

# Return to Learn: Launching Instruction for Fine Arts

A digital version of this document can be found at <https://sde.ok.gov/covid19-instruction-support>.

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## Introduction

This guidance is designed to support educators and school administrators as they plan for various instructional delivery models for the 2020-21 school year. It has never been so important to take time and plan to attend to the goals of supporting students’ academic growth, supporting students’ and educators’ social-emotional well-being, and creating a safe environment for all students and educators.

Teachers and schools should be responsive to their local context and student needs as they develop plans for the 2020-21 school year. Therefore, **please note that the guidance and resources provided in this document are not meant to be a directive or limitation**, but rather a tool. Additional guidance about the planning educators may undertake in preparation for this school year can be found beginning on page 29 of the [Return to Learn Oklahoma: A Framework for Reopening Schools](#).

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To provide feedback or make suggestions or requests for future guidance, please consider [completing this survey](#).

## Questions to Consider While Planning for Instruction

The current events associated with COVID-19 bring a unique set of challenges to arts educators. Dance, drama/theatre, music, and visual art classrooms are not conducive to social distancing and the very nature of the arts often requires collaboration in the same space. Educators are grappling with how to remodel entire curriculums that, in the past, have been focused on performances. It's a daunting task. However, with these challenges, there are opportunities to focus on the three other artistic processes that will be key to a successful year in the arts:

- Creating/Creative Process
- Connecting/Cultural and Historical Perspectives
- Responding/Aesthetic Response and Critique Methodologies

Arts educators are also translating their curriculum to blended or distance learning settings. Regardless of the delivery system, arts educators should focus on students' interests, experiences, and available resources to direct learning throughout the year. This year could lead to positive changes even when collaborations and performances are part of our lives again. The following sections provide additional guidance to use when planning for instruction this school year.

## Standards and Pacing

### What content and disciplinary skills should instruction focus on this year?

Arts educators often have the advantage of teaching the same students year after year, as students progress through grade levels. In turn, as fine arts educators prepare for instruction in the 2020-21 school year, it is recommended that they develop or adapt a year-long scope and sequence that includes connections between content standards from previous grades and the current grade. In subject areas that do not connect to previous knowledge (for example, beginning band or high school dance I), educators should examine their yearly plan and modify instruction as needed, especially considering safety concerns. All arts educators should be flexible as they create and plan curriculum for the year. Interruptions and changes to the learning environment should be expected.

## Effective Instructional Routines

How will each student learn the content and disciplinary skills associated with this discipline, whether traditional or distance learning?

Arts education, whether traditional or distance, should include on-grade-level content and disciplinary practices associated with the [Oklahoma Academic Standards for Fine Arts](#) and should be taught by a certified arts educator. Lessons should be designed with all learners in mind including [Gifted and Talented](#), [English Learners](#), and [Special Education](#) students. Different instructional scenarios will still require robust teaching cycles. A possible cycle could include the following: **Inspire, Practice, Record, Reflect.**

Elementary Music	
Cycle Step	Action
<b>Inspire</b>	Teacher plays a video or song clip.
<b>Practice</b>	Students practice a pattern from the song (or a closely related rhythm) to play on found sound instruments. <ul style="list-style-type: none"> <li>Distance: Students practice while watching a short instruction video from the music teacher.</li> <li>Traditional: Students practice while the teacher monitors and supports their progress.</li> </ul>
<b>Record</b>	Students record themselves and submit to Google Classroom (distance) or teacher records the entire class playing the pattern (traditional).
<b>Reflect</b>	Teacher asks students to reflect on the experience using an emoji response (either distance or traditional).

High School Art	
Cycle Step	Action
<b>Inspire</b>	Teacher shares the work of a graffiti artist.
<b>Practice</b>	Students practice a graffiti technique using a piece of cardboard and medium available to them. <ul style="list-style-type: none"> <li>Distance: Students work on techniques independently while consulting short technique videos from the art teacher or distance artists.</li> <li>Traditional: Students practice while the teacher monitors and supports their progress.</li> </ul>

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<b>Record</b>	Students take photos of their work and submit to Google Classroom (distance) or share their work with the class (traditional).
<b>Reflect</b>	Teacher asks students to consider graffiti and its changing place in our society. Student response could be a journal entry, audio diary response, or small group discussion.

## Blended or Distance Learning

### How can I adapt my instruction for blended or distance learning approaches?

Some schools are already planning to offer students opportunities to engage in blended or distance learning for a quarter, semester, or the full school year. When planning for long-term blended or distance learning models, instructional planning considerations above should be leveraged. For districts using the in-person model, schools and teachers should consider developing week-long distance learning units that can be easily deployed if the need arises.

Effective instructional routines can be used in school-based and distance learning environments. Think about these key shifts in school-based and distance learning as you plan:

<b>Key Shifts from In-Person to Distance Learning</b>	
<b>In-Person Learning</b>	<b>Distance Learning</b>
Learning happens in school with consistent access to resources and materials	Learning happens in a variety of physical environments with varied access to resources and materials
Explicit instruction, independent and/or group work, and one-on-one support during daily class periods	Explicit instruction, independent and/or group work, and one-on-one support through flexible scheduling of asynchronous and synchronous learning  Synchronous learning sessions may occur with full groups 2-3 times a week for 20-30 minutes, rather than daily, or through some other version of flexible scheduling.

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Evidence of ongoing student learning is readily visible or understood through discussions, student work, and other representations	Evidence of ongoing student learning is collected in intentional ways through digital tools such as email, Learning Management Systems, video recordings, etc.
Teacher and peer feedback through written feedback on student work, classroom discussions, and conferring	Teacher and peer feedback through comments in collaborative platforms, audio- or video-recorded feedback, using synchronous meeting opportunities to provide complex feedback in real-time
Daily interactions with students to understand student progress, struggles, and well-being	Intentionally designed check-ins to understand student progress, struggles and well-being

**NOTE:** For specific guidance related to Special Education and English Learner instruction, visit the [OSDE Office of Special Education](#) and [Office of English Language Learner websites](#).

For general guidance on arts distance learning, reference the recent [Visual Art Remote Learning Strategies](#) webinar. Kelly Bisogno shared many excellent [strategies](#) that apply to all arts areas. For additional guidance on distance learning, reference the OSDE document [Specials Distance Learning for Grades PreK-5](#) and [Grades 6-12](#).

The following table, highlights modifications that can be made to engage students in the cycle of learning for dance, drama/theatre, music, or visual art. Districts planning on using the in-person model for the 2020-21 school year, should consider developing week-long or two-week-long distance learning units that can be easily deployed if students and/or teachers are required to quarantine.

Modifications for Analog or Digital Learning Experiences Middle School Drama/Theatre		
Arts Cycle of Learning	Analog (No-Tech) Learning	Digital (Tech-Based) Learning
<b>Inspire</b> students by introducing a concept.	Present the concept of monologues by acting a few examples or showing monologue	Create an <a href="#">EdPuzzle</a> video of monologues using YouTube videos or videos of your own performances. Add question prompts

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	<p>examples from YouTube. Ask students to share what they know about monologues and any questions they have.</p>	<p>throughout the puzzle to introduce students to monologues. Post the EdPuzzle on your class Learning Management System (LMS), email to students, or send monologue examples to your students in a paper packet. Students complete the EdPuzzle questions or complete accompanying questions in their paper packet.</p>
<p>Provide students opportunities to <b>practice</b> monologues by reading multiple examples and selecting their own.</p>	<p>Place students into groups and share multiple printed monologues with the groups. Have students read different monologues to each other and discuss the character's possible physical and vocal traits. Students choose a monologue from the class options. They improvise and practice physical movement, gestures, word rate, pitch, volume, etc., for their monologue alone and with small groups of students.</p>	<p>Share digital copies of various monologues on your LMS. Schedule time for students to meet synchronously on your LMS in small groups. Read through monologues together and discuss the character's possible physical and vocal traits. Students choose a monologue from the class options. They improvise and practice physical movement, gestures, word rate, pitch, volume, etc., for their monologue alone and with small groups of students, including the teacher. Students could also practice for members of their household.</p>
<p>Students <b>record</b> their monologue performance.</p>	<p>Students perform their monologues for the class. The class develops the criteria necessary to analyze a drama/theatre work by creating a rubric for the assignment. The class also models audience skills of observing attentively.</p>	<p>Students video their monologue performance. Students submit their performances on the LMS. Teachers and students could meet synchronously to develop criteria and create a rubric for the assignment. <i>Due to the ease of recording and social media considerations, it is <b>not recommended that students and teachers meet together synchronously to watch solo student performances.</b></i> The teacher should watch and evaluate the student's performances alone. Students who use paper packets could video their performances on a cell phone and email to the teacher when the internet is available.</p>

Students <b>reflect</b> upon their performance.	Students receive their graded rubric with feedback from the teacher. Students reflect upon their performance (i.e., physical and vocal traits, overall performance, and teacher feedback) and complete journal questions for the assignment.	Students receive their graded rubric with feedback from the teacher through the LMS. Students reflect upon their performance (i.e., physical and vocal traits, overall performance, and teacher feedback) and complete journal questions for the assignment. The journal may be part of the LMS (i.e., typed response, audio diary, etc.) or a paper reflection returned in the packet.
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### Additional Considerations:

Teaching the arts through blended or distance learning situations requires creativity and rethinking curriculum. Several arts leaders and organizations have already shared techniques for teaching performing and visual arts through distance situations. Refer to your professional organization for guidance and ideas.

- **Choral Music** [American Choral Directors Association Covid-19 Response Committee Report](#)
- **Visual Art** [National Art Education Association Tips for Returning to the Visual Arts and Design Classroom](#)
- **Visual Art** [NAEA Tips for Teaching Visual Arts and Design in a Distance Learning Environment](#)
- **Music Education** [National Federation of State High School Associations and the National Association for Music Education- Fall 2020 Guidance for Music Education](#)
- **Dance Education** [National Dance Educators Organization Teaching Dance in Fall 2020](#)
- **Drama/Theatre Education** [Educational Theatre Association Recommendations for Reopening School Theatre Programs](#)
- **String Education** [American String Teachers Association Resuming Instruction During COVID-19: Classroom and Studio](#)

### Launching Instruction with Digital Tools

For more guidance for effectively implementing virtual instruction, blended learning, or creating digital variations of instruction to enact social distancing, visit [Return to Learn: Launching Instruction with Digital Tools](#). The guidance is organized around the following principles to support all learners:

- select appropriate digital tools and implement with care,
- create clear and effective communication strategies,

- build and maintain community, and
- empower student choice.

## Classroom Assessment

### How will students be provided opportunities to showcase their learning and for teachers to provide feedback to students on their learning?

Assessments can be incorporated throughout a cycle of learning for students. Providing students multiple opportunities to showcase their thinking throughout the cycle of learning will allow teachers to better understand what students are currently capable of and support equitable approaches to assessment.

**NOTE** For summative assessments in distance learning, consider breaking down tasks into smaller segments and assess separately. Use out-of-the-box ideas such as audio diaries, video response, or other tech tools.

If a school building moves to distance learning for less than a month, it is suggested that elementary arts teachers who serve more than 300 students pause grading practices for that window of time. For schools that are distance learning for longer than a month, administrators and teachers should work together to negotiate grading practices for 300+ students. **For example**, in elementary art, it may be very difficult to assess the work of 300-1,000 students without cameras, scanners, family tech support, etc. Also, when work is submitted to the teacher, the organization of all the artwork could be difficult. Teachers should work with administrators and communicate concerns regarding assessment expectations prior to distance learning situations.

## Connections and Integration with Other Disciplines

### How can instruction support integration and reinforcement of other content and disciplinary practices?

Art integration has a long history and could be helpful to arts educators during this time when performances and exhibitions are limited. Partnering with another discipline area could result in positive outcomes for the arts and the additional subject.

- **For example**, students meet objectives in theater (characterization, stage composition, action, expression) and social studies by dramatizing a moment in history. The experience is mutually reinforcing—creating a dramatization provides an authentic context for students to learn more

about the social studies content and as students delve deeper into the social studies content their growing understandings impact their dramatization.

**NOTE:** Effective arts integration can only take place when teachers in both the arts area and the other curriculum area work together to meet standards in both disciplines simultaneously. To learn more about arts integration, explore [resources](#) from the Kennedy Center or review their [Arts Integration Framework](#).

## Student Social-Emotional Learning and Educator Well-Being

### How can instruction in this discipline support social-emotional learning for students?

As students and families are impacted by life-altering events, arts education can make a difference through the thoughtful incorporation of social-emotional learning (SEL). The [SEL competencies](#) include self-awareness, self-management, social awareness, relationship skills, and responsible decision-making. Arts education naturally incorporates social and emotional outcomes in the process of engaging with the subject matter. A few ideas for incorporating the arts with SEL include:

- Encourage students to create art that expresses student feelings and ideas on racial injustice and/or the pandemic including visual art works, scripts, dances, or compositions.
- Lead special art projects that encourage students to recognize and then process feelings.
- Utilize music, dance, and theatre arts creation and performance to address post-traumatic stress issues.

Arts educators have enhanced opportunities to impact SEL outcomes, as they often work with the same students for multiple years, positioning them well to positively impact students' individual growth. Arts classes create community and give students opportunities to develop relationship skills. Arts education will be a crucial part of the 2020-21 school year.

**NOTE:** Consider sharing these documents with families of students: [Self-Care for Parents and Caregivers](#) | [Guidance for Distance Learning Environment: Helpful Tips for Families](#) | [Family Guide to Positive Behavior in Distance Learning Environments](#)

## What are ways to ensure regular self-care as an educator?

Before teachers can be expected to provide healthy and safe environments for students, it is important that they also take time to attend to their personal care and well-being. Doing a personal check-in using the questions below can be a good place to start.

- How am I taking care of my physical needs, including getting enough sleep, exercise, and nutrition?
- Do I have a routine? If so, which parts of the routine are working well, and which could be improved on? If not, how can I use a routine to reduce stress and encourage healthy behaviors?
- Do I have a sense of balance between work and other life demands? How can I take steps to “turn off” work and spend time doing other things that bring joy?
- Am I staying connected with friends and family? How do I need to make adjustments given current limitations?

Here are a few additional resources to support teacher well-being at this time:

- [Self-Care for Teachers and Educational Professionals](#)
- Free interactive sessions from [Pure Edge](#), to support self-care.
- [Social-Emotional Toolkit for Educators](#)

## How can students experiencing chronic stress be supported?

Students are going to have a variety of reactions to the realities of 2020. Here are a few examples of how to create a safe space for students who may be experiencing chronic stress due to past and recent events:

- Leverage the [SEL Hacks](#) and [read this blog](#) showing how to create a safe, nurturing, relationship-based environment for students both in-person or through distance learning.
- Provide age-appropriate and factual information about COVID-19 to students, but try to focus on how [adults are trying to keep them safe](#).
- Consider reactions students may have to the pandemic and ways to support them ([English](#) | [Spanish](#)).
- Consider the effect discussions about the pandemic may have on students who may have experienced the effects of COVID-19 and other diseases in family and acquaintances. Caution should be generously applied in any case where such context may create discomfort or harm for any students.

- Encourage students to verbalize their feelings. Helping them put their emotions into words can give them a sense of control in the situation.
- Help students build connections, with you and with each other. This may be more challenging given the need for social distancing or distance learning, but caring connections with others are more important than ever (see building classroom community resources above).
- Routine and predictability are important. If possible, try to communicate with students about any changes before they happen. Given potentially quick changes that may happen this year, explaining the changes as or after they happen can help students adjust as well.
- Explore [The National Child Traumatic Stress Network Resource Guide for Trauma-Informed School Strategies During Covid-19](#). This document gives deeper insight into Covid-19 related chronic stress and tangible strategies for teachers and administrators.

## Equity and Inclusion

### What curriculum choices and instructional practices support equity and access to quality instruction?

While the guidance provided throughout this document promotes equitable teaching and learning practices through research-based effective dance, drama/theatre, music, and visual arts classes, educators need to spend time reflecting on planning for and implementing strategies that support more equitable and inclusive learning environments for students in the 2020-21 school year.

More Equitable Practices	Less Equitable Practices
Teaching group or solo lessons for all students throughout the school day or before/after school.	Giving students a list of private teachers and asking families to pay for lessons.
Referring to all cultures equally during instruction.	Using “world culture” or “multicultural” when referencing art forms outside of Western European traditions.
Teaching all genres including areas such as hip hop elements (emceeing, deejaying, rapping, graffiti painting, and break dancing), country-western fiddling, modern band, slam poetry, folklorico, mariachi, etc.	Limiting instruction to ballet, Shakespeare, Bach, Beethoven, Mozart, Michelangelo, etc., instead of widening the curriculum to include artists and genres outside of the Western-European canon.

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Building a bridge to performances in the evening by ensuring the school provides transportation for students to the site at the end of the school day, going through a light rehearsal or setting-up for the performance, and providing supper before the performance, enabling all students to attend.	Mandating attendance at evening performances and failing students who cannot attend without considering family transportation issues, family work schedules, etc.
Creating space for rehearsals during the school day or being flexible with attendance at, before, or after school rehearsals.	Mandating attendance at, before, and after school rehearsals and failing students who cannot attend without considering family transportation issues, family work schedules, etc.

## Teacher Self-Reflection

Equity-based teaching requires reflection, which involves not just reflecting on your pedagogy and your classroom norms, but also considering how you identify yourself and how others identify you. Consider examining your art curriculum and instructional practices for inherent or implicit bias by exploring the following questions:

- Am I perpetuating an education system that marginalizes certain students?
- Are my classroom management systems supportive of all students?
- Do my assignments and tasks expand the potential of all students?
- Am I using students to make my art or using art to make my students?

**NOTE:** Test your own implicit bias and learn about strategies for overcoming these biases using information provided through [Harvard University's Project Implicit](#).

## Creating an Anti-Bias Classroom

Current events addressing systemic racism in our nation remind us to examine our own biases as educators and any bias in our curriculum and instruction. When we focus on creating a classroom focused on anti-bias education, we provide opportunities for students to use their lived experiences and interests to deepen their understanding of the arts. Dance, drama/theatre, music, and visual art curriculum and instruction can support efforts toward anti-bias education by:

- Bringing equitable, [culturally-responsive teaching practices](#) and professional learning opportunities to your classroom/rehearsal space, arts department, school, and district.

- Focusing on the idea that all students can dance, act, sing, play instruments, and create art and implement multiple types of assessments to measure students' artistic understandings.
- Keeping access and equity in mind when it comes to classroom supplies, instrument purchasing, private instruction, and relationships with students and families.
- Helping students develop and maintain positive artist identities and encourage multiple perspectives and processes to be brought to the classroom.
- Understanding the history of arts education and bringing diverse instructional voices, knowledge, and skills to arts curriculum and instruction.

## Safety Considerations: Physical Environment and Supplies

Educators planning for in-person, blended and distance learning instructional delivery models should always defer to the safety guidelines provided by your school or district. As the Covid-19 situation continuously develops, also consult the current [Oklahoma Department of Health \(OSDH\)](#) and [Centers for Disease Control \(CDC\)](#) health and safety guidelines.

The following fine arts classroom (including music, visual art, dance, and drama/theatre) safety considerations are not intended to replace a district's emergency or crisis safety plan and are not an exhaustive list of the health and safety needs to be considered and may change as new research is released. This guidance can also be referenced in [Return to Learn Oklahoma: A Framework for Reopening Schools](#).

### Physical Environment

The latest research indicates that singing, playing music instruments, vocal projection and movement increase aerosol transmission. School districts should supply teachers with reusable or disposable gloves, wipes and spray disinfectant to use as needed throughout the school year. Masks should be worn by all students and staff before entering the classroom or rehearsal space. Masks should continue to be worn until all students are seated and ready for instruction and while playing, singing, acting or dancing to the extent possible.

- Review spaces throughout the school building – including the stage/auditorium/cafetorium (when available), outdoor spaces, etc. – for possible use to enhance social distancing. Outdoor spaces will be more comfortable for students and staff if a large, open-sided tent is provided. Consider the following suggestions for each discipline to allow fine arts to continue safely.

## Additional Considerations for Each Fine Arts Subject Area

### Dance

- To allow for social distancing, dance classes could be moved to the gym or outdoors. Dance spaces should be thoroughly cleaned after students leave the space. Use tape to maintain recommended social distance on barres and sanitize after every use.
- Particular care needs to be taken when cleaning Marley floors. Only specialized floor cleaner should be used to keep the flooring safe. Districts should require outsourced janitorial services to follow the dance industry-recommended procedures for cleaning specialized flooring. Dance educators should prepare written instructions and source the proper cleaners, then share with administrators and district personnel.
- Movement should be focused on axial movement to reduce the risk of injury. Reduce cardiovascular work to eliminate heavy breathing near others.
- Utilize social distancing and reduce locomotor activities. Classes should avoid contact partnering.

### Drama/Theater

- Develop new procedures to avoid lines for shared items (portable devices, headphones, scripts, journals, etc.).
- Stage makeup, microphones and shared tools, props and costumes should be avoided.
- Consider distancing requirements when creating technical crews for productions.

### Music

- Build elementary schedules with at least 10 minutes of transition time to allow for disinfection of instruments and supplies, ensuring classes are not standing near each other in the hallway or on sidewalks.
- Limit close contact among students and plan the entrance and exit into classrooms to ensure social distancing.
- Consider [instrument-cleaning guidelines](#) issued by the National Federation of State High School Associations, National Association for Music Education and the National Association of Music Merchants (NAMM) Foundation.
- Instrumental music students should be spaced 6-feet-by-6-feet apart, except trombone players, who should be given a 6-feet-by-9-feet space if instruments are played.
- Secondary schedules could also consider smaller class sizes as opposed to large ensembles, splitting classes by instrumentation/voice part or splitting into smaller chamber groups.

- If large ensembles are not feasible due to health concerns, the instrumental or choral director could have a pull-out small ensemble/lesson program for all students throughout the school day. This scheduling will require administrative and faculty support to ensure students attend their lesson/small ensemble time. Assure staff that this is only temporary and will end once large ensembles can be together again.
- Conductors should stand 10 feet away from the first row of musicians.
- Plan to place all students in straight rows and face them in the same direction within the classroom or rehearsal hall. Avoid curving chairs or following traditional choral riser formations.
- Plan for shorter singing or playing times in the second half of the class period. Use the initial time to focus on other music skills, including creating music, responding and connecting. If possible, allow the room air to recirculate after singing/playing and work with the next class in another space (i.e., outdoors, the auditorium, cafeteria, etc.).
- If necessary, elementary music may be taught from a [cart](#). When scheduling music on a cart, administrators should consider the distance between classrooms and time needed to pack everything and walk from room to room, especially if the building is large. The music teacher should have an airplay option or ability to connect their computer via the Smart Board or screen in the homeroom.
- Attempt to purchase enough music so that all students have their own copy or share music digitally.
- Plan to stagger access to instrument storage lockers and music folder cabinets or require students to bring their folders to class each day and avoid multiple students touching music cabinets. Anyone who enters the area should bring a disinfectant wipe to wipe all surfaces before and after touching them. The wipe should be discarded properly upon leaving the storage area.
- All shared items (i.e., instruments, books, stands, etc.) should be disinfected after each use and before use by another student. Teachers and student helpers with appropriate PPE should thoroughly disinfect every music stand and chair at the end of class. Students could also use a personal music stand.
- Teachers should instruct students on the proper cleaning of instruments.
- String, percussion and keyboard instruments present the fewest hygiene issues. Players can simply wash their hands before and after use for a minimum of 20 seconds.
- If using hand sanitizer, make sure hands are completely dry before touching a string instrument.

- Sanitize the keyboard between classes if more than one student is using it. For keyboard classes, students should use the same keyboard every day, and keyboards should be disinfected between classes. In choir, students should not play piano unless accompanying.
- Shared instruments are discouraged. If instruments must be shared, they should be disinfected between uses, and students should have a personal mouthpiece.
- Uniform checkout should be streamlined and individual uniforms given to only one student. Uniforms should be laundered at a local dry cleaner before returning to the school uniform closet. Uniforms that must be shared should be laundered between uses.

## Visual art

- Tables and stools should be wiped down several times per day or between classes, if possible.
- Many visual art rooms have large student tables. Administrators and teachers are encouraged to collaborate on a plan for students to maintain social distancing with available furniture. Some alternatives could include allowing students to sit at side counters, tables and other spaces, thereby limiting the number of students at each work table. Mobile teaching may also be an option.
- If feasible, tables/desks should be arranged to face in the same direction with students sitting on only one side.
- Art teachers need a sink for handwashing after using materials and have many supplies per project. If teachers are asked to travel between homeroom classes, a cleaning location and adequate time to clean and disinfect supplies must be provided.
- Students should not share art supplies unless there is time to disinfect between classes. Shared tools should be sanitized/washed after each use (brayers, paintbrushes, darkroom photography tools, scissors, etc.).
- If possible, provide each student a kit of individual “high-touch” supplies such as pencils, erasers, drawing materials, scissors and brushes to carry with them. Consider providing storage bags for students to transport their own tools in and out of the art room.
- Shared equipment (enlargers, pottery wheels, band saws, 3D printers, computers, etc.) should be cleaned and sanitized between student use.
- For classes where students need to use art equipment (printing presses, slab rollers, pottery wheels, etc.), split the class into small groups so that only one group of students is sharing the equipment in the room.
- Darkroom equipment and high-touch surfaces must be cleaned and sanitized between student use. Students should use single-use gloves during photo processing.
- Single-use packaged wet material (e.g., clay, paper mâché, plaster, plasticine clay, etc.) for students is recommended. Do not allow wet materials that have been touched by students to

be recycled and reused. Leftover clay may be placed in containers to recycle or reuse in the future after further safety information is provided. Clay extruders and pugmills should not be used during this time.

### International Performing Arts Aerosol Study

The College Band Directors National Association, National Federation of State High School Associations, National Association for Music Education, American String Teachers Association, the National Association of Music Merchants and over 100 performing arts organizations are supporting a scientific study to learn how COVID-19 may spread in the course of fine arts activities. The [study](#) is examining possible mitigation techniques to prevent or lessen aerosol distribution during singing, playing of wind instruments, acting, and other fine arts activities. [Preliminary results for band, singing, and acting](#) are available now.

### Ongoing Support for Instruction

OSDE will continue to provide ongoing support for instruction during the 2020-2021 academic year. Continue to check the [OSDE Fine Arts Website](#) and [sign up for the Fine Arts Newsletter](#) to see upcoming professional learning opportunities, office hours, and additional instructional resources.

### OSDE Hosted Virtual Meetings

Join OSDE staff and fine arts teachers around the state for weekly virtual meetings to gain resources, strategies, and advice for the 2020-21 school year.

#### Fine Arts Virtual Meeting

- Every 2nd Thursday of each month 4:00-5:00 p.m.
- First meeting will occur on August 13th
- Zoom information will be communicated through the Fine Arts Newsletter. Subscribe [here!](#)

### Social Media Connections

#### Facebook

- [Dance Teachers Unite](#)
- [E-Learning in Music Education](#)
- [Elementary Art Teachers](#)
- [Hip Hop Music Ed](#)
- [Music Educators Creating Online Learning](#)

- [Oklahoma Drama Education Network](#)
- [Theatre Education Distance Learning \(Resource Sharing and Support Network\)](#)

Join Twitter, Instagram, or other platforms. Ideas are shared everywhere!

## State-Level Fine Arts Organizations

Fine arts educators, administrators, and others should consult the [recommendations from the Oklahoma Arts Education Coalition](#) for subject-specific instructional, safety, and performance considerations.

## Contact Information

- **Elizabeth Maughan**, Director of Fine Arts, [elizabeth.maughan@sde.ok.gov](mailto:elizabeth.maughan@sde.ok.gov)
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