The arts are a vital and indispensable part of a comprehensive education for every student, fostering each student's development into a responsible citizen. A comprehensive education must include a balanced, sequential, high-quality program of instruction in the arts. The following guidelines will lead the way to our fine arts COVID-19 remote plan.

SOCIAL EMOTIONAL LEARNING

The student’s emotional well-being is and should be our first and foremost concern. With the changes that are impacting our traditional school environments, the performing arts are more critical than ever before to the ongoing development and health of our students.

Fine Arts have long been reported to contribute to the positive social and emotional growth of students. Students taking these classes find themselves socializing with a diverse group of people. Additional benefits to fine arts classes include maintaining focus, recognizing individual artistic ability, relating with others, and being a part of a team. The arts provide a stable environment for these young learners to blossom and positively influences their social and emotional well-being.

REMOTE

All students (Pre-K-12) will learn remotely (online) at “HOME”. Students will be taught, via live instruction, by BCS teachers. All students and teachers will remain at home to engage in teaching and learning. All learning will take place using an electronic device and BCS learning materials online.

NOTE: All Fine Arts instruction will be guided by the Alabama Course of Study.
1. Remote Instruction

Suggestions for online teaching strategies include:

- Create video modules featuring teacher-led instruction including lectures, demonstrations and directed listening for students to experience a minimum of one time per week.
- Create formative assessment assignments for student submission featuring solo performances of selected excerpts of band literature as well as solos and pedagogical materials (etudes, technique exercises, etc.)
- Select a concert theme (i.e. Winter Concerts/Holidays). Direct students to record video performances of thematic solo literature and small ensembles (duets/trios/quartets). After formal review and student revision, edit the final video performances into a concert broadcast to be streamed on local media networks as well as internet platforms such as YouTube.
- Create a series of directed listening assignments based on quality recordings of band literature easily accessible through our military and university bands. Create worksheets for each assigned composition with questions focused on ensemble concepts and skills
- Create peer mentorship settings pairing those students with advanced experience and younger musicians. Assign each peer team a recording project to be submitted by video featuring a duet performance for presentation to the full band. Consider creating guidelines for students to select their own literature for the video performance.
- Direct the students to program their own band concert. In addition to the selection of literature, the student will select a quality video performance of each work. Each student will submit a playlist based on videos of quality band performances available online via YouTube or another media channel.
- Employ habit coaching with a focus on “how” to practice in the isolated environment.
- Focus on goal-setting and time management to facilitate student success.
- Employ virtual performances using video and audio submissions and a layering process to combine the individual performances or works into a cohesive ensemble.
- Engage in weekly literature-based virtual rehearsals on sections of music
- Assign music theory drills using various websites.
- Coordinate video meetings with professionals on their instruments. These sessions, instructional in nature, can have all the performers on mute so students
can learn at their own pace and without fear or embarrassment if they are less experienced players.

- Assign appropriate level solo repertoire with SmartMusic.
- Create playing assignments using a record and submit system focused on literature and/or excerpts containing key concepts and skills.
- Lead class discussions on literature and music history.

Concepts and Strategies/Resources Remote Beginning Band Program

Concepts

Instructional Strategies & Resources

New Technology

- Teach students to use and navigate the technology used in band, as it will vary from other classes (Zoom, WebEx, Schoology, Infinite Campus, JupiterEd, SmartMusic, Noteflight, Music First, Sight Reading Factory, Soundtrap, GarageBand, Acapella, Tonal Energy Tuner, Flipgrid, etc).
- Think of ways to limit the number of applications or use a common launchpad so students may find everything in one location.

Rhythm Reading

- Teacher-created videos on how to read rhythms. Provide simple rhythmic examples for students to clap and count while using a metronome. Students will record and submit this to the teacher for review.

Instrument Screening

- To simplify instruction, teachers might consider starting only basic instruments: Flute, Clarinet, Trumpet, Trombone. Students may expand to learning other instruments in the next year.
- Conduct online student instrument screening by asking the student to sing back pitches, identify high and low pitches, imitate clapped rhythms, match the teacher’s modeling of brass mouthpiece, buzzing high and low pitches, use a finger to demonstrate the sax, clarinet, or flute embouchure formation – including teeth placement, chin, etc. - proper tongue placement and other details of preparing to make an initial sound.
Instrument Set-up, Hand and Holding Instructions

- Videos demonstrating proper instrument set-up and break down. Students record themselves setting up and breaking down videos for submission to teachers. Teachers provide feedback.
- Videos demonstrating proper hand positions and holding positions for each instrument. Students ask a family member to take a photo of their hand and holding positions to send to the teacher for constructive criticism.

Instrument Sanitization and Instrument Care

- CBDNA list of instrument hygiene methods
- Videos on daily instrument care, including wiping down of instruments, as well as emptying spit and swabbing 6 feet away from others.

Air support

- Breathing Gym videos that students may view at home.
- Videos of long tone exercises.

Embouchure

Tone Production

- Videos demonstrating proper embouchure formation and common issues with embouchure formation. Students could ask family members to take a photo of their embouchure to send to teachers for feedback.

- Students use observational and written skills to compare and contrast, as well as provide descriptions of tone quality in teacher-provided videos. Teacher could introduce terminology and examples commonly used to describe tone.

- Concentration on teacher selected band methods and drills which focus on rhythms in simple meters. Students submit recordings of their performance for teacher feedback.

Rhythm and Pulse

- Concentration on teacher selected band methods and drills which focus on scales and exercises in various keys.
Create online flashcards and quizzes through Quizlet or Cram.

Note Mastery and Fingering

Articulation

● Concentration on teacher selected band methods and drills which focus on varied articulations. Students submit recordings of their performance for teacher feedback.

Musicality (Phrasing, Dynamics, Tempo Changes)

● Play and record simple exercises in the method book and discuss possible effective alterations for musicality. Teacher provides constructive feedback.

Balance and Blend

● Small group virtual performances, starting with short duets and expanding to larger ensembles.
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).

- **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 maybe helpful for recording lectures or for modeling on your instrument.
  - Wear headphones while interacting with students online to prevent external noise from appearing on the audio feed. Simple earbuds work fine in many cases.

- **Virtual setup and performances**
  - Consider lighting, sound, and the strengths and limitations of various online communication platforms when designing your courses.

- Familiarize yourself with district policies on student privacy and double-check that your instructional delivery, communications, assignments, and assessment practices are compliant.

REMOTE CLASSROOM INSTRUCTION TIPS

- **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.

  - 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.

**TUNING**

- Online

  - 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.

RESUMING CLASSROOM INSTRUCTION DURING COVID-19

• 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

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.

ENSEMBLE SUGGESTIONS

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.

RESUMING CLASSROOM INSTRUCTION DURING COVID-19

Maintain program visibility and relevance
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.

RESUMING CLASSROOM INSTRUCTION DURING COVID-19

- **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.
REFERENCES


CREATE GRADUATED DIFFICULTY LESSONS

Rather than creating lessons for each individual grade level, consider creating graduated difficulty activities. Use the same song for each grade level but assign graduated activities of varying difficulties. This has several advantages.

- This type of lesson will be easier for teachers to create. The lessons will be more focused and in-depth.
- Families that have more than one child in elementary school will be able to complete these lessons together with the older child guiding and helping the younger. Then the younger child can join in at their simplified level to accompany the older child.
- Invite the whole family to participate together in a culminating project. This can create fun, meaningful activities for the whole family.

SAMPLE GRADUATED DIFFICULTY LESSON – HOT CROSS BUNS

This lesson would need to be adjusted to meet the levels of your specific students. Each of these activities would be introduced by the teacher in a short video or screen capture.

**Kindergarten**

- Learn the song – echo sing with teacher
- Add a simple Hand Clap #1 – pat, clap, pat, clap.

**Grade 1**

- Read rhythm – quarter note/rest version
- Learn/practice song
- Simple Hand Clap #1

**Grade 2**

- Read rhythm – half note version
- Sing & sign pitches – solfege (Do, Re, Mi)
- Sing song
- Add Hand Clap #2 – pat, clap, partner, clap.

(If student has no partner available, students can perform hand clap “with the teacher” through their device.)
Grade 3

- Read rhythm – half note version
- Sing & sign pitches – solfege (Do, Re, Mi)
- Sing song
- Add Hand Clap # 2 – pat, clap, partner, clap.
- Extra credit – Perform song on another instrument, piano, toy xylophone, etc. Consider including a link to an online instrument.

Grades 4-5

- Read rhythm – half note version
- Sing & sign pitches – solfege (Do, Re, Mi)
- Sing song
- Add Hand Clap # 2.
- Create their own hand clap with embellishments. Consider using feet, elbows, etc. The only rules are they have to keep a steady beat and they have to be safe.*
- Play the song on recorder. I am hoping to post some specific ideas for teaching recorder online soon.

*Depending on the activities you assign, it may be important for you to establish rules just as you would in the classroom

ALL GRADES – STAGE A PBL PERFORMANCE

Consider culminating a unit with a PBL activity (Performance Based Learning). This takes student learning to a whole new level. Do NOT announce this large project at the beginning of the unit. Wait until the last week or so. Otherwise, many students will jump ahead.

At the end of the unit after practicing each assigned piece a little each day, assign students to “Stage a Performance” of their assigned pieces. Their performances can be as elaborate or simple as desired. Consider making a few of the following ideas a requirement for student family performances.

CREATE TICKETS FOR THE PERFORMANCE

Tickets should include the following.

- Who the performers are. Does your group have a name?
- When the performance is
- Where the performance will be held
How much the performance cost (Students may create or use play money.)

CREATE A PROGRAM FOR THE PERFORMANCE

Programs should include the following.

- Names of the performers
- Date/time of performance
- Songs/pieces performed in the order of the performance
- Artwork for the cover of the performance (This part could be coordinated with the art teacher.)

CREATE A POSTER ADVERTISING THE PERFORMANCE

Posters should include the following.

- Performers
- Date/time
- Venue/location
- Artwork

MORE POSSIBLE PBL ELEMENTS TO INCLUDE

- **Costuming.** Challenge students to come up with costumes or “concert attire” for their performance.
- **Publicity Shots.** Students may want to take publicity shots to “advertise” their performance to their family.
- **Staging.** Challenge students to create a performance atmosphere. This may include rearranging the furniture, turning the lights down and using a flashlight as a spotlight, performing from a landing on their stairway, standing on a sturdy chest or coffee table for a stage, etc.
- **Announcer.** Students may create a concert atmosphere by designating an announcer.
- **Sound effects.** Students may use online sound effects such as applause during their performances. An older sibling may be designated as the “sound engineer.”
- **Video/Camera Crew.** Ask a parent, older sibling, or another adult to video the performance. These performances may be shared remotely with grandparents and/or other relatives.
ASSESSMENT AND ACCOUNTABILITY

In order to hold students accountable, require that they turn in some form of evidence as suggested below.

- Students may submit a short video of their family performance. With written permission, you may be able to share some of these performances with other families at your school. This would encourage creativity and lessen the feeling of isolation.
- Students could submit photos of their performance.
- If families are unable or unwilling to do video or pictures, students could submit a written reflection worksheet recapping their performances. The youngest students may draw a picture of their performance and dictate a sentence or two to their parents.

OTHER PBL ACTIVITIES

If you are faced with long term online teaching, do NOT use up all of your PBL activities during the first week or two. Use just one activity per week/unit. Below are more activities you may want to consider.

- Create a recycled musical instrument to accompany a song. Students may only use items that were going to be thrown away.
- Add an ostinato rhythmic pattern to a simple song. Be sure to provide a “perform-along” video to support students.
- Create a composition using Google Song Maker.
- Explore other music activities using Chrome Music Lab.

ONLINE TEACHING TIPS

- Choose a topic or theme for each week to tie activities together. Announce the topic at the beginning of the week.
- Assign one song/lesson per week with students practicing/rehearsing that same lesson each day. Keep it simple! This is new for your students too.
- Create daily practice logs so that students may sign in and be accountable to practice each day.
- When students are reading music, create a screen capture pointing to each note with the cursor as you read the rhythm or sing the pitches. Change the cursor on your computer to a pointer finger to focus student attention.
- When you are posting directions and or text, don’t post big blocks of text. Instead, when possible, use bullet points so students can mentally check items off. If several things are required in a lesson, post them so that students may mark them complete using your school LMS (Learning Management System).
• Keep videos short. Do NOT simply try to fill up the same amount of time you would in the classroom. If you want to accomplish several things during a particular lesson, assign several small videos instead of one longer one. This will also make the information easier to repurpose later if desired.

WAYS TO DIFFERENTIATE LESSONS

• Young students can simply learn the song and play a simple game or activity.
• Older students can read the rhythmic and melodic notation.
• Consider differentiating songs by adding an ostinato rhythmic pattern to a simple song. Be sure to provide a “perform-along” video to support students.
• Another way to differentiate a song would be to sing it in a round or add simple harmonies. Simple partner songs work well for this purpose. Again, provide a video in unison and with all parts.
• Add an instrumental element such as playing recorder or a virtual online piano/xylophone to challenge older students.

If you need more ideas on how to differentiate lessons for various grade levels, click to read this post Music Activities for Grades K-5 | Creating Graduated Difficulty Lessons.
Remote Learning/Rehearsal Considerations

- Create a detailed plan for each class meeting/rehearsal so that you can seamlessly pivot in and out of instruction.
- Select video conferencing platform (ex: Schoology, Zoom, etc..)
- Enable proper security settings to protect your class meeting/rehearsal.
- Create pauses for singers to type/ask questions, so you can clarify and keep them engaged.
- Consider recording the session for educational access.
- Consider using music that is not difficult and focus learning on skill building.
- Don’t try to do too many things in each setting.
- Plan for tech problems and alternative solutions if experienced. (ex: If your computer fails during the session, you can access the session on your phone or access email, Zoom, Remind etc. to communicate the next steps to your students.)

- Repertoire Selection, Expressive Singing Transfer Tasks, and Music Vocabulary Development

Search these resources for instructional remote lesson ideas:

- ChorAmor Methods Resource for Hybrid and Distance Rehearsals & Lessons, founder Troy Robertson
- Professional Choral Collective, compiled by Derrick Fox
- Link to all MS/JH lessons
- Link to all Elementary lessons

Sample Lessons

- Arranging
  Sample Lesson created by Allison Fay
• Pitch Matching –
  - Sample Lesson created by Derrick Fox • Community Building -
  - Sample Lesson created by Derrick Fox • Online Rehearsal Strategies –
  - Sample Lesson created by Rebecca Saltzman Sample Lesson created by Meredith Bowen

**TECHNOLOGY CONSIDERATIONS**

**Students:**

- A device that can connect to a video meeting platform
- Sheet music (optional)
- Consider preloading assignments to flash drives that students can take home and complete at their own pace.
- Consider instructional activities that can be completed over the phone (ex: rhythmic or melodic telephone game).

**Teacher:**

- A device that can connect to a video meeting platform
- A microphone to sing/play into (external is ideal, but built-in to a device will work)
- A piano available or an accompanist to connect to the session

**Apps for Instructional Enrichment**

- Earpeggio • Yousician

**Develop curriculum that can be taught with NO access to technology**

- Create written daily learning modules and have students reflect on each module in a journal
- Create environmental performance opportunities for the development of student aural awareness. Develop consistent guiding questions for each student analysis.
- Encourage students to find any live music-making opportunities in their community and create questions for them to reflect on post-activity.
**EQUITY CONSIDERATIONS**

- Not all students will be comfortable singing and recording video. Consider allowing an audio only submission if you choose to create a virtual singing ensemble component in your choral experience.
- Consider creating hard copy music enrichment packets for students who do not have reliable access to internet or computers to take home. Students can complete at their own pace and mail or deliver back.
- Keep in mind that some students may not live in spaces that allow the level of concentration needed to participate in virtual learning at the level required.

**SOCIAL AND MENTAL HEALTH CONSIDERATIONS**

- Provide opportunities for students to share the musical and nonmusical aspects of their lives via guided assignments (ex: Soundtrack to My Life assignment or picture collages of their favorite musicians, food, etc.)
- Allow for discussion time among students to vary the pace and cognitive load of the classroom meeting/rehearsal.
- Because career education and student preference are very important in the middle years, arrange for Zoom sessions with a variety of interesting guests. Students could prepare and submit questions, and these sessions could possibly be viewed from multiple rooms or recorded and viewed in a rotation.
- Make sure you tend to your own social and emotional well-being.
- If you are not comfortable using technology, consider getting a tech buddy with whom you can conference and troubleshoot problems and celebrate successes.
- Consider using both synchronous and asynchronous instruction.
- Consider alternative performance opportunities (i.e. Live Zoom Concerts)
- Preparation time for performances may increase in this rehearsal environment
Level/Choir Context | 9-12
Teaching Scenario | Full Remote Learning

SUGGESTED INSTRUCTIONAL PRACTICES

- Full remote learning centers our focus on technology-led instruction, individual part learning, and assessment.
- Class schedules may need to change to accommodate the school master schedule.
- Shorter, more focused rehearsals may need to be developed. For example, if your in-person or hybrid rehearsal is normally 50 minutes, consider creating two 25-minute rehearsals to give each student maximum environmental flexibility and possibly increase the likelihood of sustained participation.
- Consider the time frame for full remote learning and modify goals and curriculum.
  - Will the course be 100% online for the duration of the term?
  - Is full remote learning a temporary plan that will ultimately culminate in face-to-face instruction or ensemble performance?

Explore Digital Performance Technologies for Ensemble/Solo Singing

- When engaging in virtual choir experiences, consider creating collaborative tracks from ensemble members with which other students can sing and record, rather than simply using accompaniment for demonstration tracks. Singing with other voices rather than with piano accompaniment may increase confidence and feel more normal to choir members.
- If students are using collaborative social media platforms and technologies to create musical artifacts, have the students provide concept, execution, and reflection documentation for assessment.
- Engage with accompanists, voice teachers, choreographers and other outside contractors typically used in your program to assist in creating accompaniment tracks, vocal tracks, demonstration videos, and other materials for instruction.

Consider repertoire that will transfer to the digital environment

- The level of repertoire will likely need to be more developmental for any given ensemble than what could be possible with face to face instruction.
- If preparing for a digital performance consider challenges of:
  - unaccompanied vs. accompanied
- Music with substantial rubato
  Consider some repertoire with digital resources that are readily available to consolidate instructor preparation time (See ChorAmor database).

**Explore Innovative Ideas for Ensemble Performances**

- Consider digital collaboration platforms
  - Acapella App, JamKazam, My Choral Coach, etc.

- Use video conferencing student-to-student performance and/or student-to-teacher performance
  - Students perform choral/parts or solo repertoire for each other (1:1, small group, or class performances)
  - Students perform for digital class (solo or choral parts).

- Record performances and distribute for audience/community viewing.

Work to create ensemble singing experiences among members

- Substitute recordings of singers from the ensemble singing parts for rehearsal tracks rather than exclusively using professional recordings and/or accompaniment only recordings.
- Engage in small group rehearsals/sectionals via video conferencing (student or teacher led) to continue to build community and collaboration within the ensemble.

**TECHNOLOGY CONSIDERATIONS**

Use a learning management system for organization of assignments and assessments

- Schoology
- Google Docs
- Other programs

**Learn, incorporate and deliver the best practices of your preferred online instruction platform**

- Sharing audio
- Screen sharing vs. file sharing
- Practice and experiment with colleagues before engaging students.
- Maximize the quality of audio capturing by exploring all settings in your platform.
Audio Equipment for Recording and Playback

- Teachers should secure the necessary technology to deliver the best quality digital instruction, including a high-quality USB microphone, a digital audio workstation (Ex. Audacity, Garageband, Logic, Pro Tools, etc.), a quality web-enabled camera (Ex. Most late model smartphones, iPod Touch, DSLRs, etc).
- Part/accompaniment tracks must be created or secured to assist singers during full remote learning

Include Music Technology Instruction for Students

- Provide training sessions for students in the use of apps and programs and engage them in editing and creation of collaborative artifacts.

**Develop curriculum that can be taught with NO access to technology**

- Create written daily learning modules and have students reflect on each module in a journal
- Create environmental performance opportunities for the development of student aural awareness. Develop consistent guiding questions for each student analysis.
- Encourage students to find any live music-making opportunities in their community and create questions for them to reflect on post-activity.

**EQUITY CONSIDERATIONS**

Access to Technology

- What institutional procedures are in place to ensure access by every student? Encourage administrators to provide 1-to-1 technology access.
- Work with school administrators to provide at home internet access to all students.
- Does the provided technology support the software needed for music learning (some programs are only available for IOS or Android Apps, etc)?

Educational Needs of Special Populations

- How do you meet educational guidelines for special education, 504, etc. with student-led small ensemble learning?
- Consider ADA access for students in new learning environment

Educational Needs of Student Leaders
• Be intentional about varying group assignments and leaders.
• Plan for non-contact social/team building activities (consult *Ice Breakers for Choir* and adapt)
• Equip student leaders with digital tools for student-led activities.
• Facilitate alternative social activities that adhere to CDC and district guidelines.
• Collaborate with certified professionals to create online emotional well-being online sessions with your students.

**Provide support for students who are uncomfortable with individual performance**

• Coaching and developing a positive musical self-image and mindset in each student
• Provide a framework for self-reflection and peer-assessment that prioritizes positive feedback.

**SOCIAL AND MENTAL HEALTH CONSIDERATIONS**

• Provide opportunities for students to share the musical and nonmusical aspects of their lives via guided assignments (ex: Soundtrack to My Life assignment or picture collages of their favorite musicians, food, etc.)
• Allow for discussion time among students to vary the pace and cognitive load of the classroom meeting/rehearsal.
• Because career education and student preference are very important in the middle years, arrange for Zoom sessions with a variety of interesting guests. Students could prepare and submit questions, and these sessions could possibly be viewed from multiple rooms or recorded and viewed in a rotation.
• Make sure you tend to your own social and emotional well-being.
• If you are not comfortable using technology, consider getting a tech buddy with whom you can conference and troubleshoot problems and celebrate successes.
• Consider using both synchronous and asynchronous instruction.
• Consider alternative performance opportunities (i.e. Live-streamed Zoom concerts)

• Are the educational needs of student leaders being met if they are teaching more than participating in the learning/rehearsal process?
• Consider targeted training of student leaders on digital instruction strategies.
VISUAL ARTS K-12 REMOTE
Lesson 1: Seuss Style

This year marks the 116th Birthday of Dr. Seuss. To celebrate, let's look at some Dr. Seuss characters and then create one of our own.

Click here for a read-aloud version of Dr. Seuss' *There's a Wocket in my Pocket*.
https://www.youtube.com/watch?v=BZXGxi7dWwQ

Click here for a drawing instruction sheet to draw your character.
https://documentcloud.adobe.com/link/track?uri=urn%3Aaid%3Ascds%3AUS%3A8c87e3cb-e444-4556-b267-3e38c1ac5944

For Elementary Students
Follow the directions on the attachment "Seuss Style" above to create your own character. Add a background to show what your character does and where he or she hides. You can even write a rhyming poem about your character. Don't forget to give it a name.

For Middle School Students
Think of something in your home or classroom that makes a weird noise or a place you avoid. Draw a picture Seuss Style of the creature who causes the noise or lives in the place you avoid. Give plenty of background details to show the setting. Add a short poem that explains what the creature does, and give it a name.

For High School Students
What Seuss like character lives inside your most recent tech purchase? It could be a gremlin in the phone, an appliance, your laptop.... Create a detailed sketch of the character, where exactly he/she/it hides, and what he/she/it does to wreak havoc on your life. Do not include words in your drawing. You may give it a title.

Extra Fun:
For Directed Drawing Seuss Characters:
https://www.youtube.com/watch?v=Fi1DMAQS5fS
Lesson 2: The World of Beatrix Potter

Did you know Beatrix Potter, the highest selling Children's Book author and illustrator of all time, was quite the rebel? What did she do? She put clothes on animals.....Shocking! To learn more about this forward thinking and innovative artist, click the link below.

https://www.youtube.com/watch?v=KToF5YMhmEc
For Elementary Students
Look outside – what signs of spring do you see? Write about your observations (what you notice) and draw them. Add color to your drawings and complete your landscapes with all the details to share with me when you return to school and the art classroom.
Look at the illustration above to draw your own version of Peter Rabbit.

For Upper Elementary and Middle School Students
Draw pictures of the animals that you see in your neighborhood. What wild animals and insects do you see? What pets do you see? Do you have any of your own? Draw all that you observe then add details and color. You can even add clothes! Bring your drawings to art class when we next meet.
For High School Students

Beatrix Potter's style was unique for her time because she gave human characteristics to animals. Sketch an animal or inanimate object giving it human characteristics. Is it mischievous like Peter Rabbit or naive like Jemima Puddleduck? What visual characteristics can you give your object or animal to show its personality? Give your character a setting/background for context.

Lesson 3: Real Life Robots

For Elementary Students

Robots are becoming a valuable tool to make life easier for humans. The robots we have today are not like the ones we see in the movies. In the movies robots have personalities and feelings and can think on their own. This is completely fictional, but fun to pretend. Watch the video Real Life Robots. Your assignment is to use the robots in the video for inspiration only. Don’t copy them. Come up with your own robot. First, think about what you would need the robot to do. What is the robot's job? Next, design a robot in a way that would help it do its job. If your robot’s job is to repair the bottom of ships while they are in the water, how would that robot need to be made? What if it was a nanny robot? So, decide on the job, then design the robot. Use your practice paper first. Try to make the robot fill the page.

https://www.youtube.com/watch?v=8wHJjLMnjU

For Middle School Students

Design a robot using the instructions above. Try to give your robot some personality and expression. Think about its face and its body language. Draw your robot to fit the size of paper you have. You may want to add a background. Watch the video Outlines, Edges, and Shading and try to shade your robot to give it form.

https://www.youtube.com/watch?v=OezMavBqWXc

For High School Students

Is it important for robots to look a certain way? Of course it is! Design a marketing campaign for the next big thing in robotics. What does the robot look like? How will it be sold, and to whom? You can create a sketch for a logo, the actual robot, the print or web ad, the copy ("Just do it"), or all of the above. What is the role of the artist in marketing?
Lesson 4: Artist Sketchbooks and Journaling

Have you ever wondered how artists come up with their ideas? Some artists are inspired by events and people around them. Some artists love to draw everything they see. Many artists are inspired by nature. Almost all artists keep a book or journal for their drawings and ideas.

For Elementary Students
Make a small sketchbook from a single sheet of paper. Use your favorite ideas from the 30 Day Drawing Challenge to fill it with your own unique drawings. Then check out the video below about author and illustrator of the Wimpy Kid books, Jeff Kinney, and his process for generating ideas.

https://www.youtube.com/watch?v=21qi9ZcQVto (How to make a book from a single sheet of paper)
https://www.youtube.com/watch?v=dS4slnQMeio (Jeff Kinney, Diary of a Wimpy Kid)

For Middle and High School Students
Artists use sketchbooks to brainstorm, to plan, to doodle, and to document events and their feelings about them. Create a sketchbook or journal that documents your experience this past week schooling at home. Use the ideas in the 30 Day Drawing Challenge to get started, or sketch your own ideas. Don't have a sketchbook? The video above shows how to make one from a single sheet of paper.

For even more inspiration, watch the video below from the Tate Museum about sketchbooks of famous artists.
https://www.youtube.com/watch?v=GelzzFNh5oY
Mary Blair was an American female artist, designer, and animator. To learn more about Mary, watch a video about her career and projects for Walt Disney. Read about her in “Pocket full of Colors,” by Amy Guglielmo and Jacqueline Tourville, then create one of the assignments below.

Video
https://www.youtube.com/watch?v=zurAR181oQ8

Read Aloud
https://www.youtube.com/watch?v=4qORc82pR-w

• Elementary: Draw a castle or large building that you imagine visiting, or have visited. Using bright colors, decorate the outside of the building with geometric shapes, like squares and circles, and organic shapes, like flowers and leaves. Add a background with sky and clouds. Draw people in the foreground (large because they are closer to you), even yourself!

• Middle School: Imagine creating a ride for Disneyworld – what would you include? Plan by sketching the ride then add contrasting colors, like Mary Blair, to emphasize images that you think about most. Then use values of blues and greens to complete the
composition. Use paper or recycled materials to construct a small scaled sculpture of your ride.

- **High School:** Mary Blair and Walt Disney created a ride for people to experience what it might be like to travel around the world. As students of District Six, we represent many different states and countries. How would you portray your family’s origins? Would it be a tour of Spartanburg, Mexico, or Eastern Europe? Plan on paper, sketch, write about it, create a song or dance to go along with it, create a collage of images (digitally or on paper), and even create a 3D version. Feel free to combine media to achieve the desired effects.

**Lesson 6: Animals of the Rainforest**

Rain forests are forests that are extremely wet because of the large amounts of rainfall they receive. These forests are important because of the large number of unique plants and animal species found there. Rain forests also contain many unique bird species found nowhere else in our world. Hundreds of rain forest plants are used in many medicines and many food sources have been discovered in rain forests as well.
Click here for a read-aloud version of: “Secrets of the Rain Forest”, by Danielle Taylor. https://www.youtube.com/watch?v=yFIFz7KVuWE

For a virtual field trip of the Amazon Rain Forest https://www.youtube.com/watch?v=JEsV5rqbVNO

Click here to explore South Carolina’s NEW Z-learning at Riverbanks Zoo https://www.riverbanks.org/

For Elementary School Students:
You can gather ideas from the picture above and also from the video on, “Secrets of the Rain Forest” to write down some animals you recognize. Pick an animal or bird that you would like to sketch using your paper and pencil and share some of your ideas with others. Have fun talking about rain forests with others.

For Middle School Students:
Right outside your window you can see trees that are beginning the growth of new leaves and grass that is changing to a wonderful green color. You can also observe some birds that may be outside near your window. Look at the picture above of the rain forest bird – the toucan, and check out the video. Draw your version of a rain forest bird and share it with others. Use your pencil to add more details or give your art some color.

For High School Students:
Choose your favorite rain forest animal or bird to sketch. Consider what the animal’s habitat looks like from the perspective of the bird or animal. What does the tree look like to the tree frog? To the bird? Create your composition from the perspective of your chosen animal or bird.
Lesson 7: Color Wheel Scavenger Hunt

For Elementary Students

A color wheel is a chart that helps artists use color families in their work. The colors of the color wheel are organized in the same order as the rainbow. Look around your house for objects in primary and secondary colors. Then arrange them in a circle in the correct order. (red, orange, yellow, green, blue, violet)

Click the link below to learn a fun dance and song about primary colors with OK Go
https://www.youtube.com/watch?v=yu44JRTIxSQ

Feel like a story about colors instead? Click below for Mouse Paint by Ellen Stoll Walsh
https://www.youtube.com/watch?v=gWtzmp3mlbA&t=17s
Create a radiating design using primary, secondary, and intermediate colors. Try to mix the secondary and intermediate colors using only the primary colors. For instance, to make yellow-orange use only yellow and red crayons. Or if you prefer, use any media you have. This color wheel is marker on aluminum foil. Be creative! Have fun! A radiating design is one that is the same all the way around from the center outward.

(red, red-orange, orange, yellow-orange, yellow, yellow-green, green, blue-green, blue, blue-violet, violet, red-violet)

For a cool science experiment about color check out the video below from Sick Science
https://www.youtube.com/watch?v=7iV1m4j2wJQ
For High School Students

Local artist and quilter, Cheryl Brickey is both an engineer and quilt pattern designer. Her understanding and knowledge of color is essential to her designs. Create a radiating design, quilt square design, or mandala using your favorite color family or color relationship. Complementary colors are across from each other on a color wheel. Analogous colors are located next to each other on the color wheel. Use any media. Check out Mrs. Brickey's website for more of her cool designs.

https://meadowmistdesigns.blogspot.com/
Lesson 8: Radiating Designs with Nature

Radiating designs are patterns that radiate or are the same from the center outward. Yesterday we made color wheels which are a type of radiating design. Today, spend some time outside observing the wonderful patterns and colors of spring. Create a radiating design from the things you find outside.

Check out this radiating design made by artist Jon Foreman:
https://sculpttheworld.smugmug.com/Film
Lesson 9: Our Top 15 Artful Spring Break Things to Do

15. Play with your food! Make art next time you're eating a pop-tart, slice of pizza, cookie, or toast. Bite away the negative space (background space) to reveal an animal, object, or even a face. See if your family can guess what you made.

14. Research an art career. What does a food stylist do? How about a set designer, animator, graphic designer? There are tons of fun ways to have a career in the arts. Find out what you would do in the career, what education is required, who you could work for, and how much you would be paid.

13. Design your dream house. Now that we've all been cooped up in our homes for a while, think about some things you love about your house and some things you don't. Design a dream home with all the things you love. Create an elevation (exterior front view) and a floor plan (diagram showing where all the rooms would be).

12. Draw in the dirt with a stick. So simple, and yet so satisfying.

11. Research your favorite artist or art work. When did the artist live, and where? What obstacles did they overcome? Who inspired them? What makes them famous? Where is their art work now?

10. Plein Air Painting --is simply painting what you see outside in the fresh air. Don't have paint? You can draw or even sculpt. Making art outside is fun and inspiring.

9. The Great Shape Hunt: Instead of hunting for eggs, choose a shape and see how many things you can find that match. You can make a list instead of actually collecting the items. Can be done inside or outside.

8. Make some fruity craft dough. Combine 1 cup flour, 1/3 cup salt, a package of unsweetened drink mix, a tablespoon of vegetable oil, and 1/4 c. hot water in a large ziploc bag. Knead the sealed bag until a soft dough forms. You may need to add more water or flour by the spoonful to get the right consistency. Dough should be elastic and not sticky. Store in an airtight container for up to a week. (GROWN-UP REQUIRED)

7. Create a Spring Fashion Show: Design a few silly, gorgeous, or outrageous outfits for spring. Have access to Grandma's clothes? Even better. Design a retro outfit. Model your creations down the runway (hallways are perfect for this). Be sure to have Grandma MC and explain those retro styles! Fashion History is Art History.
6. Become a nature photographer. Take a walk outside and notice all the new growth. Birds, blossoms, sunlight, and plants all make great subjects for photos.

5. Flipbook Animation: Create an old school animation by drawing a sequence of simple drawings in an OLD (read: Ask Mom first!) paperback book. Start with something simple, like a bouncing ball or walking stick figure. Draw a small picture in the lower right corner of a paperback page. On the next page, draw the same picture in the same spot, but change it slightly. On the next page, change the drawing slightly again. After about ten drawings, you should be able to see some movement in your art by flipping the pages with your thumb. Research old Disney animation and marvel at the skill and dedication of animation artists before computers.

4. Recycle Rescue: Choose something used like detergent bottle, aluminum can, or cereal box. Create a sculpture using junk that would ordinarily be thrown out. You can do some Google image research for ideas, or think like an artist and make your own creation.

3. Mirror Selfies: Look in the mirror and draw yourself making a silly face. Or a serious face. Or with your most beautiful smile. You get the idea.

2. Spring Still Life: Arrange several objects on a table that remind you of spring. Draw them from observation. Add the colors of the season.

1. Emoji Eggs: Draw your favorite emoji expression (or create your own) with crayons on a hard boiled egg. Be sure to use white crayon for the eyes or teeth. Even though you won't be able to see the white crayon at first, the wax will resist the dye, leaving the eyes white. Dye your creation in a cup of hot water with 10 drops or so of yellow food color and a tablespoon of white vinegar. (GROWN-UP REQUIRED)
#1. READ NEW PLAYS TOGETHER

You and your students can read every Stage Partners play in its entirety online for free.

- Plays Ideal for Middle Schools
- Plays Ideal for High Schools

There are a wide variety of assignments and guiding questions you can offer your students. Have them submit a written response or even have a group chat. Here are some writing prompts and discussion ideas.

- Select your favorite character and write a character analysis.
- Design the set for Act 1.
- Discuss the underlying themes of the play and why they are worthy of discussion.

#2. PLAYWRITING EXERCISES

Take a look at these free lessons/writing exercises and adapt them for at-home activities.

- Story Starter
- Outlining Your Story

Have your students write their own scenes. Read The Day the Internet Died and have them use it as inspiration to create their own scenes and add them into the play for a possible production at another time.

#3. MONOLOGUES

This is valuable time that students can work on building their monologue repertoire.

- Check out our new monologue book The Audition: Monologues with Direction by Jon Jory. Each monologue is written by Mr. Jory and has direction for the student to follow included.
- Download and use free monologues—all from Stage Partners plays. (Bonus: Have them read the whole play and discuss the context.)
- If your community has the ability, have students film and submit a video of them performing the monologue.

#4. STUDENT DRAMA DIARY

Each day, students can write a brief entry.

Here are some topic questions you can offer:

- What character would you want to play one day?
- What type of production is your favorite? Musical? Classical Theatre? Comedy?
- What do you love about auditions? What do you hate about auditions?

Additional Resources
• A Brand New Art Form: I Miss Theater, But...
  June 10, 2020
• Distance Learning: Tips for Directing a Virtual Play
  May 11, 2020
• Distance Learning: How To Make a Visual Radio Play
  May 03, 2020
• Watch Your Weight: Fighting For Attention in Distance Learning
  April 06, 2020
• Distance Learning: The Student Written Play and How to Get Started
  March 29, 2020
• Distance Learning: Tips and Techniques for Online Performance
  March 23, 2020

Categories

Additional Resources

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National Assembly of State Arts Agencies

National Endowment for the Arts

National Association of Music Merchants (NAMM)

State Education Agency Directors of Arts Education (SEADAE)

Gettysburg College

Perpich Center Minnesota

National Board for Professional Teaching Standards

MacPhail Center for Music

College Music Society

Band

Virtual Band Festival

CDBNA COVID-19 Response Committee Report

Choir

Virtual Choir

How to Create a Virtual Choir

Classical Music Archives

Classical Music Archives

Cleaning Instruments

COVID-19 Instrument Cleaning Guidelines from NAfME, NFHS, and NAMM Foundation

COVID-19 and Cleaning Your Brass Instruments

COVID-19 and Instrument Hygiene for Musicians

Coding

Learn to Code by Making Music
Collections of Resources
Techlearning.com
Free Online Subscriptions

College Faculty
Advice for Newly Remote Teachers

Collegiates
UHaul Free Storage for College Students

Composer Diversity
Institute for Composer Diversity

Copyright – what you need to know when teaching remotely
NAfME Copyright Page
Distributed Music Recordings: Guidelines and Listing from NFHS and NAfME
Hal Leonard FAQ for Distance Learning

Disabilities
Q&A Services for Children with Disabilities
Chrome Extensions for Students with Special Needs
New Strategies in Special Education as Children Learn from Home

English Learners
Keep English Learners Engaged during COVID-19

Facebook Groups Addressing Online Resources and Learning
Amazing Educational Resources
Music Educators Creating Online Learning

Folk Music from around the World
Free Folk Music from around the World

Jazz
Jazz Appreciation Month
Jazz at Lincoln Center’s Jazz Academy
Jazz Education Network

Butler University Jazz Program Playlist

6th Annual Vocal Jazz Summer Camp Online, August 3–7, 2020, 10 AM–5 PM

Jazz Arranger and Composer COVID-19 Relief Commission Grants

International Society of Jazz Arrangers and Composers

Lesson Plans

NAfME Responding Lessons Using Library of Congress Primary Sources

NAfME Model Cornerstone Assessments (Lesson Plan Included)

Artsedge Kennedy Center

Smithsonian Folkways

Music In Our Schools Month® 2018-2019 and 2019-2020

Rock Hall EDU

Teach Rock

Dallas Symphony Orchestra Kids

Library of Congress

Museum Free Virtual Tours

Museum Free Virtual Tours

All the Musical Instruments in the World

Music In Our Schools Month®

Music In Our Schools Month®

Music Lessons/Tips

Online Music Lesson Tips for Student and Teacher

NAMM & NAfME Webinar

Bridging the Gap: Teaching & Learning Online
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Free Tech Guide

Ted Talks
Music Ted Talks

Tutorials
Simple K-12 Webinars
How to Be a Better Online Teacher
How to Navigate Google Docs Formatting
How to Make Lesson Videos
Google Forms for Playing Test Submissions
Florida Virtual School

Virtual Concerts
NPR Virtual Concerts
NPR Tiny Desk Concerts
MET Opera—live opera for students
Seattle Symphony
Virtual Rehearsal Toolkit
Jazz Livestream
Alternatives to Creating a Virtual Choir
United States Army Field Band
The Chamber Music Society of Lincoln Center
BBC: Royal Albert Hall Performances
The Philadelphia Orchestra
This link will take you to a list of various resources for music. Started by members of the music education program at Gettysburg College when they saw a need for music resources during COVID-19. There is a link for special learners under 'Classrooms' but you may find other resources throughout as well.

The Chamber Music Society is providing free live and archived concerts. Great quality performances to share with students. Check out my download below for music and concert listening sheets to give as assignments.

This link will take you to list of artists giving live performances during this time. It is updated daily and gives the date, time, and link on where to virtually take part in the performance.
This link will take you to the Metropolitan Opera, they are currently offering free streaming of full operas for a limited time.

This link will take you to Carnegie Hall, they are currently offering free streaming of concerts for a limited time.

These links will take you to the Council for Exceptional Children and their Division of Visual and performing Arts. Council for Exceptional Children (CEC) is THE place for special education. They are currently offering **FREE** membership now through May 31. Use code "**CECED60**."

Also make sure to check out the Division of Visual and Performing Arts (DARTS) for information regarding arts education for students with exceptionalities. **Also look for current content on their Facebook Page "CEC DARTS"**
This link will take you to a YouTube channel. This is my friend, Will Houchin. He has made some AMAZING digital music lessons for younger students. Wonderful interactive and fun content for kids to enjoy and make music.

This link will take you to my YouTube Channel. This is me! I am going to be making interactive music lessons aimed toward older, lower functioning students.