

# RECOMMENDATIONS *for* ARTS EDUCATION *as* NORTH CAROLINA REOPENS SCHOOLS

Presented By



North Carolina  
Art Education Association

UNIFIED WITH NATIONAL ART EDUCATION ASSOCIATION



NORTH CAROLINA  
DANCE EDUCATION  
ORGANIZATION



NC MUSIC  
Educators Association

2021-22



North Carolina Theatre Arts Educators



North Carolina Theatre Conference



# RECOMMENDATIONS *for* ARTS EDUCATION *as* NORTH CAROLINA REOPENS SCHOOLS

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## RECOMMENDATIONS FOR ARTS EDUCATION AS NC REOPENS SCHOOLS

On May 27, 2020, fifty-three national arts and education organizations across the United States joined together in a statement to **Support Arts Education as Essential for Students during COVID-19 Pandemic**.

The North Carolina Arts Education Leadership Coalition (AELC): Arts North Carolina (Arts NC), North Carolina Arts Education Association (NCAEA), North Carolina Dance Education Organization (NCDEO), North Carolina Music Educators Association (NCMEA), North Carolina Theatre Arts Educators (NCTAE), and the North Carolina Theatre Conference (NCTC), stands with our national leadership to support the [Arts Education Is Essential](#) unified statement as applicable for North Carolina schools.

Together, the AELC shares the following recommendations for these indispensable arts programs as school reopens in August 2020. We believe the proposed recommendations outlined in this document represent a workable program that balances health and safety of our students with innovative and re-imagined approaches to the courses and activities so important to students, parents and schools across the state. The arts in schools can thrive during this pandemic.

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### NORTH CAROLINA SCHOOL RE-ENTRY: DANCE, MUSIC, THEATRE ARTS, AND VISUAL ARTS CLASSES

Guidance is provided within this document for each of the arts education disciplines typically found in North Carolina schools. The recommendations have been provided by the statewide professional educator associations in each discipline in consultation with their national organizations and consideration of CDC and other health and safety recommendations. They are designed to help administrators, educators, parents, and students discern how to create a balanced Arts Education program that weighs both safety and health along with best practices in creation, performance, and/or production in a classroom, rehearsal, or performance setting.

**It is imperative that schools continue to offer Dance, Music, Theatre Arts, and Visual Art education in Fall 2020 as stated by the three principles spelled out in the [Arts Education Is Essential](#) unified statement:**

- Arts education supports the social and emotional (SEL) well-being of students, whether through distance learning or in person.
- Arts education nurtures the creation of a welcoming school environment where students can express themselves in a safe and positive way.
- Arts education is part of a well-rounded education for all students as understood and supported by federal and state policymakers.

AELC borrowed substantially from the document *Pandemic Recovery Considerations: Re-Entry and Reopening of Schools* created by Missouri School Boards' Association's Center for Education Safety whose arts discipline guidance was assembled by a similar coalition of professional arts education organizations in Missouri.

As is true of the rest of this document, when new information becomes available these recommendations should be revised, added to, or eliminated. *We encourage strict adherence to laws, restrictions and guidance issued by public health officials or governments at the federal, state, and local level.* We also strongly encourage educators and administrators to do additional research through other resources, to determine the best methods to reduce risk and provide a safe and healthy educational environment for everyone.

### Organizations that have contributed to this document are:



### Suggested Resources

#### *Arts Education Is Essential*

[https://nafme.org/wp-content/files/2020/05/Arts\\_Education\\_Is\\_Essential-unified-statement.pdf](https://nafme.org/wp-content/files/2020/05/Arts_Education_Is_Essential-unified-statement.pdf)

#### *Pandemic Recovery Considerations: Re-Entry and Reopening of Schools created by Missouri School Boards' Association's Center for Education Safety*

<https://ams.embr.mobi/Documents/DocumentAttachment.aspx?C=ZfON&DID=GJGDM&fbclid=IwAR-1gACqTAKetuUmJvvenfi6721PgwkAa8xjmTet4mmYvXumt6AGLixghEiE>

## GENERAL RECOMMENDATIONS FOR ARTS EDUCATION

**It is imperative to sustain the availability of Arts Education during this unprecedented time. These recommendations can guide Arts Education to continue safely in our schools.**

In addition to suggested procedures contained in this document, all instruction should adhere to the laws, restrictions and guidance issued by governments, local education officials or school administrations. All educators should also consider the guidance suggested by the [Performing Arts Aerosol Study](#) which is a peer-reviewed, scientific study sponsored by the National Federation of High School State Associations (NFHS) and the Collegiate Band Directors National Association (DBDNA). 2nd Release of Preliminary Results August 6, 2020.

[CDC Schools Decision Tree](#) provides suggestions for how school classes may be modified to accommodate social distancing, which is included in the recommendations below.

- Require social distancing for class, rehearsal, and performance. Spacing should be consistent with classroom requirements (i.e. if desks are required to be 6 feet apart, arts students will need to be at least 6 feet apart).
- Reorganize class registrations for smaller classes, permitting social distancing and other precautions.
- Entrance and dismissal procedures are established to allow for social distancing with utilization of various doors for one-way traffic whenever possible.
- Regular breaks between classes and other activities to allow for cleaning and to lessen the amount of overlap of departing/arriving students.
- Limited and monitored restroom usage.
- All students should face the same direction as much as possible.
- Manage social distancing when moving students to different areas.
- Prop doors open to limit the amount of physical contact on handles and knobs.
- Consider masks and/or gloves as an additional precaution whenever possible.
- Install hand sanitizer dispensers at every door. Hand sanitizer must have at least 60% ethyl alcohol or 70% isopropyl alcohol and should be allowed to dry for 30 seconds.
- As the virus is thought to be less virulent in humid conditions, monitor air conditioning and encourage a more humid environment.
- Open windows and doors to try to maximize improved air circulation.
- Consider the use of HEPA air purifiers.
- When possible, hold classes in outdoor spaces.
- Limit use of fans.
- Eliminate lost and founds.

### *Suggested Resources*

#### *CDC Schools Decision Tree*

<https://www.cdc.gov/coronavirus/2019-ncov/community/schools-childcare/Schools-Decision-Tree.pdf>

#### *Performing Arts Aerosol Study*

<https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/>



# DANCE EDUCATION

**It is imperative to sustain the availability of Dance Education during this unprecedented time. These recommendations can guide Dance Education to continue safely in our schools.**

In addition to the recommendations below, educators should consider the guidance suggested by the [Performing Arts Aerosol Study](#) which is a peer-reviewed, scientific study sponsored by the National Federation of High School State Associations (NFHS) and the Collegiate Band Directors National Association (DBDNA). 2nd Release of Preliminary Results August 6, 2020.

The North Carolina Dance Education Organization (NCDEO) in consultation with the National Dance Education Organization (NDEO) and their partners are continually providing classroom guidance and professional development content for dance educators due to the coronavirus.

## *Prepping the Course and Space*

- Maintain 6-foot social distancing and when possible a 10-foot social distancing rule for classes which require an increased heart rate, hence, deeper respiratory breathing.
- Increase space between students during in-person instruction by measuring studio floor space and marking square areas for students to move in.
- Leave a 10-foot distance around the teacher area where the desk and/or music playing system is located for their precaution.
- Sectioning of space should also include designated spots along the perimeter of the room for students to stand and observe if having skill performance demonstration in smaller groups.
- If using ballet barres, measure and mark areas on the barre to allow for proper placement of dancers to permit social distancing and wipe down with a sanitizing agent after each use.
- Have a designated area marked off for individual shoes/bags to be assigned to students that can easily be wiped and sanitized in-between classes. Students, whether in the same block or in subsequent classes, should not be permitted to share lockers.
- Street shoes should not be permitted onto the movement space floor
- Encourage underdressing of dancewear or for students to wear clothes suitable for movement to restrict the need to use dressing room facilities.
- Utilize hallway bathrooms for additional dressing room facilities, blocking off stalls for appropriate spacing and monitoring entrances and exits to comply with social distancing.
- Require individual water bottles for hydration. Consider water fountains that allow low-touch or no-touch filling.
- Ancillary equipment such as yoga mats, blocks, therabands (etc.) should be personally owned by the individual student and not permitted for sharing/communal use.
- Consider the use of masks during all activities. Please see Dance USA Guidance below for more details.

## Sanitizing the Dance Floor

- Most vinyl dance flooring cannot be cleaned with bleach solutions. Ammonia based or pH neutral cleaners that are generally used do not disinfect properly for COVID-19.
- It is recommended that once a day, the floors should be cleaned as usual, followed by a cleaning with 90+ alcohol in a sprayer and spread by a mop to spread the solution. The mop pad should be washed with bleach in the washing machine between uses.
- Disinfecting the floors with this alcohol solution should ideally happen prior to every class or rehearsal.

## Modifying Instruction

- Design movement activities so that students are all facing the same direction and able to remain in their designated space to comply with social distancing guidelines.
- For stationary center work, dancers should be able to maintain 8-10 feet distance.
- Teachers must refrain from any physical contact with students for the purpose of alignment corrections.
- No activities should be allowed that require direct or indirect contact including: partnering, tactile cueing, direct floor work, touching the same equipment or travelling across the floor.
- As restrictions are lifted, movement across the room can occur. Dancers should maintain 6 feet distance apart from each other standing side by side in one line and allow each group to complete the combination to the end of the room prior to the next group starting.
- Consider a rotational plan for dividing student instruction into various grouping stations; performing, reading, writing, and observing so that not all students need to be in motion on the same day.

### Suggested Resources

**North Carolina Dance Education Organization**

<https://ncdeo.org/>

**National Dance Education Organization**

<https://www.ndeo.org/>

**Dance USA Task Force On Dancer Health.**

<https://www.danceusa.org/informational-papers>

**Dance USA Task Force On Dancer Health: COVID-19 FAQ for Dancers and Dance Companies Returning to the Studios**

[https://dance-usa.s3.amazonaws.com/page\\_uploads/COVID%20FAQ%20-%20MAY%202020.pdf](https://dance-usa.s3.amazonaws.com/page_uploads/COVID%20FAQ%20-%20MAY%202020.pdf)

**Dance USA Task Force On Dancer Health: Return to Dancing and Training Considerations Due to-COVID-19**

[https://dance-usa.s3.amazonaws.com/page\\_uploads/COVID%20-%20RETURN%20TO%20DANCE%20-%20MAY%202020%20-%20PDF.pdf](https://dance-usa.s3.amazonaws.com/page_uploads/COVID%20-%20RETURN%20TO%20DANCE%20-%20MAY%202020%20-%20PDF.pdf)

**Performing Arts Aerosol Study**

<https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/>

# MUSIC EDUCATION

**It is imperative to sustain the availability of Music Education during this unprecedented time. These recommendations can guide Music Education to continue safely in our schools.**

In addition to the recommendations below, educators should consider the guidance suggested by the [Performing Arts Aerosol Study](#) which is a peer-reviewed, scientific study sponsored by the National Federation of High School State Associations (NFHS) and the Collegiate Band Directors National Association (DBDNA). 2nd Release of Preliminary Results August 6, 2020.

The North Carolina Music Educators Association (NCMEA) in consultation with the National Association for Music Education (NAfME) and their partners are continually providing classroom guidance and professional development content for music educators due to the coronavirus.

## *General Music and Ensemble Guidelines (Chorus, Band, Orchestra); All grade levels*

- **Practice social distancing before, after, and during music class:**
  - Use other classrooms or spaces for sectionals or small group rehearsals.
  - Provide students with assigned seats or assigned areas.
  - Mark standing/sitting spots on the floor with stickers or dots
  - Use separate partitions in the open spaces.
  - Conductors should face chorus/band/orchestra from 10 to 20 ft. away from the first row of singers (possibly install a plexiglass shield or wear goggles).
- **Instructional Consideration:**
  - Activities that require close contact or potential contact with another person should be excluded from instruction.
  - Avoid songs/dances with touching and singing/playing in circles.
  - Provide lessons that limit instruments/voices (solos, small ensemble, sectional rehearsals, etc.).
  - If students engage in activities for the purpose of stretching or "warm-ups" that would require elevated heart rates or heavier breathing – Dance Education social distancing should be observed.
  - Teachers should have access to technology to broadcast instruction to socially distanced students (large screens for projection of instructional materials/music, speakers to project accompaniment, microphones/megaphones for announcements/instructions, etc.).
  - Introduce alternate instrument classes that do not require strong exhalation - such as guitar and ukulele.
  - Explore other avenues of music learning besides singing or playing (music theory, music appreciation, songwriting, music history).
  - Blended Learning/Flipped classroom utilizing technology platforms.
  - Individualized programs requiring multiple activity stations. Allow for personal choice with appropriate record keeping (personalized logs, goal setting, etc.).
  - Record class rehearsals to share with students who cannot attend school due to illness or compromised immune systems.



### • **General Sanitation Guidelines:**

- Instrument, equipment, and music sharing should be prohibited.
- Disinfect instruments, equipment and other materials between classes.
- Music may be projected on a screen or viewed through a personal device (follow copyright laws when sharing music).
- Students should be provided a mask to wear when singing.
- Teachers should have the ability to communicate for safety purposes. (ex. Walkie Talkie or Classroom Telephone).

### • **Instrumental Music Guidelines:**

- Outdoor (marching) bands may need use of up to two practice areas for spacing.
- Indoor plans should be in place to maintain proper social distancing during poor weather.
- Use the [NFHS, NAMM, NAFME instrument cleaning guidelines](#) (see additional resources below).
- Recommend that students provide their own disinfectant spray for mouthpieces.
- Careful consideration must be given to teaching flute, relying on the most up-to-date information available.

### *Suggested Resources*

**The National Association for Music Education (NAFME) and their partners including the National Federation of High School Associations (NFHS) are continually providing classroom guidance and professional development content for music educators due to the coronavirus.**

*North Carolina Music Educators Association*

<https://www.ncmea.net/>

*National Association for Music Education*

<https://nafme.org/>

*NFHS: COVID-19 Instrument Cleaning Guidelines*

<https://www.nfhs.org/articles/covid-19-instrument-cleaning-guidelines/>

*NFHS: Educational Use of Copyrighted Music*

<https://www.nfhs.org/articles/music-publishers-agree-to-allow-educational-use-of-copyrighted-music/>

*NFHS: Guidance for a Return to High School Marching Band*

<https://www.nfhs.org/media/3812329/2020-nfhs-guidance-for-returning-to-high-school-marching-band-activities.pdf>

*NFHS: Aerosol Study*

<https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/>

*Performing Arts Aerosol Study*

<https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/>

# THEATRE ARTS EDUCATION

**It is imperative to sustain the availability of Theatre Arts Education during this unprecedented time. These recommendations can guide Theatre Arts Education to continue safely in our schools.**

The North Carolina Theatre Conference (NCTC) and the North Carolina Theatre Arts Educators Association (NCTAE) in consultation with their national partners are continually providing classroom guidance and professional development content for theatre arts educators due to the coronavirus.

In addition to the recommendations below, educators should consider the guidance suggested by the [Performing Arts Aerosol Study](#) which is a peer-reviewed, scientific study sponsored by the National Federation of High School State Associations (NFHS) and the Collegiate Band Directors National Association (DBDNA). 2nd Release of Preliminary Results August 6, 2020.

## *Scheduling, Classes, Rehearsals and Performance*

- Schedule outdoor activities, rehearsals, and performances as much as possible with weather conditions being considered
- Create separation in large spaces, to rehearse smaller groups simultaneously, while still observing social distancing.
- Minimize numbers of students in rehearsal rooms and theatres by rehearsing scenes or sections, when possible
- Students should be provided their own theatre props, make up, costumes, and any other equipment for class, rehearsal, or performance. Prohibit sharing of these items and disinfect after each use.
- Teachers should have access to technology to broadcast instruction due to increased social distancing (ex. megaphone or microphone).
- All efforts should be made at every level to assist students in creating personal activities that include logging and reporting of learning processes, achievement of standards and all available assessment benchmarks.
- When rehearsing/performing musical numbers, follow guidelines for Music Education
- When rehearsing/performing choreography, follow guidelines for Dance Education
- When creating sets, props, and costumes, follow guidelines for Visual Arts Education

## *Theatre Arts Storage Spaces and Dressing Rooms*

- Devise an access plan that minimizes the number of students or staff who utilize the spaces and preserves social distancing.
- Students should not be required to use costumes until final rehearsals or performances.
- Dressing rooms should not be open to students until dress rehearsals and performances. Utilize hallway bathrooms and nearby classrooms, if necessary, to comply with social distancing

## Considerations about Performance Activities for Students

- Students should not be required to change into rehearsal clothing. Students should wear clothing that is appropriate for weather conditions, allows for full movement and is safe for participation when scheduled for theatre arts class or activities. • Consider plays with smaller casts (or A/B casts)
- Use of larger stage performance and rehearsal equipment that cannot be disinfected should be kept at a minimum. Curtains and drops should be flown out or drawn open during rehearsals.
- Consider use of recorded music instead of live musicians to accompany rehearsal and performance. If using live music, follow guidelines for instrumental music.
- Cast understudies and swing performers to allow for missed rehearsals/performances for students who may feel sick or may need to use an excused absence

### Suggested Resources

#### **North Carolina Theatre Conference**

<https://www.nctc.org/>

#### **North Carolina Theatre Arts Educator Association**

<https://www.nctae.com/>

#### **Educational Theatre Association: Recommendations for Reopening School Theatre Programs**

[https://artsnc.org/docs/EdTA\\_ReOpen\\_Guide\\_2020\\_FINAL.pdf](https://artsnc.org/docs/EdTA_ReOpen_Guide_2020_FINAL.pdf)

#### **Performing Arts Aerosol Study**

<https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/>

# VISUAL ARTS EDUCATION

**It is imperative to sustain the availability of Visual Arts Education during this unprecedented time. These recommendations can guide Visual Arts Education to continue safely in our schools.**

The North Carolina Arts Education Association (NCAEA) in consultation with the National Arts Education Association (NAEA) and their partners are continually providing classroom guidance and professional development content for visual arts educators due to the coronavirus.

## *Classroom/Space Management*

- It is recommended, where schools share a Visual Art teacher, materials be provided and stored at each individual school; thus, avoiding potential transference of virus.
- We recommend arranging tables or desks in a manner that correlates with social distancing guidelines. Consider desk dividers to create individual work spaces.
- Whenever possible art instruction should take place in the designated art room.
- We recommend that art rooms have at least one sink or offer a location to wash hands and disinfect media/tools/equipment.
- If visual art teachers are to travel from one room to another (art on a cart), building leaders assist the art instructor to create a disinfecting system for materials and supplies used in multiple classrooms.

## *Instructional Considerations*

- When hands-on art-making is not feasible, lessons supporting the art curriculum should focus presenting, responding, and connecting, as well as digital art lessons, as aligned with the NCCAS and NC Visual Arts Standards.
- If centers are used for visual arts instruction, students should remain in a designated center for the duration of that class or project.
- When possible, blended learning/flipped instruction can be used to avoid close contact during instruction, especially for demonstrations.

## *Supply Management and Disinfection*

- Teachers should demonstrate proper hand washing and cleaning of tools, equipment and media so that students can properly clean shared items when appropriate.
- If students need to share media/tools/equipment, students should wash or use hand sanitizer before entering and leaving the visual arts classroom.
- When sharing supplies, teachers should consider limiting media and materials for sanitary purposes.
- If students are required to have individual media/tools:
  - Items should be stored in an individual container that is disinfected at the end of each use, prior to being returned to storage.
  - Items should not be taken home, unless they can be disinfected when a student re-enters the school building.
  - Equitable access to materials should be considered in the creation of individual packs of materials/tools.

- When possible, visual arts instructors should consider a staggered product schedule for use of school media/tools by class. (e.g.: pastels for class 1, paint for class 2, scissors for class 3) giving time to sanitize between use.
- Teachers should be trained in proper disinfection techniques, as well as, provided with proper disinfecting materials and adequate time to carry out this responsibility.
- Digital media labs and instructors will require disinfecting procedures and supplies for equipment, students, and instructors.
- Clay (regular, modeling, etc.) recommendations:
  - While open clay is drying or being stored between lessons, it should be stored in a safe place out of student's reach.
  - When possible, teachers should develop simple hand-building lessons that require no shared supplies, or use disposable supplies/tools when possible such as, plastic spoons, craft sticks, straws, etc.
  - When reconstituting clay after student use, the visual art instructor can use 1 part bleach to 4 parts water, (increasing if needed to 1 part bleach to 9 parts water) to spray the surface of clay before bagging and storing.
  - Any clay issued to students should not be shared, and treated as suggested above when the lesson is complete.
- Possible disinfection techniques:
  - UV light for shared media/tools/equipment that can't be washed quickly or exposed to liquids.
  - Have containers of liquid disinfectant that tools can be placed in until used again.
  - Use spray or aerosol disinfectants with proper ventilation.
  - Open top trash containers are recommended.

### *Suggested Resources*

***North Carolina Arts Education Association***

<http://www.ncaea.org/>

***National Arts Education Association***

<https://www.arteducators.org/>

# PERFORMING AND VISUAL ARTS EVENTS

**It is imperative to sustain the availability of Performing and Visual Arts Events during this unprecedented time. These recommendations can guide Performing and Visual Arts Events to continue safely in our schools.**

In addition to the recommendations below, educators should consider the guidance suggested by the [Performing Arts Aerosol Study](#) which is a peer-reviewed, scientific study sponsored by the National Federation of High School State Associations (NFHS) and the Collegiate Band Directors National Association (DBDNA). 2nd Release of Preliminary Results August 6, 2020.

The [Guide to Reopen the Arts in North Carolina](#) should be used in planning public events and access to the performing and visual arts.

[https://files.nc.gov/ncarts/guide\\_to\\_reopen\\_the\\_arts.pdf](https://files.nc.gov/ncarts/guide_to_reopen_the_arts.pdf)

## Performing Arts Events

- Consider modifying some productions to podcast or video broadcast events to minimize concerns of social distancing at a live performance.
- Concession sales at performances should consist of individually wrapped, commercially prepared items. No bake sales or homemade items.
- Silent auctions to raise money during performance events should be moved to an online platform.
- Open adequate restroom facilities in other parts of the building to reduce crowding and preserve social distancing.
- Information that would normally go in paper programs could be projected on screens
- Prohibit sale and distribution of flowers or gifts for performers from family and friends.
- Eliminate post performance gatherings of performers with family and friends.

## Visual Arts Events

- Place artwork exhibits far enough apart to allow for social distancing.
- Allow only limited numbers to view art at any given time.
- Prohibit works that encourage touching or handling by multiple individuals.
- If students are expected to stand by their artwork, maintain social distancing guidelines or explore virtual, prerecorded introductions by student artists.
- Consider creating and uploading artwork in various online platforms and technologies to create virtual art galleries.

### Suggested Resources

**Event Safety Alliance Reopening Guide**

<https://www.eventsafetyalliance.org/esa-reopening-guide>

**American Alliance of Museums, Preparing to Reopening**

<https://www.aam-us.org/programs/about-museums/preparing-to-reopen/>

**CDC Guidelines for Large Gatherings**

<https://www.cdc.gov/coronavirus/2019-ncov/community/large-events/mass-gatherings-ready-for-covid-19.html#plan-prepare>

**Performing Arts Aerosol Study**

<https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/>



## SOCIAL EMOTIONAL LEARNING (SEL)

While much uncertainty surrounds how and when school will reopen, we know that social and emotional learning (SEL) will be critical to re-engaging students, supporting adults, rebuilding relationships, and creating a foundation for academic learning. This unprecedented shift to a new type of learning experience may have a lasting and profound impact on young people's academic, social, emotional, and life outcomes. School leaders will need to bring together administrators, teachers, school staff, families, youth, and community partners to co-create supportive learning environments where all students and adults can enhance their social and emotional competencies, feel a sense of belonging, heal, and thrive. (CASEL, 2020)

The Collaborative for Academic, Social, and Emotional Learning (CASEL) defines SEL as the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions. Decades of research, practice, and policy have demonstrated the effectiveness of SEL in supporting students' academic and long-term success. By systemically integrating SEL across classrooms, schools, homes, and communities, adults and students work together to develop and apply five core competencies of self-awareness, self-management, social awareness, and responsible decision-making. These competencies are needed generally throughout our lives and particularly in this moment to manage our own stressors, anxieties, and joy; understand how the pandemic is influencing others (often in inequitable ways); and build relationships and make decisions that best support our communities. (CASEL, 2020)

Arts Educators have taken the lead in Social Emotional Learning (SEL). The five core competencies of Social Emotional Learning 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. (AIE, 2020)

Arts education fosters community, opens students up to exploring their own and others' emotions, and facilitates the exploration of intrapersonal perspectives. Especially in this time of uncertainty and new experiences, providing space to attend to the SEL needs of students is imperative. For so many students, the arts teacher is a trusted adult who provides a "home away from home" where students can address their new, and often frustrating, feelings.

Utilizing the arts to help students process and address their social and emotional issues is imperative in the new school year. Many models for these programs already exist. A brief outline of examples is below:

- Create student driven visual and performance art that express student feelings and ideas on COVID 19. This could be a painting, play, dance, or composition.
- Establish special art projects that encourage students to recognize and then process feelings.
- Utilize music, dance, and theatre arts 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

## *Suggested Resources*

### *Arts Education Is Essential*

[https://nafme.org/wp-content/files/2020/05/Arts\\_Education\\_Is\\_Essential-unified-statement.pdf](https://nafme.org/wp-content/files/2020/05/Arts_Education_Is_Essential-unified-statement.pdf)

### *NAfME: Music Education And Social Emotional Learning*

<https://nafme.org/music-education-social-emotional-learning/>

### *NAfME: Social Emotional Learning Pamphlet*

<https://nafme.org/wp-content/files/2020/05/Music-and-SEL-Pamphlet.pdf>

### *An Initial Guide to Leveraging the Power of Social and Emotional Learning as You Prepare to Reopen and Renew Your School Community*

[https://casel.org/wp-content/uploads/2020/05/CASEL\\_Leveraging-SEL-as-You-Prepare-to-Reopen-and-Renew.pdf](https://casel.org/wp-content/uploads/2020/05/CASEL_Leveraging-SEL-as-You-Prepare-to-Reopen-and-Renew.pdf)

## COVID-19 Recommendations

*from NC Bandmasters Association with NC Music Educator Association*

*Many questions and valid concerns regarding the safety of students and teachers continue to surface as they relate to the viability of music education in the immediate future due to the COVID-19 pandemic. While teaching and learning may not be quite the same in our post-COVID-19 world, our state's commitment to providing a rich and varied educational experience to the students in North Carolina should remain the same. As enumerated in the Every Student Succeeds Act (ESSA), music education is a part of a well-rounded education. During these tumultuous times, the benefits of music in a child's education are more important than ever.*

- Music education supports the social and emotional well-being of students, whether through distance learning or in person.
- Music education contributes to the development of students' creativity and capacities preparing them to enter and contribute to North Carolina's creative economy.
- Music education has a recognizable impact on student engagement and attendance.

While virtual music education looks different from face-to-face music instruction, it is vital to maintain music programs during this pandemic. Music education standards, concepts, and skills can be taught successfully in an online, hybrid, or other modified format.

***The challenging situation for our return to the classroom is two-fold: (1) the safety/health of students and staff and (2) the financial impact on schools. NCMEA and NAFME will continue to communicate resources and guidance for teachers.***

### WHAT YOU SHOULD DO NOW:

- Stay in touch with your students! Keep engaging them in music however you can.
- Create a plan for recruitment and retention.
- Keep parents informed about what is happening and what they can do to help.
- Stay in touch with administrators - be a part of discussions for re-opening.
- Contact your music vendors to see what resources are available.
- Check out numerous professional development webinars and resources offered by NCMEA and NAFME.

***(from the NCMEA COVID-19 Advocacy Statement)***

## \*Social and Emotional Learning Resources

- [CASEL - "Leveraging the Power of Social and Emotional Learning as You Prepare to Reopen and Renew Your School Community"](#)
- [Dr. Scott Edgar](#)
- Bob Morrison - [ArtsED NJ, ArtsEd Now, Americans for the Arts, Music for All, and SEL/Arts](#)

## Concert Band Recommendations

### •Classroom Safety

- A face shield might be the best way to protect yourself while teaching band so that you can still model playing techniques. [D'Addario](#) has been making face shields. Another face shield available is the [ZShield Flex](#).
- The use of masks in the classroom may be mandated. At the least, masks should be worn during non-playing times. Consider purchasing or making zippered masks as demonstrated by the Czech Philharmonic horn section video. Percussionists, string players and vocalists should wear masks at all times.
- The best way to prevent the spread of infections and decrease the risk of getting sick is by washing your hands with plain soap and water for at least 20 seconds, advises the [Centers for Disease Control and Prevention \(CDC\)](#). If soap and water are not available, CDC recommends consumers use an alcohol-based hand sanitizer that contains at least 60% alcohol. If you have a large room, place hand sanitizer around the room for your students.
- For cleaning surfaces, the FDA recommends the disinfectants on [List N](#). Surfaces will need to be cleaned between classes.
- Directors may wish to consider outdoor rehearsals to lessen chances of direct transmission. If an indoor rehearsal is the only option, doors should be propped open.
- Seating should be based on social distancing guidelines.
- If possible, students should use their own music stands and music. Otherwise, sanitize shared items: chairs, stands, etc. Students should not share sets of music. One folder per student. If possible, music should be sent and accessed electronically.
- To reduce possible transmission from sharing chairs, students could stand to play with the exception of tubists and bassoonists.
- Students should not share instruments but, if it is necessary, [instrument cleaning resources](#) should be used for proper sanitation.
- Percussionists must use personal or assigned mallets and sticks. No sharing. Fresh gloves should be used if percussionists must share equipment. Bass drum, gong, chime mallets, etc. must be cleaned after each use.
- Consider using portable air scrubbers. A HEPA filtration system for large square footage is recommended.
- Provide areas to empty spit. Use buckets containing an alcohol solution or provide individual sterilization materials as necessary.
- Cleaning/sterilization of school-owned wind instruments should be done by adults, not students.
- Use sanitizer on mouthpieces as necessary. Do not share mouthpieces.
- Mallet instruments - research the best ways to clean and protect rosewood and other wooden instruments.
- Create one-way traffic patterns for entry and exit of rehearsal rooms. If only one door exists,

- make it one way before class, and the opposite after. NO simultaneous opposing traffic.
- Limit access to and the number of students in all storage spaces. Once again, create one-way traffic patterns in and out of all student access spaces.
- Expect to allow more time for entry, exit and cleaning. This will result in less playing time in each rehearsal.
- Hand sanitizer, antiseptic wipes and extra face coverings must be available for student/staff use at all times.
- Staff members must demonstrate and model appropriate safety precautions at all times. This includes wearing masks, hand cleaning and distancing.

#### **Possible Flute Solutions (*Pending More Studies*):**

- [Flute Air Shield](#)
- [Flute Mask Instructions](#) by Kerry Seip
- [Win-D-Fender](#)
- *Neck Gaiter Face Scarf*

#### **•Recruiting for Beginning Band**

- Recruiting beginners and reconnecting with younger students is essential to avoid a 6 to 8 year devastating loss to program continuity. Remote recruitment, instrument selection and first lessons can be accomplished with careful planning and clear explanations.
- If possible, like-instrument classes should be scheduled to reduce class size and be a benefit to younger students.
- Consider starting only basic instruments to simplify instruction: Flute, Clarinet, Trumpet, Trombone.
- At lower grade levels, pulling students from one or two individual classes at a time may be an option. If band, orchestra and general music meet simultaneously, this approach could give the individual classroom teacher a planning break.
- Large recruiting events may not be possible. If this is the case, create a video of the teacher demonstrating each instrument. This can be shown in targeted individual classes and can be used to recruit students in the case that "in-person" school does not start in the fall.
- [Be Part of the Music](#) (Scott Lang) provides a web page that may be individualized to each director's band program and includes several recruiting and retention tools free to directors.
- If school does not open "in-person", it is possible to follow up with each student remotely after your recruitment video presentation. After getting appropriate permission, contact the student and do an online evaluation. Have the student sing back pitches, identify high and low pitches, imitate clapped rhythms, match the teacher's modeling of a brass mouthpiece, buzz high and low pitches, use a finger to demonstrate the clarinet or flute embouchure formation, etc.
- Another resource to aid in recruiting is the [Wind Instrument Try-out Kit](#). The kit was designed to help introduce and guide students towards finding the instrument that is the best fit for them. It includes mouthpieces similar to the ones found in a band classroom, but are not intended to replace the actual instrument mouthpieces. They can easily be cleaned in the dishwasher or hot soapy water.
- NAFME and NFHS have written a [document](#) that includes suggestions so that in-person demonstrations and fittings can occur for beginning band members, if these fall within the suggested health and safety guidelines of your state and local health departments.

## •Remote Instruction for Beginning Band

- [Beginning Band 101](#) - 1st Six Weeks Curriculum and Videos
- Use Zoom, Google Meet, or a similar platform to meet with beginners in sections. If you are in hybrid learning, you could use the suggested resources for other students to review while you are meeting with one section of instruments.
  - Suggested instruction for the first meeting:
    - [Flutes](#)
    - [Clarinets](#)
    - [Trumpets](#)
    - [Trombones](#)
    - [Percussion](#)
      - [Setting Up the Snare Drum](#)
      - [Tuning Snare Drum Heads](#)
  - Suggested resources for students to review after the first meeting:
    - [Beginning Band Bootcamp](#)
    - [The Embouchure Project](#) - Teachers Pay Teachers
    - [Mallet Percussion](#)
    - [Concert Snare](#)

## •Remote Instruction for Concert Band

- The HSBDNA has a comprehensive document for scheduling and instructional models to use for beginning band, middle school band, and high school band programs of various sizes.
- The ABA has 4 scheduling scenarios available in its COVID-19 document: (1) full school day with social distancing, (2) A/B school days, (3) blended or hybrid music instruction, and (4) classroom space limitations or no in-school possibility exists.
- Consider programming works with flexible instrumentation (adaptable music). Several composers/publishers are working on repertoire to address the needs of teachers teaching in smaller groups and/or remotely.
- Students could develop and work in chamber groups.
- Project-based learning is suggested.
- Give students options for their learning and consider having them help plan units of instruction.
- Consider the use of a portion of planning and lunchtime to open additional slots for teaching.
- Split large ensembles into woodwind and brass/percussion sections, meeting separately. If ensembles rehearse in sections, use woodwind class recordings once parts are mastered so brass players can learn in context. The reverse applies.
- Use online resources to add students who have chosen to or forced to learn in a remote environment. Bring them back to class once they are cleared by a health professional.
- Use online resources, sectionals and private lessons for extra help. Zoom is a great tool to teach private lessons remotely.
- When there are multiple teachers and available rooms, split classes into smaller sections. When splitting ensembles into smaller groups, consider how to best use your staff. Early-bird and late-day sessions offer options if teachers are willing to flex time throughout the day.
- Use of room dividers may be possible to separate/distance smaller ensembles in large rooms.



- "Alternate-day" scheduling may be used to reduce large class sizes. For example, Group A may rehearse in larger rehearsal rooms on one day while Group B engages in listening, style study, analytical and other non-playing assignments in a different space. The schedule would "alternate" allowing each student the opportunity to play.
- If schools adopt staggered opening/closing times for different grades limiting total instruction time, cross-grade options should be explored allowing ensemble members to meet together.
- Use auditorium space for performance ensembles (stage and/or seats.) In some buildings, large hallways and/or lobbies can be used for small ensemble rehearsals.
- Expand listening projects that include responses and musical evaluation components.
- Use additional resources like the Marine Band online library and music publishing company online recording databases to allow students to access and play with a full ensemble.
- If "in-person" is not possible, testing, auditions and other individual playing requirements can be conducted by video or by using Zoom and other online platforms.
- Regardless of how we deliver instruction, a community presentation is crucial. This applies to the large ensemble and small groups/sections. Consider a holiday spectacular or an online presentation that involves every student and group, the art department, theater department and the technology classes. This could be a huge boost to music, the school, and the community. While various technologies may not be available at every school, teacher/student/parent creativity could help make a special performance possible.

## Marching Band Recommendations

- Due to the near certainty of recurrent outbreaks this coming fall and winter in some locales, state associations must be prepared for periodic school closures and the possibility of some bands having to isolate for two to three weeks while in-season. Development of policies is recommended regarding practice and/or competition during temporary school closures, the cancellation of contests during the regular season, and parameters for the cancellation or premature ending to post-season events/competitions.
- Depending on the phase of the state's reopening, guidelines should be observed for each phase regarding pre-rehearsal/contest screening, limitations on gatherings, cleaning of facilities and hydration.
- State, local or school district guidelines for cloth face coverings should be strictly followed. Cloth face coverings should be considered acceptable. There is no need to require or recommend "medical grade" masks for marching band activity. Any student who prefers to wear a cloth face covering during a practice, performance or contest should be allowed to do so.
- Students should report to practices and rehearsals in proper attire and immediately return home to change clothes or shower at the end of the session.
- During practices and rehearsals, staff must ensure appropriate social distancing, hygiene, and safety measures are implemented.
- Schools must have hand sanitizer or hand-washing stations readily available in the practice and rehearsal area. Students and staff should be encouraged to use it frequently.
- All surfaces in practice and rehearsal areas must be thoroughly disinfected throughout and at the end of each day.
- No clothing or towels may be laundered on site or shared during practices and rehearsals.
- There can be no shared water or food.

- Whether inside or outside, students and staff must maintain at least six feet of distance from all sides when not actively practicing or rehearsing. When actively practicing or rehearsing, students and staff should maintain at least ten feet of distance from all sides when possible.
- Percussionists must use personal or assigned mallets and sticks. No sharing. Fresh gloves should be used if percussionists must share equipment. Bass drum, gong, chime mallets, etc. must be cleaned after each use.
- Large numbers of students in the football stands, along with tight drill formations defy distancing considerations. One solution is to alternate the use of students, week to week, in the stands for games.
- Teachers and administrators must consider the added cost of extra busses needed for distancing if this type of travel is allowed.
- School may start without football and marching band. Have at least one show prepared in case both are reinstated. The show should be fun for students and entertaining for the audience and possibly involve other school groups.
- If fall camps and events are not possible, consider reallocating funds designated for camp, flags, props and performance plans to support possible spring activities. These may include spring concert performances with specialists, spring competition activities and other intriguing opportunities.
- Seek help through online resources to provide ideas concerning teaching marching, movement, color guard and other related skills remotely.

## Classes/Classroom/School (Student) Set-up and Enrollment

- Class schedule input: We can recommend classes to be structured to meet social-distancing guidelines and CDC recommendations by breaking them into instrument families or woodwinds/brass/percussion depending on both skill levels or class sizes. We may have to teach more periods this way, but it would likely lead to an increase in pedagogical knowledge and a focus on different musical styles, excerpts and performance goals.
- School schedule input: If we are on some sort of half of the school population in the building on any given day, the band director should help with the scheduling if/when we return to school. It's okay to have smaller classes, but we need to be able to still have some usable ensemble (not just students with last names A-M, or however they choose to split them up).

### Sources

- [ABA COVID-19 Student Safety and Music Program Continuation Ideas for Consideration](#)
- [CBDNA COVID-19 Reponse Committee Report](#)
- [Composer/Publisher Activity During The COVID-19 Pandemic](#)
- [HSBDNA COVID-19 Blueprint for Bands](#)
- [NAfME and NFHS 2020 Fall Guidance for Music Education](#)
- [NFHS Sports Medicine Advisory Committee \(SMAC\) and the NFHS Music Committee](#)
- [UIL Summer Marching Band Practices and Rehearsals](#)
- Scott Lang - [Be Part of the Music](#)
- Bob Morrison - [Conn-Selmer Institute Connect Keynote Resources](#)
- Tom Taylor, Kathie Van Lare, and Jeff Graham - [Teach Band 101](#)

# Elementary Music Education Recommendations for the 2020-2021 School Year

from *North Carolina Music Educators Association (NCMEA)*  
*A Federated State of the National Association for Music Education (NAfME)*

Mission: To advance music education by promoting the understanding and making of music by all.

Vision: Leading north Carolina in music education, empowering generations to create, perform, and respond to music

Quality music education is essential for each child's academic and social emotional development. Although COVID-19 has placed our world in an unprecedented situation, the North Carolina Music Educators Association (NCMEA) has found creative and impactful solutions to the daily challenges. NCMEA acknowledges these challenges and seeks to provide safe and viable solutions to create a re-imagined elementary music classroom for the 2020-2021 school year.

The recommendations outlined in this document represent a workable program that balances health and safety of our students with innovative and re-imagined approaches to an elementary music education program. High quality NC Essential Standards based music instruction at any level should be taught in designated music classroom settings to insure the maximum music education experience. The following recommendations are suitable for both hybrid and face to face instruction.

NCMEA encourages adherence to laws, restrictions and guidance issued by the North Carolina Department of Health and Human Services and the Centers for Disease and Prevention. NCMEA also stands with our national arts education leaders in support of arts education in the unified statement Arts Education is Essential. We strongly encourage educators and administrators to do additional research through other resources to reduce risk and provide a safe and healthy educational environment for everyone.

## Preparation Recommendations:

- Clear communication between music educator, administration, and general classroom teachers throughout the 2020-2021 school year for the re-imagined elementary music education classroom.
- Music educators should have access to microphone/megaphone to amplify spoken instruction and limit the spread of aerosol particles.
- Schedule appropriate time to clean between classes.
- Additional cleaning and sanitizing supplies for music classrooms.
- See Cart/Supply Recommendations if the music educators are on cart.

## Instructional Recommendations:

- Center NC Essential Standards relating to music theory, music appreciation, songwriting/composition, music history, music listening.
- Explore other alternatives to music education other than song/dance with touching and singing/playing in circles.

- Provide lessons that limit instruments/ singing voices
- Mark standing/sitting spots on the floor with stickers or dots.
- Introduce alternate instruments such as guitar, ukulele, or general music percussion instructions, that do not require strong exhalation .
- Access to technology to deliver instruction
- Explore Blended learning or Flipped classrooms for assessments
- When possible, share instructional videos/slides/information through a learning management system such as Google Classroom or Canvas for students to access outside of the classroom.
- Music may be projected on screen or viewed through personal devices as they follow copyright laws when sharing music. See Copyright Guidance for Distant Learning

### **Cart/Supply Recommendations:**

- Provide a mobile cart appropriate to the music educator unique needs
- Provide a designated and secure location for storage of instructional material.
- Schedule appropriate cleaning time between classes
- Provide additional supplies to ensure students do not share equipment.
- Plan addressing instructional needs within the general classroom. (For example, Plan for setting and resting the general classroom for music center learning; Additional time

### **Additional Recommendations:**

- National Association for Music Education
  - Guidance for Teaching Early Childhood and General Music in the Time of COVID-19:
  - Implementing Guidance and Suggestions for Birth-3rd Grade
  - Context-Specific Guidance for Teaching Early Childhood Music...
- National Federation of State High School Associations
  - International Coalition of Performing Arts Aerosol Study (Round 2)
  - International Coalition of Performing Arts Aerosol Study (Round 1)

Sincerely,

Dee Yoder, NCMEA Elementary Chair  
 Dawn Wilson, NCMEA Elementary Chair-Elect  
 Jazzmone Sutton, NCMEA Immediate Past President

# Resuming Classroom Instruction During COVID-19

## American String Teachers Association

4155 Chain Bridge Road  
Fairfax, VA 22030  
[astastrings.org](http://astastrings.org)



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American String Teachers Association

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**DISCLAIMER:** This document is meant to offer general suggestions to help you in the classroom. Always follow local, state, and federal laws and guidelines.

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# TASKFORCE MEMBERS

**Rebecca MacLeod, Chair**

University of North Carolina Greensboro

**Kenny Baker**

McQueen High School

**Stephen Benham**

Duquesne University

**Brian Coatney**

Wylie Independent School District

**Emily Hanna Crane**

Austin Peay State University

**Frank Diaz**

Jacobs School of Music, Indiana University

**David Eccles**

The Lovett School

**Creston Herron**

Klein High School

**Michael Hopkins**

University of Michigan

**Brian Kellum**

University of Illinois at Urbana-Champaign,  
doctoral candidate

**Scott Laird**

North Carolina School of Science and Mathematics

**Kirk Moss**

University of Northwestern – St. Paul

**Denese Odegaard**

Past President, NAFME

**James Palmer**

Allatoona High School

**Erica Shirts**

Duke University String School at Duke University

**Laura Talbott Clark**

Greenwood School of Music, Oklahoma State  
University

**Mary Wagner**

James Madison University

# INTRODUCTION

The American String Teachers Association convened the ASTA COVID-19 Task Force on May 21, 2020, to create a planning resource for string teachers as they prepare to resume string instruction in classrooms and studios in the fall. The following document provides suggestions for classroom teachers and ensemble directors as they navigate face-to-face, online, and hybrid instructional situations during the COVID-19 pandemic.

The impact of COVID-19 varies by state and community, so planning must take place within the guidelines determined by state and local officials. ASTA does not claim medical, legal, or scientific expertise; rather, we have summarized the current research available to assist teachers' planning efforts for fall. Research is ongoing and our understanding of the current situation will continue to evolve. This resource is a living document and will continue to be updated by ASTA. Student and teacher safety should remain a priority and we highly encourage teachers to stay informed and follow Centers for Disease Control and Prevention (CDC), federal, state, and local guidelines for health and safety.

## ASTA COVID-19 TASK FORCE GOALS

**ASTA's Vision:** Enriching lives through universal access to fine string playing and teaching.

The following ideas guided the development of this resource, which is intended to support string education and the continuation of teaching and learning string instruments.

- 1) **Active music-making as part of a community of musicians can and should remain a priority.** The disruption created during COVID-19 provides an opportunity to rethink how music instruction is delivered. Virtual ensembles are a temporary solution but should not be considered a long-term substitute for in-person music collaboration.
- 2) **Curriculum continuity should be maintained as much as possible.** The learning goals and outcomes associated with teaching and learning a string instrument have not changed because of the pandemic; however, the time required and the ways in which we achieve those outcomes may need to be flexible. The [ASTA String Curriculum](#) can serve as a guide for designing both in-person and online instruction.
- 3) **This is a time for us to reflect on how to make string programs even better.** Encourage student projects where individual students or smaller groups of students perform, improvise, analyze, compose, and create. Consider providing opportunities for students to guide their own learning, self-assess, set goals, and report on those goals.
- 4) **Assessment methods may need modification.** Consider the following while designing student assessments:
  - Allow for multiple submission formats (videos, audio, text, share documents, etc.).
  - Provide ongoing formative and summative feedback for assignments.
  - Allow for peer-assessment when possible.
  - Provide clear rubrics and assignment submission guidelines for students.

The [ASTA String Assessment Guide](#) may provide some models and resources for string teachers.
- 5) **Differentiated instruction will be necessary.** Teachers may have little control over scheduling this fall. Be prepared to work with groups of students scheduled together out of necessity rather than by playing level. It may not be possible to add additional constraints to issues of scheduling. Mitigating risk should remain the priority when determining student cohorts and

class schedules. Additionally, every effort should be made to obtain student IEP and 504 plans to appropriately adapt instruction for all students.

**6) Equity and access must receive consideration.**

The disruption created by COVID-19 has brought to surface additional issues related to equity and access. Be mindful of the resources available to *all of your students*. Some students may lack access to technology, internet, or an instrument; other students may be immunocompromised. There are many factors to consider so that students' needs are met. Increased *two-way communication* between teachers, students, and families is essential to maintaining engagement as teachers navigate face-to-face, online, and hybrid instruction.

## ONGOING COLLABORATIONS

ASTA is committed to working with other arts organizations as we navigate our new reality. To that end, ASTA has partnered with a number of music organizations.

### **Arts Education Is Essential**

ASTA was among 53 arts organizations to support and sign the joint [Arts Education Is Essential](#) statement in May 2020. The statement endorses arts education as an important subject to be included in every child's education. The opening statement reads: "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." ASTA affirms that:

- Arts education supports the social and emotional well-being of students, whether through distance learning or in person.
- Arts education nurtures the creation of a welcoming school environment where students can express themselves in a safe and positive way.
- Arts education is part of a well-rounded education for all students as understood and supported by federal and state policymakers.

### **International Coalition of Performing Arts Organizations Commission COVID-19 Research**

ASTA has joined with over 100 arts organizations in support of ongoing research to investigate aerosol rates produced by wind instrumentalists and vocalists. This [commissioned COVID-19 study](#) is being led by Dr. Shelly Miller, Professor of Mechanical Engineering and faculty in Environmental Engineering at the University of Colorado Boulder. Dr. Miller is an expert on indoor environmental air quality including airborne infectious disease transmission and control, as well as air cleaning technologies. This report, along with others, will help inform our ability to reduce risk in collaborative rehearsal environments that include wind players and vocalists.

# PHYSICAL SAFETY FOR FACE-TO-FACE AND HYBRID INSTRUCTION

## SPACE MANAGEMENT

### Room

- Determine the indoor room capacity based on the classroom size. Calculate the square footage of your space by multiplying the room length by the room width.
- Follow your local school/district guidelines for the number of students permitted in each room in adherence to distancing guidelines. To estimate room capacity with social distancing in place, use the following formula as a start:
  - Example with students playing 6 feet apart = 36 square feet per student; multiplied by 50 students = 1,800 square feet of space required.
  - Other methods of calculation could allow for a few more students within these spaces, depending on whether a square or circle radius is used and whether the centerline of a person to the centerline of the next person is calculated as 3 feet + 3 feet = 6 feet.
- Follow your local school/district guidelines for mask wearing, erring on the side of caution if social distancing cannot be maintained (Howard et al. 2020).
- If the current rehearsal or classroom space is not large enough to accommodate all students, consider initiating conversations to relocate to a larger space should one be available or revising the student schedules to see smaller groups at a time.
- Consider marking the chair locations with a school-approved gaffer's tape or other material.

### Ventilation

- Consider outdoor rehearsals or classes when feasible. Fresh air, when combined with social distancing, lowers the risk of infection (Spahn and Richter 2020; Qian et al. 2020). Plan for music clips or plexiglass sheets to prevent sheet music from blowing.
- Follow your school or district policy regarding windows and doors. If permitted, consider opening windows or doors to bring in fresh air, especially between classes and lessons (Escombe et al. 2007; Morawska and Cao 2020).
- Locate the air supply vents and return air vents, as well as noting the direction of the airflow. When possible, arrange students perpendicularly to the air flow in the room. For example, if the air flow supply-to-return flows north to south, arrange students in an east to west formation (Feng et al. 2020).
- Consider having students all face the same direction in class, staggered in rows.
- When possible, designate single entrance and exit locations to control traffic flow. Prop doors open, if allowed by building policies. The American Academy of Pediatrics recommends the elimination of high-touch surfaces over frequent cleaning. If it is not possible to leave classroom doors open, plan to disinfect doors and handles regularly (AAP 2020; CDC 2020b).
- Enhance practice room safety:
  - Review the ventilation and air exchange in practice rooms. Ask Facilities about air filters and air purifier units.

- Regulate practice rooms through sign-up sheets, allowing for cleaning and disinfecting as well as air exchange breaks between students.
- Keep cohorts of students consistent, assigning rooms to a specific group of students in order to aid contact tracing and minimize exposure (CDC 2020a).
- Enhance instrument storage room safety:
  - When possible, designate single entrance and exit locations to control traffic flow. Prop doors open, if allowed by building policies.
  - Consider temporarily moving instrument storage closer to where students sit during class to minimize movement and maintain social distancing within the classroom.
  - Plan to clean instrument lockers and other frequently touched areas.
  - For smaller instrument storage rooms, ask Facilities about air purifying units.

## DISINFECTING AND CLEANING SURFACES

### *Establish a schedule and method for cleaning*

The following considerations may help in thinking through your specific situation in order to mitigate risk of infection through coming in contact with surfaces.

- Consider modifying routines at the beginning and ending of classes or lessons to include personal hygiene and cleaning protocols.
- Use cleaning products that conform to schoolwide policies and are deemed safe for student use.
- Inform yourself about students with allergies and sensitivities.

### *Instruments and bows*

Cleaners can and will cause damage to instruments if used improperly. Contact your local luthier for additional advice.\*

- What *won't* work.
  - Many products that advertise the ability to sanitize and clean coronaviruses won't work for the purposes of cleaning varnished wooden instruments. What won't work includes gels, anything alcohol based, strong dyes (blue colored soap for example), moisturizers, bleaches, and more.
- What *may* help.
  - Refer to the [Instrument Cleaning Tips](#) on the ASTA website for up-to-date information about instrument cleaning during COVID-19.
- Equipment
  - Reduce shared materials where possible. When not possible, such as chairs and stands, follow your school's protocols for cleaning/disinfecting surfaces. In the absence of such protocols, disinfectant wipes or a soapy damp cloth may offer a convenient means to clean shared items or high-touch points. A list of items that may need cleaning: Rosin containers, rock stops, music stands, chairs, locks/locker handles/shelves, and pencils.
- Agreement/contract/pledge
  - Create a learning environment that gives students the structure, support, and guidance they need to take responsibility for their own actions and to demonstrate compassion for their classmates. Add hygiene and cleaning guidelines to your written expectations for students. Have students and parents sign the agreement.

\* *Personal communication with a national-level luthier informed our thinking about cleaning instruments and bows.*

## SCHEDULING

- Prepare for the possibility of seeing students less frequently and for the possibility of shorter class periods.
- To accommodate smaller groupings of students in face-to-face settings, consider organizing students into:
  - Chamber-sized groupings
  - Homogenous instrumentation classes
  - Heterogeneous instrumentation classes
  - First-year students together
  - Hybrid or virtual classes, including alternating between virtual and face-to-face instruction
- Work with school administrators to stay informed of schoolwide scheduling plans and any opportunities you may have to influence decisions, such as homogenous or heterogeneous instrumentation, grouping students by ability level, or placing beginning students together.
- Plan more flexibility into repertoire selection to allow for disruptions to teaching and learning.

## PERSONAL HYGIENE

- Promote healthy behaviors. Protect yourself and others by practicing everyday preventive actions, including monitoring yourself for symptoms and staying home if you are sick.
- Require hand washing/hand sanitizing. Wash hands for 20 seconds prior to each class/lesson or thoroughly use disinfecting hand sanitizer.
- Wear facemasks if required and teach coughing/sneezing etiquette. Cover any coughs or sneezes in the crook of the elbow.
- Discourage face touching. Avoid touching the mouth, nose, and eyes.
- Avoid sharing food or drink.
- Reduce shared materials. Avoid sharing instruments, music stands, and other items if possible.

# ONLINE AND HYBRID INSTRUCTION

## PREPARING TO TEACH ONLINE

Effective online instructional delivery is dependent on learning about, understanding, and successfully incorporating information about learning management systems, equipment, policies, and best practices. The following recommendations are based on a review of numerous research-based and other scholarly documents on effective online teaching (Hanover 2014; NEA 2003; Diehl 2016), as well as on advice from teachers experienced in these areas (NEA 2003).

- Learning management systems: Your school district may have a dedicated learning management system (LMS) such as Canvas or Blackboard. Before designing your class, be familiar with all aspects of your LMS including multimedia, communication, organizational, assessment, and other capabilities.
- Equipment and setup: Online instructional delivery may require specialized equipment and setup considerations. Your school may need to invest in the following:
  - An affordable condenser microphone may be helpful for recording lectures or for modeling on your instrument. Consult your school/district IT support staff for suggested models that will complement other classroom technology.
  - External cameras may improve video quality and allow for more mobility as you move from your laptop to your instrument or other equipment.
  - Wear headphones while interacting with students online to prevent external noise from appearing on the audio feed. Simple earbuds work fine in many cases.
- When using virtual meeting platforms, students and instructors may find that overall sound quality is significantly improved by turning off any automatic sound compression in the audio settings.
- Virtual setup and performances
  - Consider lighting, sound, and the strengths and limitations of various online communication platforms when designing your courses.
  - If you are interested in putting together a virtual performance, this [video guide](#) may be helpful.
  - For those interested in using software such as Acapella for virtual performances, see this [guide](#).
- Reverse-design your courses: “Start with the end in mind” (Duke 2005). Consider the objectives and assessments appropriate for your online course, and then determine how and what technological components will promote these processes. Avoid creating assignments that fit a technological tool simply because the tool is interesting or available.
  - Familiarize yourself with district policies on student privacy and double-check that your instructional delivery, communications, assignments, and assessment practices are compliant. Continue to adhere to school district and other governing policies in accordance with the [Americans with Disabilities Act](#) (ADA), the [Family Educational Rights and Privacy Act](#) (FERPA), and the [Individuals with Disabilities Education Act](#).



- Consider [Universal Design Learning \(UDL\) principles](#) (CAST 2018): UDL principles can be defined as “products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design” (Connell et al. 1997). UDL principles will help make sure all of your students have opportunities to learn despite individual differences. Information and other guidelines for UDL can be found [here](#).
- Guidelines for online interaction and etiquette: Online teaching experts recommend that you establish guidelines for online etiquette and interaction similar to guidelines you establish for a face-to-face classroom. You can find ideas on online etiquette [here](#).
- Lecturing should be limited to 10–15-minutes for high school students and shorter in duration as student ages decrease.
- Record live meetings, if permitted by the school district, for students who may need to miss class. Flexible attendance policies may be necessary due to inequitable access to equipment, differences in internet bandwidth, and family situations. Check school district policies to assure you are in compliance with student privacy policies.
- Organize lessons into learning units and provide consistent due dates for assignments. For example, videos due Monday, discussions due Tuesday, performance samples due Wednesday.
- Chunk activities into 10–15-minute blocks.
- Allow students to interface with the course using various modalities. Examples include emoticons, non-verbal signals, and chat.
- In general, chunking materials, providing breaks, mixing large and small group activities, and allowing for individual work will maintain engagement during long synchronous learning units.

## SYNCHRONOUS AND ASYNCHRONOUS INSTRUCTION

Best practices for online instruction continue to evolve based on insights from practicing teachers. The following is a general list of recommendations for maintaining an engaging, safe, equitable, and effective online classroom environment. One of the first decisions to make is whether instruction will be delivered synchronously or asynchronously. Synchronous instruction occurs online, but regularly includes live interaction among students and teachers. Asynchronous instruction occurs online without real time interaction. There are benefits to both depending on student preference, availability of technology, and other resources.

- Synchronous instruction
  - Synchronous sessions should be collaborative and less dependent on lectures or teacher-led instruction. Mix discussions, small group work, audio/video examples, guest lectures, brainstorming, role-playing, team projects, etc. to increase variety and promote student autonomy and engagement.
- Asynchronous
  - Establish learning modules on your LMS to promote self-directed learning and to facilitate students’ understanding of the connection between topics, assignments, activities, assessments, and outcomes.
  - Maintain consistent due dates and format asynchronous work units uniformly so that students get a sense of routine, which will be critical due to other disruptions in their lives.
  - Chunk activities into 10–15-minute blocks, similarly to live teaching activities.

- Use a variety of formats for content delivery (videos, blogs, podcasts, TED talks).
- Allow for multiple and alternative forms of assignment submission. Remember that students do not have equal access to time, technology, and other resources, and may exhibit skills in non-traditional or alternative ways.
- Avoid multiple long assignments. Create short, cumulative assignments instead. Assignments should lead to a culminating academic or artistic product built on previous work.
- Student online safety
  - Lock meetings after everyone has arrived.
  - Encourage neutral backgrounds that do not give away a student’s living condition, place of residence, or other features. This security can be facilitated by asking everyone to use a virtual background or hang a blanket or other neutral surface behind them.
  - Students may not have parental permission to be present on camera or recorded. Work with administration to ensure you are following all school guidelines related to student privacy.
  - Disable private chat between students. In cases where chat is integral to the class activity, make sure you can monitor the chat room to avoid inappropriate comments or bullying.
  - Make sure online sessions are accessible to all students. Enable closed-captioning and other features, as needed.
- Access to technology and internet/alternatives
  - Consider creating physical learning packets with alternative media such as DVDs and CDs. Deliver instructional packets in central locations (church, park, library, school) or through school lunch delivery program. Mailing materials to students may be possible if funding is available. Create procedures for submitting non-digital work and feedback.
  - Allow students to use phones to attend synchronous classes.
  - Create synchronous “cohorts” so students can attend live classes with other students who might have access to necessary technology.
  - Consider the amount of time and bandwidth that your activities require. Remember that there may multiple students and families sharing one computer or internet connection.
  - Create low-resource materials that do not consume excessive bandwidth or provide alternatives to high-resource materials when possible.
  - Familiarize yourself with new screen time guidelines for online learning, which have been adjusted for our new environment. [New guidelines](#) allow for more screen time due to the pandemic.

## SCHEDULING

Reducing risk should be the primary focus when scheduling students. There are a number of models currently under consideration by various school districts, and teachers should be active in discussions at the district and local level to ensure that music instruction may continue.

- *Student cohort models* are being recommended by many school districts to reduce risk by limiting the number of people interacting with one another. This model may also require that students remain in one classroom while teachers move from classroom to classroom. If your district is considering student cohorts, talk with administration to increase consistency for issues related to instrumentation, sequencing instruction, choosing repertoire, and so on.
- *Alternating-day model*—This model suggests that 50 percent of the students attend class while the other 50 percent of students attend virtually. Students then alternate face-to-face and virtual attendance each day.

- *Split-day model*—This model alternates morning and afternoon attendance: 50 percent of the students attend school in the morning for face-to-face instruction; the other 50 percent of the students attend in the afternoon for face-to-face instruction; additional support is given for virtual learning.
- *Shortened-day model*—All students come in the morning, but complete asynchronous assignments in the afternoon. Some districts also choose to rotate which students come in the morning.
- *Alternating week models*—One cohort of students attend school face-to-face for either one or two weeks; the remaining cohort attends virtually during this time. These cohorts then switch after one or two weeks.
- *Pull-out models*—Schools across the United States vary greatly in terms of pull-out instruction. Some schools continue to offer pull-out lessons at the middle- and high-school levels in addition to daily ensemble instruction. Some districts offer pull-out lessons at the elementary level only. We encourage maintaining these opportunities because they allow for high levels of instructional support and differentiated instruction to be implemented. When pull-out models are used, please refer to the guidelines for health and safety for face-to-face instruction listed above.
- *Combinations of group and individual approaches*—This allows the most flexibility for teachers and school districts where 100 percent face-to-face instruction is not viable or where a combination of face-to-face and virtual learning is used.
- *Online only*—Please see discussion of synchronous and asynchronous instruction.

# PEDAGOGICAL CONSIDERATIONS

## TUNING

### *Tuning during the pandemic*

- Face-to-face
  - In face-to-face beginning classes, the teacher will need to tune the students' instruments. Whenever possible, tune the instruments before students enter the room. Cleaning fine tuners and pegs prior to tuning may reduce risk.
  - Prioritize safety by teaching students to tune their own instrument as soon as possible. Take time to instruct students how to manipulate fine tuners and pegs.
- Online
  - During the pandemic, teachers will need to teach students and parents how to keep the instrument in tune. Model for students and parents how to tune using a tuning app with both a sustained reference pitch and by using visual information from a tuner dial/lights.
  - Record a video for your beginning students and their families demonstrating how to tune—it will inspire them more than having them watch someone else's YouTube videos. Remind them to tune the instrument every day. A slightly out-of-tune instrument is much easier to tune than a very out of tune one. Also, remind families to store instruments at a stable temperature/humidity indoors, away from heat/air vents, windows, or other unregulated spaces.

## BEGINNING STUDENTS

### *Recruiting*

- Create an online recruitment video.
- Determine how students will enroll online.
- Create a signup sheet that will increase opportunities for communication with families. Increasing two-way communication with families is essential to student success. Consider employing the following practices:
  - Ask if parents prefer to be contacted via phone, email, or text. This will increase communication between teachers and families.
  - Find out the best time of day to contact families.
  - Learn the primary language spoken in the home and provide translations to increase accessibility. In some cases, older siblings or the student may need to serve as translator.

### *Preparation*

Teaching beginners online is daunting. Considerations must be made for safely sizing students, distributing instruments, and delivering instruction.

- Before creating your own content, consider looking online for materials contributed by other teachers. This can save an enormous amount of time.
- Prepare a few weeks of musicianship and body format lessons (see the [ASTA String Curriculum](#)) that students can complete prior to receiving their instrument. These lessons will provide a solid foundation and give the teacher time to organize instrument distribution, which may be time consuming.

- Consider creating instructional kits for students to use at home while waiting for their instrument. Instructional kits may include items such as:
  - Foot placement map
  - Straw to develop the bow hold
  - Dowel rod to train proper bow motion
  - Toilet paper roll to train proper bow motion
  - Paper towel roll to help shape cello and bass hand frames
  - Box violin or viola

## **Sizing**

- Arrange to meet with parents and prospective students outdoors or in a large space, such as a cafeteria, that allows for social distancing. Alternately, schedule parents and prospective students individually or in small groups if a large space is unavailable.
- If you are unable to size students using instruments for safety reasons, use a measurement stick. Online resources are available to provide sizing guidelines using a yard stick.

## **Instrument preparation and distribution**

- Work with local music dealers to have instruments set-up and tuned and then delivered either to the school or directly to the student.
- Many teachers use finger placement markers for the left hand. These placement markers should be placed on the instrument prior to pick-up or delivery. After the instrument has been touched by the teacher or music dealer, it should sit for a minimum of three days (NFHS 2020).
- If the school owns instruments that students will take home, the teacher should prepare the instrument with all necessary materials and then allow the instrument to sit for a minimum of three days prior to pick-up or delivery.

## **Initial instruction**

- Be prepared to deliver less content, increase repetition, and deliver content more slowly.
- Consider asking older students to serve as mentors by providing one-on-one online lessons to new students (MacLeod et al. 2020).
- Model for students in both synchronous and asynchronous lessons.
- Video content should include no more than three instructional goals, and these should be presented clearly and one at a time.
- Make video content interactive, allowing students to repeat after and play along with the teacher.
- Provide frequent opportunities for assessment by asking students to submit photos of instrument position, brief videos, and other methods of assessment.

## **Parental/Guardian involvement**

Parents, guardians, and family members are important partners for string teachers, but their role takes on increasing significance during the pandemic. String teachers must inform parents about musical development, home practice, and how to provide appropriate guidance and feedback to their child. The teacher should explain to parents how to structure home practice in a consistent manner (e.g., same location and time of day for daily home practice sessions) and advise parents on strategies to make practice sessions enjoyable and productive. Frequent communication to families of students (e.g., weekly brief emails) can communicate your ongoing expectations to both students and parents.

## ENSEMBLE SUGGESTIONS

### *Diversify your curriculum*

Take this opportunity to explore diverse genres of music, encouraging students to learn about and perform an expanded range of pieces. Include non-Western/world music, vernacular/indigenous music of the United States, chamber music (such as traditional string quartets and trios), or other small-group configurations. Genres may include fiddling (Celtic, old-time, Texas, bluegrass, and more), Turkish/Arabic taqsim, Eastern European tamburitza, rock, jazz, mariachi, Latin, klezmer, and other music of the world.

- Encourage students to work individually and in small groups. Make connections for a broader group of your students through performers, cultural groups, or by featuring other ethnic music found within your students' families and community to increase authentic music making between the school and home.
- Provide opportunities for students to interact with one another. Consider establishing a buddy system for students by pairing them into smaller groups and encouraging the groups to meet online during the week to listen to model recordings, play for one another, and mentor each other.
- Organize the class by module/unit studies. As suggested previously in this document, student choice is a powerful motivator. Consider offering a menu of possibilities that students may explore. For example, the teacher may offer four modules but ask the students to complete two of their choosing.

### *Unit examples*

- *Solo/Technique preparation:* Consider assigning orchestra members solos and technical work to improve their individual playing and keep them engaged. Provide a list of solos from which students may choose one or two. The [ASTA Certificate Advancement Program](#) provides a virtual opportunity for students to receive national recognition and feedback.
- *Improving individual musicianship:* Students may complete a learning unit that sequentially teaches them how to practice and improve musicianship by playing and recording an excerpt with a metronome, with a drone, playing and recording a duet with oneself, and improvising, arranging and performing all four parts of a Bach choral.
- *Music theory/History project:* Assign small research projects about a composer, genre, or social topic in music. These assignments can enrich the existing curriculum. Writing program notes, conducting harmonic analyses, composing, or arranging—including non-traditional/free notation—are all assignments that may be delivered online or in-person and that can enhance students' understanding of music.
- *Learn to improvise:* There are incredible tutorials and resources now for learning to improvise. Build a learning module that encourages students to find their creative voice.
- *Produce a recording:* Students may choose to collaborate in the creation of an in-person or online performance of a chamber piece, original composition, or arrangement.



## **Maintain program visibility and relevance**

Activities should promote greater opportunities for students to showcase their talents and achievements beyond the traditional school concert. Students may create digital performances of their own works, bring together musicians from both inside and outside the school (including family members), and present their completed projects or performances on social media or for designated community groups (e.g., creating recorded performances for retirement homes, health care facilities, community organizations, school boards, or other groups for music advocacy).

## **A note about virtual ensembles**

The pandemic has caused a huge void in the space normally occupied by music and the arts for our students, teachers, and communities. Virtual music ensembles became a popular medium for students to stay engaged with their colleagues while having to be physically apart. Creating virtual performances, however, is not a permanent substitute for ongoing, live instruction and performance. In addition, if a district or school is requiring the teacher to produce a virtual orchestra, please keep in mind that performances such as this may cause anxiety for the student performer.

The “virtual orchestra” is primarily a technology project where students record themselves (which can have benefits) and submit those individual recordings to the teacher or someone with the ability to master, mix, and produce a final audio and video product. These are labor intensive projects (primarily for the teacher or producer) and do not promote long-term student learning and development. In addition, the final project must frequently be highly engineered to produce a product that is cohesive and sounds reasonably in-sync. In such cases, individual student performances may get omitted or altered. Further, virtual ensemble performances often require licensing to adhere to copyright law, if they are broadcast beyond the school.

## **Appropriate uses of technology**

The ability to use digital resources effectively is an important skill for music educators and performers. Within the hybrid teaching situation, uses could include: (1) learning how to set up a small digital studio at home using microphones, software, and other technology to make and edit recordings; (2) using backup recordings and accompaniments, which are available both as downloads and in online libraries; (3) submitting individual recordings and assignments via video to teachers through online platforms; (4) presenting compositions and research projects; (5) presenting students’ digital performance projects; (6) showcasing guest presenters and artists; (7) facilitating cultural exchanges with student ensembles from around the United States and the world; and (8) assessing student progress using both formative and summative models. Such uses of technology, however, must keep equal access for all students at the forefront in order to meet the needs of all learners.



# ENGAGING AND SUPPORTING STUDENTS

## TEACHER AND STUDENT WELLBEING

Student wellbeing is associated with improved learning outcomes and can be cultivated through various methods (Gutman, Morrison, and Vorhaus 2012). Our current environment is rapidly shifting, and students and teachers are confronted with increased stress. We recommend the following domains and practices as means to cultivating wellbeing for teachers and students.

- Mindfulness practices have been shown to improve focus and self-regulation and to reduce stress among teachers and students (Diaz, Silveira, and Strand 2020). Here are some suggestions on incorporating mindfulness into your classroom:
  - Take short breaks for guided deep breathing, focused meditation, quiet time, and other mindfulness exercises.
  - Create a mindfulness and other wellness materials section (readings, exercises, guided meditations) in your Learning Management System (LMS) for students to access.
  - Create a discussion board where students can express how they are feeling, provide support for each other, or express gratitude.
  - Additional resources on mindfulness and its incorporation into educational settings can be found on the [ASTA website](#).
- Restorative practices promote building relationships, problem-solving, and conflict resolution in lieu of more traditional forms of discipline and have been shown to contribute to more positive school climates.

## SOCIAL AND EMOTIONAL LEARNING

“Social and emotional learning (SEL) is the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions” (CASEL 2020).

Many school districts are encouraging the implementation of SEL, which focuses on self-awareness, social awareness, responsible decision-making, self-management, and relationship management (Zins 2004). Music classrooms provide an ideal environment to help students acquire these skills and ways of thinking. Intentional Music SEL can begin with four concepts (Edgar 2018):

- **Connection:** Every opportunity needs to be made for students to connect with us, the music, and each other. Relationships are primary for any meaningful teaching and learning to occur. Two of the best ways to build relationships between music educators and student musicians are to honor students’ voices and give them choices. Allow students to take ownership and have an active role in the educational process. This often means we need to give up “control” and allow students to make musical and classroom decisions. Choice is critical for students to feel their voices are valued.
- **Repertoire:** One of the most important elements of repertoire is that it can connect with students. As teachers consider music to include in the curriculum, consideration should always be given to how we can make it personal for our students.

- **Experiences:** Students have to be given the opportunity to do Music SEL. This is the culmination of connection, repertoire, and reflection in a musical experience that allows for students to explore, create, contribute, choose, and encounter music with other students. These experiences must be intentional, thoughtful, and elevated to the same level where we have traditionally placed performance.
  - **Reflection:** In order to achieve voice, choice, and student connection to the music, every performance, activity, or objective should have a student reflection component. The process is just as important as the product and can help unpack creativity, self-awareness, self-assessment, and student goal setting.
- Additional resources on SEL can be found on the [ASTA website](#).

## SELF-REGULATED LEARNING STRATEGIES

Self-regulated learning strategies will help students navigate their learning independently (McPherson and Zimmerman 2002).

- Provide students with specific goals.
- Reinforce goals by communicating with students/parents to affirm success.
- As students make progress, ask them to articulate their own goals. Over time, have students set their own self-goals, self-reinforcement, and develop self-efficacy.
- Provide a structure for practice and model effective practice strategies. Then, provide a detailed practice list.
- Encourage students to choose their own repertoire. Research shows that students practice longer on pieces they select.
- Include “informal” activities in their practice list, such as playing or improvising by ear.
- Routine is helpful, so encourage your students to practice every day at the same time.
- Model “metacognition” techniques for your students; think aloud about how to learn certain pieces and what to do if certain problems occur.
- Ask students to self-evaluate and reflect upon their own performances.
- Design a fun assignment for beginners/parents by encouraging them to create a plan for managing their physical practice environment. For example, where will students practice and what tools will they need (e.g., metronome, backing tracks with audio playback, music stand, appropriate chair, method/solo books) so that maximum learning can occur.
- Teaching beginning students how and where to seek help can be really beneficial. Help them consider their resources including parents, peers, method book resources, and assigned websites.
- Consider meaningful ways to involve parents/guardians in the teaching and learning process. Research demonstrates the benefits of parental involvement in education, including music.

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**American String Teachers Association**

4155 Chain Bridge Road  
Fairfax, VA 22030  
[astastrings.org](http://astastrings.org)

## JOIN US

Be part of an active network of string teachers, performers, orchestra directors, and other string enthusiasts. The American String Teachers Association (ASTA) has been serving the needs of the string community for more than 70 years and can become a significant part of serving your needs as well. You change lives on a daily basis through music—as a teacher, performer, or string student. When you add your voice, your experience, and your expertise to our community, you participate in a nationwide effort to enrich lives. [Join ASTA today.](#)

RECOMMENDATIONS FOR THE 2020-2021 SCHOOL YEAR	
<b>Suggested Safety Measures</b>	Consider clearly marking student and staff areas within the classroom.
	Consider providing teachers with proper sanitation products and PPE(teacher/student) for daily classroom use.
	Disinfect student chairs & music stands regularly.
	<p>In an effort to eliminate shared classroom materials, equip students with their own individual materials that live in folders. Remove shared supplies in the rehearsal space. Materials may include:</p> <ul style="list-style-type: none"> <li>• Single copies of each octavo (pre-hole punched if that is your preference)</li> <li>• Pencils</li> <li>• Dry Erase pens</li> <li>• Erasers</li> <li>• Technology devices</li> </ul> <p>Teachers should create a plan for students who do not remember their materials.</p>
<b>Needs for Singers</b>	Increase student confidence and independence by building technical skills and music fundamentals knowledge.
	Facilitate collaboration between students to keep them engaged and a part of the community.
	Consider the use of specialized masks for singers. Not mandatory, but a singers mask allows for more space around the mouth when singing.
<b>Instructional Practice Considerations</b>	<p>When singing outdoors, the following minimum mitigation protocols should be observed:</p> <ul style="list-style-type: none"> <li>• Minimum social/physical distancing of 6 feet.</li> <li>• Wear a well-fitted facial mask covering.</li> <li>• After 30 minutes of continuous singing, leave the area for at least 5 minutes to allow the aerosols to disperse or relocate to a different area.</li> </ul>
	<p>When singing indoors, the following minimum mitigation protocols should be observed:</p> <ul style="list-style-type: none"> <li>• Minimum social/physical distancing of 6 feet.</li> <li>• Wear a well-fitted facial mask covering.</li> <li>• After 30 minutes of continuous singing, relocate to a different area to allow for aerosols to disperse.</li> </ul>
	Consider non-singing instruction in the physical classroom if the above mitigation protocols cannot be observed (i.e. music theory, score study, music history, melodic/rhythmic dictation, composition, etc.).
	In preparation for remote learning, instruct students on how to use technology for success at home.
	Consider making short “how to” videos on the technology platforms used that parents can also access.
	Avoid music activities that encourage physical contact with others.
	Consider rehearsing students in small groups or small ensembles while others have individual assignments/projects at their seat - rotate between groups.

	Assist students in building a successful mindset for solitary singing, in the event some or all are learning remotely.
	Plan repertoire for uneven balance within the ensemble based on scheduling outcomes.
	Consider focusing on individual voices (i.e. voice lessons, master classes, etc.).
	Create/outsource rehearsal and accompaniment tracks for repertoire that students can access from home.
	Explore free online platforms for students to submit video/audio recordings, such as Flipgrid, in which the settings can be adjusted to grant students the ability to review their classmates' submissions, or allow only the teacher to review submissions.
	Consider providing shorter assignments for quick/easy assessment & immediate feedback.
	Provide high-quality performance examples for students to model.
	Consider hosting virtual field trips.
	Consider using music that is not difficult and focuses learning on skill building.
<b>Rehearsal Space Considerations</b>	Establish in-classroom activity transition protocols in place to promote safe social distancing between students/teacher.
	Have a designated outside rehearsal area for singing to take place (social distancing in straight rows and facing the same direction).
	Fine Arts dedicated spaces, i.e. auditoriums, arts rooms, band rooms, should remain dedicated to Fine Arts instruction and classes.
	Outdoor rehearsal space (weather permitting) - football field with kids spread apart in the stands and teacher using a microphone; alternate indoor rehearsal space - auditorium or gym; sectional work - send kids in small groups and have standing positions marked in the space they will rehearse.
	Clearly mark student areas using distance protocols in all potential rehearsal spaces using noticeable identifiers. Consider removing/relocating additional chairs or stands to eliminate any confusion on safe distances. Consider posting or taping routes/pathways in each space.
	Clearly define procedure and expectations for entering and exiting the rehearsal spaces.
	Consider using the largest space available for rehearsals (i.e. auditoriums, gyms, etc.).
<b>Concert Considerations</b>	Fine Arts educators should be supported by school district leaders/administrators to demonstrate student growth in a variety of ways in lieu of traditional performances, including, but not limited to: <ul style="list-style-type: none"> <li>• Online streaming performances</li> <li>• Recorded in-class informances</li> <li>• Project-based demonstrations</li> </ul>
	Appropriate equipment and technology resources should be provided by the school/system for such events. Ensure proper public performance license is acquired before public streaming.
	Create an online concert program to allow the audience to view on their phones, no paper programs.
	Consider shifting to recital format instead of concert format. Create small ensembles who perform over multiple days so that all ensembles are not present at the same time.



<b>Technology Considerations</b>	Utilize a personal amplification device broadcast instruction due to increased social distancing (ex. microphone or portable system).
	Music can also be projected on a screen for all students to view or students can view music on their own device.
	Utilize online instructional tools including, but not limited to: <ul style="list-style-type: none"> <li>• SmartMusic</li> <li>• SightReadingFactory</li> <li>• MusicTheory.net</li> <li>• Matthew Curtis Choral Tracks, etc.</li> <li>• FlipGrid</li> <li>• MusicFirst (Musition, Auralia, PracticeFirst)</li> </ul>
	Consider having a student accessible/student-friendly resource to help troubleshoot platforms - Flipgrid, Office 365, Google, SmartMusic, MusicFirst, MusicTheory.net, etc.
<b>Equity Considerations</b>	Provide electronic copies of all resources for when students are in virtual learning (octavos, worksheets, etc.).
	Prepare and equip students with one-to-one devices (with microphones and cameras) with internet access in order to learn, listen, and record remotely with maximum success.
	Funding needed to support technological needs both for teachers, students, and for program needs (ex. practice track access/creation and/or music-learning platform).
<b>Other Considerations</b>	When possible, work with administrators to strategically place students into smaller groups or cohorts based on one or more of the following factors: <ul style="list-style-type: none"> <li>• grade level (for choirs with multiple grade levels)</li> <li>• voice part/vocal range (all treble voices together, all bass voices together, equal balance of representative voice parts)</li> <li>• skills and abilities (consider your preferences for having students of the same ability level working together in groups, or dispersing highly skilled students evenly throughout your groups to mentor less experienced students)</li> <li>• Homeroom/ homebase schedule considerations</li> <li>• Elective classes grouped together</li> </ul>
	Teachers should consider attending virtual professional development through the use of video conferencing platforms in the absence of physical opportunities.

**Additional Resources:**

National Association for Music Education: [Fall 2020 Guidance for Music Education](#)

National Federation of State High School Associations: [Performing Arts COVID-19 Resources](#)

American Choral Directors Association: [COVID-19 Response Committee Report \(June 2020\)](#)