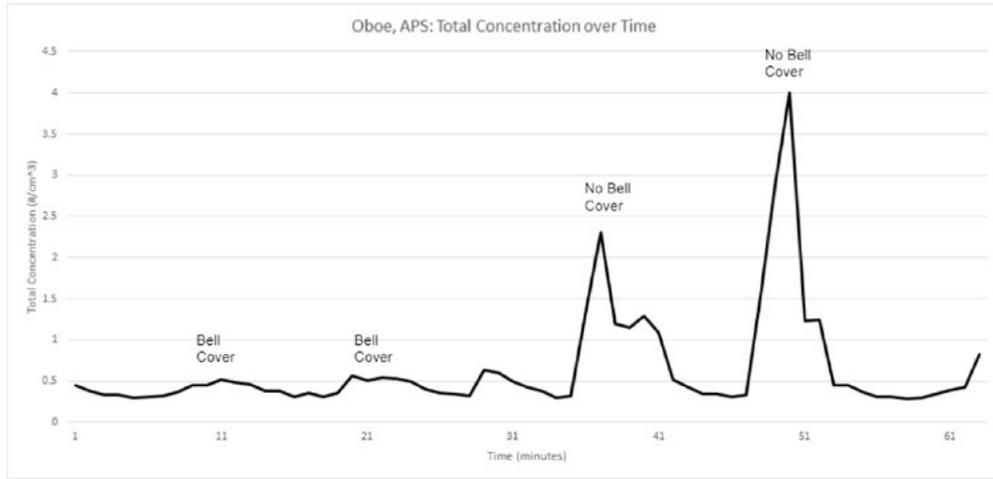
The following graphs depict the amount of aerosol produced over time. Also depicted are the differences between unmitigated performance and using mitigations designed in this study. All bell covers are a multilayer bell cover with a MERV-13 filter material between layers unless otherwise labeled. All vocalists and actors were using a 3-layer surgical-style mask.



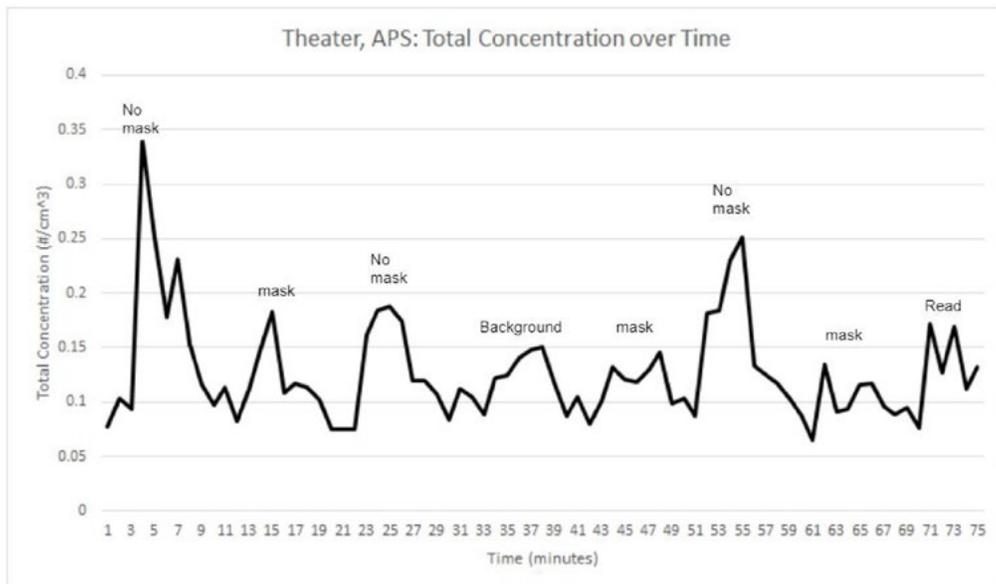
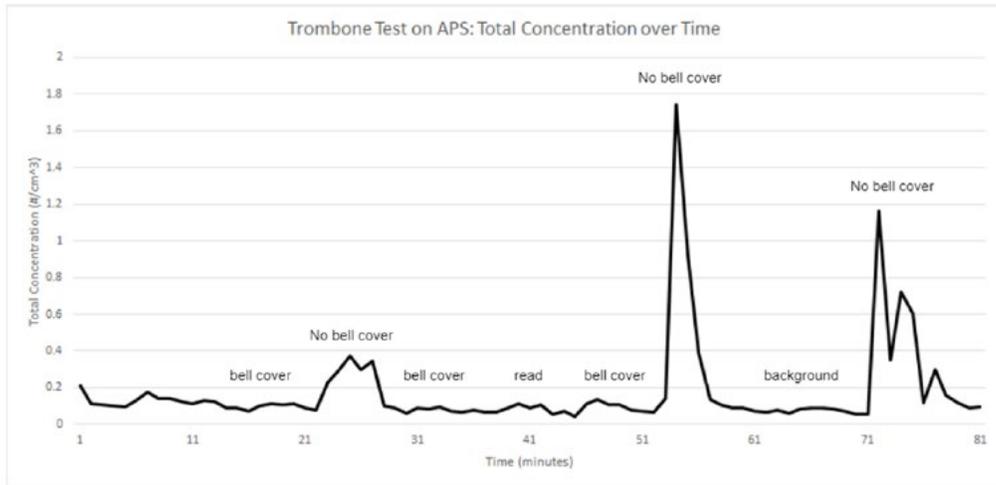


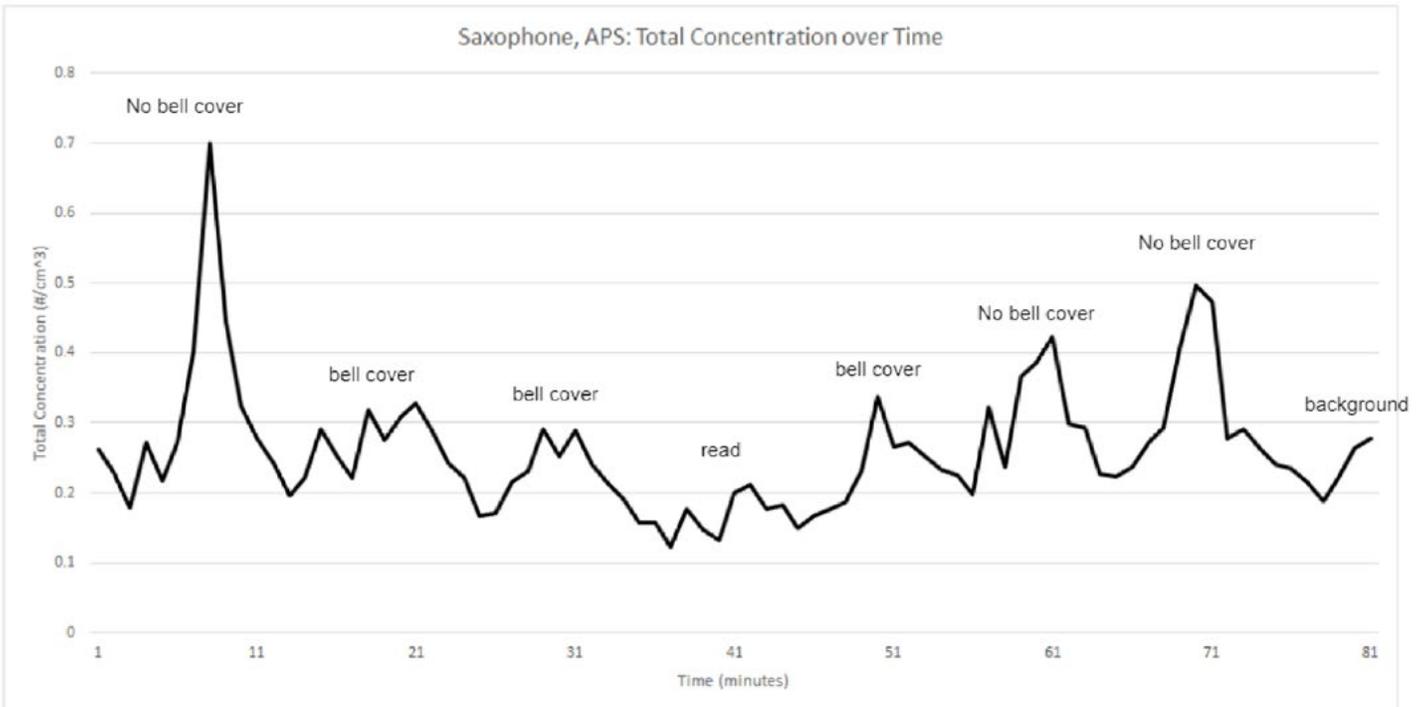
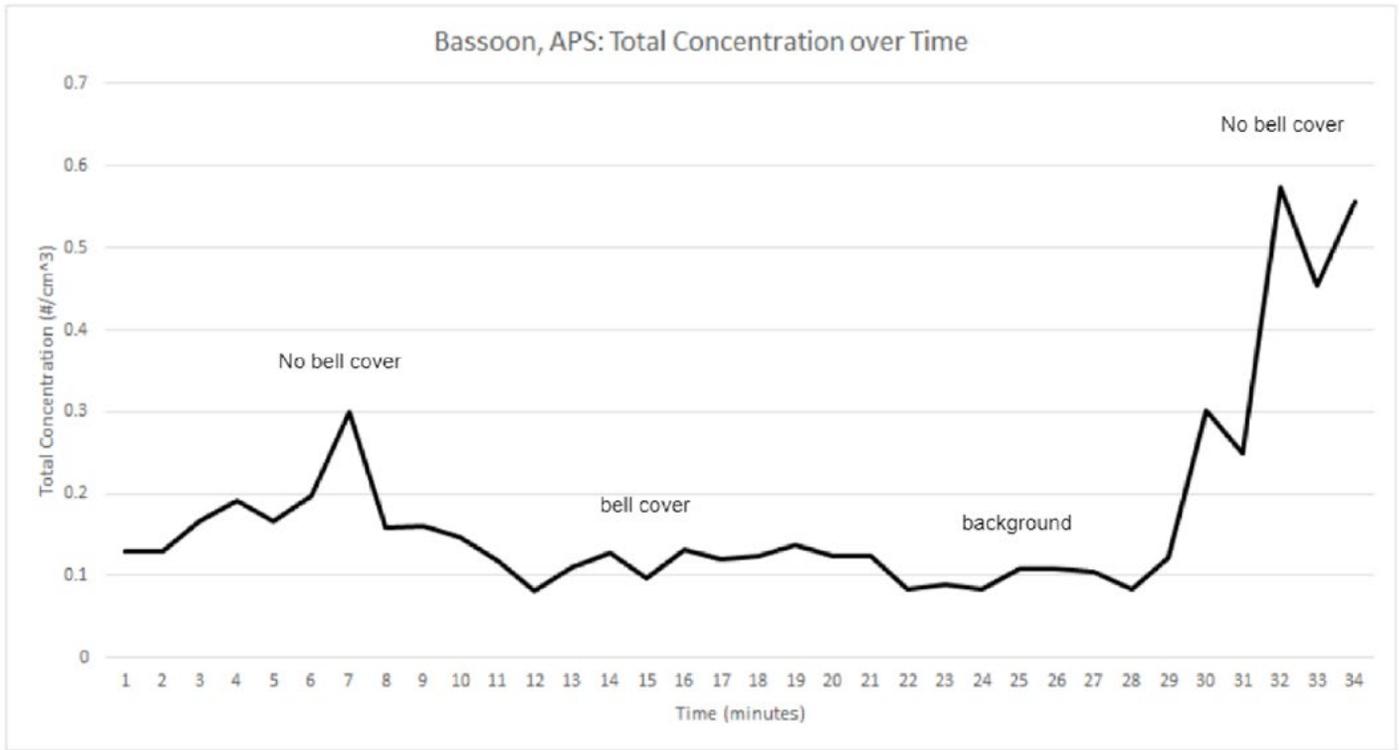


*Bell cover is a 3-layer surgical-style mask rubber banded to the bell.



* Bell cover is a 3-layer surgical-style mask rubber banded to the bell.

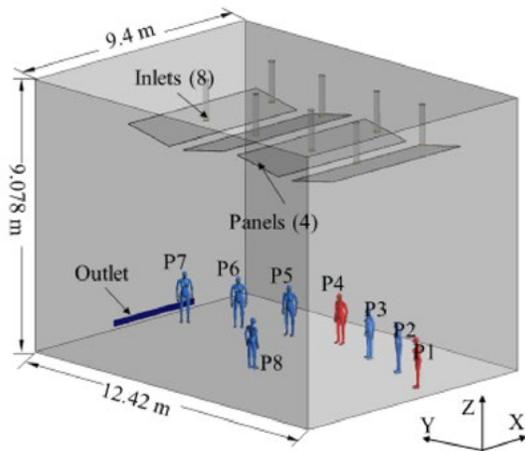




Appendix E

The following is a model of a rehearsal room with seven singers present. The first model shows the placement and airflow. The second set of models represents the differences between masked and unmasked singers in the room. The bluer shades represent a lower risk with yellow, orange, and red representing an increased risk of infection (*Note: P8 represents the conductor*).

Modeling of UC Rehearsal Hall with Singers



Rehearsal Hall Room:

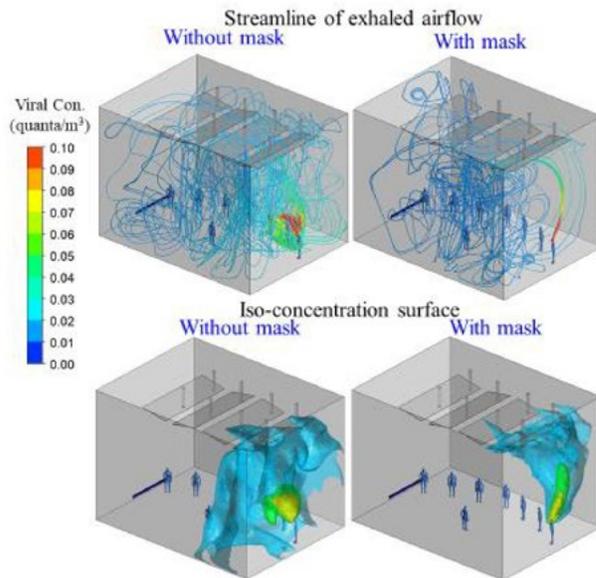
- Inlet:
 $d = 0.2 \text{ m}$, $v = 3.774 \text{ m/s}$ (3.2 ACH), $T = 22^\circ\text{C}$ (71.6°F)
- Outlet:
3.6 m (X) \times 0.2 m (Z)
- Walls & other solid surfaces:
adiabatic

Human body:

- All body surface:
 $\text{convective heat flux} = 23 \text{ W/m}^2$
- Mouth of the infected singer (P1):
 $A = 3.8 \text{ cm}^2$, $v = 0.56 \text{ m/s}$, $T = 33^\circ\text{C}$ (91.4°F),
 $S = 48 \text{ quanta/hr}$ for COVID-19 virus
- Nostril of the susceptible singers & director:
 $A = 3.3 \text{ cm}^2$, $v = 1.679 \text{ m/s}$ (14 L/min, 1.8 met)

❖ In the simulation, P1 was assumed to do constant exhalation with the susceptibles were assumed to do constant inhalation.

Spread of Viral Aerosols from P1



Infection risk for susceptible singers & director after 60 minutes (%).

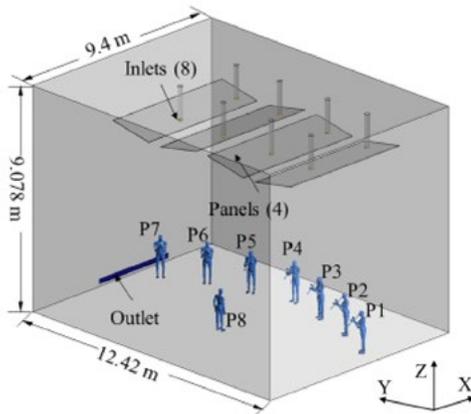
	P2	P3	P5	P6	P7	P8	Well-mixed
No mask	11	4	2	3	3	3	2.85e-04
With mask	2	1	1	1	1	1	5.25e-05
Reduction in risk	85%	61%	57%	60%	62%	58%	82%

- It is assumed that wearing a mask can filter 48.83% of aerosols for susceptible people.¹⁾
- “Well-mixed” show the risk under the perfectly mixed ventilation conditions resulting in an underestimate of risk.
- P2 has a high risk to be infected by P1 if not wearing a mask.
- Wearing a mask reduced the infection risk by over 57% for each susceptible person.
- However, indoor airflow rates could be increased to improve mixing and reduce the risk.

Appendix F

The following is a model of a rehearsal room with seven clarinetists present. The first model shows the placement and airflow. The second set of models represents the differences between the use of bell covers and no bell covers being used in the room. The bluer shades represent a lower risk with yellow, orange, and red representing an increased risk of infection (*Note: P8 represents the conductor*).

Modeling of UC Rehearsal Hall with Clarinet Players



Rehearsal Hall Room:

- Inlet:**
 $d = 0.2 \text{ m}$, $v = 3.774 \text{ m/s}$ (3.2 ACH), $T = 22^\circ\text{C}$

- Outlet:**
 $3.6 \text{ m (X)} \times 0.2 \text{ m (Z)}$

- Walls & other solid surfaces:**
adiabatic

Human body:

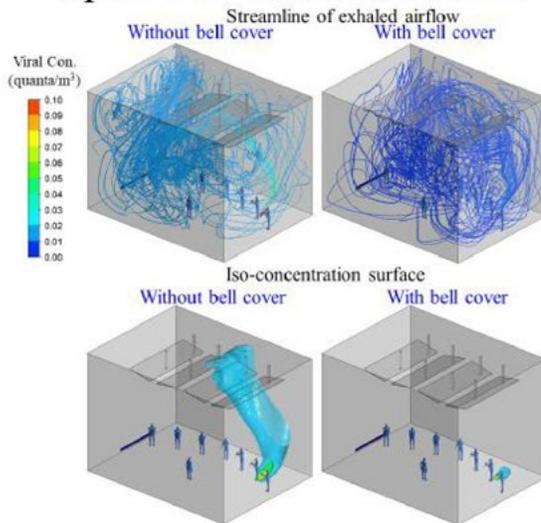
- All body surface:**
 $convective \text{ heat flux} = 23 \text{ W/m}^2$
- Nostril of the susceptible clarinet players & director:**
 $A = 3.3 \text{ cm}^2$, $v = 1.679 \text{ m/s}$ (14 L/min, 1.8 met)

Clarinets:

- Solid surface:**
adiabatic
- Bell opening:**
 $d = 6 \text{ cm}$, $v = 0.3 \text{ m/s}$ & $T = 23.5^\circ\text{C}$ when having a cover, and $v = 0.9 \text{ m/s}$ & $T = 23.7^\circ\text{C}$ when having no cover

❖ In the simulation, P1 was assumed to play the clarinet with the susceptibles were assumed to do constant inhalation.

Spread of Viral Aerosols from P1



Infection risk for susceptible clarinet players & director after 60 minutes (%).

Source	P2	P3	P5	P6	P7	P8	Well-mixing
No cover	3	3	3	3	3	3	$2.85\text{e-}04$
With cover	1	1	1	1	1	1	$1.03\text{e-}04$
Reduction in risk	56%	60%	59%	62%	64%	64%	64%

- The bell cover is assumed to have the same particle removal efficiency as a surgical mask: 64%.
- The susceptible people do not wear a mask.
- “Well-mixed” show the risk for the perfectly mixed ventilation resulting in an underestimate of risk.
- Due to good air mixing in lower layers of room, with the same source strength, viral aerosols from playing clarinet resulted in a similar concentration distribution at the height of mouth as a whole, as well as the risk for the susceptible people except for P2.
- Using a bell cover greatly reduced the viral aerosol concentration at the height of month, resulting a reduction in infection risk by over 56%.

Appendix G

Masks	<ul style="list-style-type: none"> • Student • Instruments • Materials
Distance	<ul style="list-style-type: none"> • 6-foot CDC guidance • Applies indoors and outdoors • 9x6 for trombone
Time	<ul style="list-style-type: none"> • 30-minute rehearsal • Clear room for minimum 1 air change before next rehearsal period
Air Flow	<ul style="list-style-type: none"> • Outdoors is best • HEPA Filtration • ACH Rates
Hygiene	<ul style="list-style-type: none"> • Spit Valves • Handwashing • Storage Areas

5 Principal Takeaways

Mask Fitting Importance

Poor fitting mask
<ul style="list-style-type: none"> • Gaps on the sides • Nose not covered • Loose around the edges • All of the above are poor fitting in their own right
Better fitting mask
<ul style="list-style-type: none"> • No gaps on the sides • Nose covered • A fairly good fit around the edges
Well fitting mask
<ul style="list-style-type: none"> • No gaps • Nose covered • Tight around the edges • Should leave a mask outline once removed

KEEPING ARTS ED SAFE AT SCHOOL

MASK Everything!

DISTANCE 6 FEET with Masks

TIMING

OUTDOOR

- Playing Instruments, Singing, Acting, or Dancing (Masks strongly recommended)
- 30 minute blocks with 6ft spacing
- 5 minute pause between blocks

INDOORS

- Playing Instruments, Singing, Acting, or Dancing (Masks required)
- 30 minutes with 6 ft spacing
- Minimum one air change between class

MATERIALS MATTER

2 LAYERS of more of DENSE FABRIC for instruments

WELL-FITTING MASKS for students

Proper HYGIENE

Instruments Spacet People

AIRFLOW / FILTRATION

Good ventilation and air change rate for the space.

ARTS ED NJ

Further Information and Next Steps

Study Information:

- [Main Coalition Page](#)
- [FAQ Page](#)
- [Submit a question](#)
- [YouTube Video of 3rd Data Release](#)

Risk Assessment Tools:

- [University of Colorado Boulder risk assessment tool](#)
- [Harvard-UC Boulder Portable Air Cleaner Calculator for Schools.v1.1](#)

Standards Resources:

- [CDC Mask Information](#)
- [ASHRAE](#)

Video on Transmission:

- [Transmission of Respiratory Infectious Diseases - Video](#)

The final report and publications are expected in January 2021.



Acknowledgments

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Arts Ed NJ is the unified voice for arts education in New Jersey. The mission of Arts Ed NJ is to create the proper conditions for arts learning to take place in New Jersey. Formerly the New Jersey Arts Education Partnership, Arts Ed NJ was founded in 2007 by the New Jersey State Council on the Arts, Geraldine R Dodge Foundation, New Jersey Department of Education and Music for All Foundation. Additional support has been provided by the Jay and Linda Grunin Foundation, ArtPride New Jersey Foundation, and an award from the National Endowment for the Arts. Additional information is available at www.artsednj.org.

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NEW JERSEY MUSIC ADMINISTRATORS' ASSOCIATION



AN EDUCATIONAL THEATRE ASSOCIATION AFFILIATE

