

**dese**Arts

*Never stop learning.*

# FOUNDATIONAL SKILLS PROGRESSIONS

## In the Arts

### Included Arts Disciplines

- ✓ Dance
- ✓ Media Arts
- ✓ Music
- ✓ Theatre
- ✓ Visual Arts

**A Resource for PreK-12  
Arts Educators**

**MASSACHUSETTS**  
Department of Elementary  
and Secondary Education

Spring 2024 Edition

# The Arts: Foundational Skills Progressions

## Acknowledgments for All Arts Disciplines

### Project Facilitators

Jonathan C. Rappaport, Project Director/Editor, Arts|Learning, Inc.

Jacqueline Carvey, Project Coordinator, Westwood Public Schools

Dr. Charles Combs, President, Arts|Learning, Inc.

Dr. Nancy Moses, Executive Director, Arts|Learning, Inc.

### Project Writers

Joshua Streeter, lead writer, Theatre. Assistant Professor of Theatre Education, Emerson College

Sarah Ploskina, associate writer, Theatre. Adjunct Faculty, Music, Theatre and Dance, Salve Regina University

Donna Dragon, co-writer, Dance. Associate Professor of Dance, Bridgewater State University

Danielle Bazinet, co-writer, Dance. Adjunct Professor of Dance and Dance Education, Bridgewater State University; Instructional Designer, UMass/Dartmouth

Dr. Lois Hetland, Visual Arts, Professor Emerita, Massachusetts College of Art and Design

Dr. Brian Michaud, Music, Dighton-Rehoboth Regional School District

Dr. Sandra Nicolucci, Music, Associate Professor Emerita, Boston University

Jonathan Rappaport, Music, Arts|Learning, Inc.

Margaurita Spear, Visual Arts, Massachusetts Art Education Association Board

*Singing Skills Progression adapted and expanded from the sequence by Jonathan Rappaport © 2019 and used with his permission.*

### Content Advisors

Jacqueline Carvey, Westwood Public Schools

Jonathan Rappaport, Arts|Learning, Inc.

Kristin Voccio, Department Head, Unified Arts, Dighton-Rehoboth Regional School District

### Arts Education Advisory Council Members

#### Massachusetts Department of Elementary and Secondary Education

Dawn Benski, Arts Content Support Lead

Erin Hashimoto-Martell, Associate Commissioner of the Center for Instructional Support

Katherine Tarca, Director of Literacy and Humanities

# The Arts: Foundational Skills Progressions

## Table of Contents

<b>Acknowledgments for All Arts Disciplines .....</b>	<b>2</b>
<b>Introduction .....</b>	<b>4</b>
Overview .....	4
About the Foundational Skills Progressions.....	4
<b>Foundational Skill Progressions for Dance.....</b>	<b>6</b>
Dance Foundational Skill Progression 1: Movement Improvisation.....	6
Dance Foundational Skill Progression 2: Making Meaning through Movement .....	13
<b>Foundational Skills Progressions for Music .....</b>	<b>19</b>
Music Foundational Skills Progression 1: Singing .....	19
Music Foundational Skills Progression 2: Listening .....	26
<b>Foundational Skills Progressions for Theatre.....</b>	<b>32</b>
Drama/Theatre Foundational Skills Progression 1: Imagining.....	32
Drama/Theatre Foundational Skills Progression 2: Expressing .....	39
<b>Foundational Skills Progressions for Visual Arts .....</b>	<b>45</b>
Visual Arts Foundational Skills Progression 1: Materials and Tools.....	45
Visual Arts Foundational Skills Progression 2: Intent and Idea.....	51
<b>Appendix A: Dance—Selected List of Resources for Teachers .....</b>	<b>56</b>
<b>Appendix B: Music- Selected List of Resources for Teachers .....</b>	<b>58</b>
<b>Appendix C: Theatre—Selected List of Resources for Teachers .....</b>	<b>60</b>
<b>Appendix D: Visual Arts—Selected Short List of Resources for Teachers .....</b>	<b>62</b>

# The Arts: Foundational Skills Progressions

(Arts Disciplines: Dance, Media Arts, Music, Theatre, Visual Arts)

## Introduction

### Overview

The **Foundational Skills Progressions** model how two specific skill areas may be developed across grades PreK-12 in each discipline of the arts. This document is written to assist arts educators in identifying and teaching some of the competencies that allow students to achieve fluency in the language of the arts, including the lifelong ability to communicate freely in one or more arts disciplines. Teachers are encouraged to provide a variety of hands-on, participatory activities through which these skills are instilled through joyful learning and intentional artistic expression.

The **Progressions** document is not intended to suggest that these are the only, or the most important, foundational skills that should be developed in any particular arts discipline; rather, these selected skills should be seen as examples.

**Foundational skills contain critical elements of a comprehensive arts education. Students advance over time through each skill progression, acquiring competencies, habits of mind, dispositions, and understandings necessary for artistic accomplishment and mastery. These skills often result in vital, enduring behaviors and capabilities that informed and engaged adults possess and use throughout life.**

A stated objective of the [2019 MA Arts Curriculum Framework](#) is the development of artistic literacy, defined as “...the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform or present, respond, and connect through symbolic and metaphoric forms that are unique to the arts.” (p. 13<sup>1</sup>). The “language” of the arts goes beyond solely verbal communication—it also may include movement, sound, form, expression, symbolism, and any other means that artists or performers utilize to convey their ideas. For example, theatre, which relies heavily upon the spoken word, uses the “vocabulary” of body language, facial expression, vocal inflection, lighting, and other visual and auditory effects to communicate the full weight and power of drama.

**“It is not technique that is the essence of art, but the soul. As soon as the soul can communicate freely, without obstacles, a complete musical (artistic) effect is created. Technique sufficient for a free manifestation of the child's soul can be easily mastered under a good leader in any school.” (Zoltán Kodály<sup>2</sup>)**

### About the Foundational Skills Progressions

This document is written to provide arts educators with concrete skill development learning strategies along the pre-K—12 education continuum. Each of the skill progressions is in a chart format, aligned to the Framework’s two-grade dyads from Pre-K through grade 8, and then the three high-school Foundation, Proficient, and Advanced levels. Each chart contains three to four columns that detail the development of the skills and habits of mind for that progression. Additionally, there is a final column that highlights potential skill applications within the four Clusters of Creating, Performing/Presenting, Responding, and Connecting. Here is an example using the header of columns for the Music Listening Progression:

Music Foundational Skills Progression 2: Listening				
Grades	Identify and Differentiate	Interpret Intent and Meaning	Apply Evaluation Criteria	Potential Skill Applications Within the Clusters

Artistic learning is often a messy process. Educators should be cautioned that the chart format used here was chosen to clarify different aspects of the skills being taught. It is not meant to imply that these activities occur in a linear fashion from left to right, or each category by itself. All of these facets of building artistic literacy are interwoven in a rich fabric of active thinking, listening, creating, questioning, modifying, rehearsing, presenting/performing, and connecting all learning.

As stated in the 2019 **MA Arts Curriculum Framework**, “The standards define what all students should know and be able to do, not how teachers should teach. While the Framework provides an overall structure, it purposefully leaves the details of curriculum and instruction to the discretion of district teachers and curriculum developers. Educators are best equipped to design programs that are most appropriate in promoting excellence in their own communities.” (MACF, p. 11<sup>3</sup>).

Keeping this in mind, there may be differing approaches to teaching the foundational skills depending on the philosophy or training of the teacher. However, instructional delivery models are *suggested* in the **Foundational Skills Progressions**. Along with the specific skills being developed, the **Progressions** show examples of how young artists can develop facility in the four key “Clusters” of *Creating, Presenting/Performing, Responding, and Connecting* as delineated in the **Framework**.<sup>4</sup> These categories are aligned to Framework standards, and exhibit vertical progressions of learning, cultural responsiveness, artistic intent, and developmental appropriateness for students while considering teacher usability.

Educators should note that the **Potential Skill Applications Within the Clusters** at each level are *suggested* models which they are free to use, modify, replace, or omit as appropriate for their own arts programs. Integration of the arts with other arts disciplines or other across content areas under the *Connect* Cluster is recommended in the Framework; teachers are encouraged to make meaningful connections to other relevant bodies of knowledge whenever possible.

The **Potential Skill Applications Within the Clusters** give rich examples of performing and visual arts creators and their works. These applications are not intended to be all-inclusive; we encourage educators to research their own choices. The preambles of each arts discipline suggest recommended ways to access these and other reliable resources. It is important to emphasize diversity, equity, and inclusion for all students in all five arts disciplines. The **Progressions** call for using artworks from a large variety of cultures, genres, and historical periods. It is up to each teacher, school, and district to utilize the unique cultural variety and assets in their own communities as well as the broader world, and to find exemplary, authentic resources to support this important goal.

### A Note on “Play”

The term, “play,” is used frequently in this resource. It is the structured work of visual and performing artists and should not be misinterpreted as indicating random, amorphous activities. Attributes of “play” include:

- Open-ended exploration, risk-taking, and the embrace of errors as opportunities for developing new strategies and ideas using improvisation, games, and routines.
- Kinesthetic/full body learning, imagination, auditory processing, and visual representation as human beings learn most effectively through experiential encounters.
- A desire for deeper and different kinds of understandings in addition to reasoning and logic.<sup>5</sup>

The concept of play is part of the Massachusetts Standards for Preschool and Kindergarten, which includes 8 different standards on how to approach Play and Learning, such as demonstrating eagerness and curiosity, exhibiting creativity, cooperating with others, and seeing multiple solutions to a question, task, or problem.<sup>6</sup> These 21<sup>st</sup>-century skills are worthy of cultivation well beyond the pre-K and K age levels. As Dana Mitroff Silvers explains, “play is essential for innovation, creativity, and collaboration... the most successful design thinkers are the ones who embrace the notion of play.”<sup>7</sup>

**“Play” is a term that has been used for centuries to describe various kinds of artistic work. Some examples: A “play” is a work created by a playwright; “wright” means work.<sup>8</sup> Actors “play” a character in such a work through vocal inflection, speech patterns and accents, movement, facial expressions, gesticulations, and body language. Musicians “play” their instruments in a piece of music which is an opus—a work. And collaborative artists from all disciplines constantly “play off” one another, to affect, alter, and enhance their joint performances and shared creative work.**

<sup>1</sup> Massachusetts Department of Elementary and Secondary Education. *Arts Curriculum Framework, 2019*, p. 13

<sup>2</sup> Bonis, Ferenc, ed. *The Selected Writings of Zoltán Kodály*. NY: Boosey and Hawkes, 1974, p. 122

<sup>3</sup> Massachusetts Department of Elementary and Secondary Education. *Arts Curriculum Framework, 2019*, p. 11.

<sup>4</sup> IBID, pp. 19-20

<sup>5</sup> Hans, James (1981), *The Play of the World*, Amherst: Univ of Massachusetts

<sup>6</sup> MA Department of Elementary and Secondary Education (2015), *Massachusetts Standards for Preschool and Kindergarten*

<sup>7</sup> Mitroff Silvers, Dana (2016), *Why play is essential to the design-thinking process*. <https://designthinkingformuseums.net/2016/10/31/why-play-is-essential-to-the-design-thinking-process/amp/>

<sup>8</sup> Shipwright (ships and boats), Wheelwright (wooden wheels), Wainwright (carts and wagons), and Arkwright (chests & boxes) are some other examples of “wright” (work) professions in addition to Playwright.

### Foundational Skill Progressions for Dance

This document suggests ways that two foundational skills in dance— (1) **Movement Improvisation** and (2) **Making Meaning**— can be developed across grade levels. These two skills were selected to sequence throughout the curriculum because they are essential for creating, performing—participating, viewing— understanding—responding, connecting, and assessing dance across a continuum from beginners to experts and pre-K through grade 12. These dance skills can lead to lifelong enjoyment of and engagement in dance. The model learning experiences suggested in the **Potential Skill Applications Within the Clusters** column align with Massachusetts Arts Curriculum Framework standards for dance and connect to disciplines such as science, ELA, History and Social Sciences, and all arts disciplines. Standards identifiers follow each example (e.g., 7-8.D.R.09). Some examples of historical, contemporary, and diverse dance performers, choreographers, and compositions are listed in this column. The use of these diverse resources is encouraged because they can often create relevant and meaningful connections to current issues, concerns, and interests in students’ lives. All resources are suggestions only. The examples hope to inspire opportunities to cultivate students’ divergent thinking and doing from places of curiosity and problem solving. Whenever possible, educators are encouraged to use examples as sources of inspiration for solving problems.

Dance is adaptable to a wide variety of facilities and spaces, as long as safety and health issues are consistently considered. Additionally, some physical activities described throughout these skills progressions may have to be modified for students with mobility, sight, and hearing differences in accordance with student Individualized Education Plans (IEPs).

#### Dance Foundational Skill Progression 1: Movement Improvisation

Movement is everywhere. On a cellular level, every aspect of one’s living, breathing, bodily selves exist because of movement. Research on human babies shows that humans are born with a predisposition to move rhythmically (Zentner, Eerola & Purves 2010). Movement improvisation cultivates unique self-expressions and non-verbal communication through using the creative processes. How individuals move varies greatly, depending on gravitational force; structure, form, function, or ability of each person’s body, and personal intentions for moving. Movement improvisation is a foundation from which individuals can build and assemble movement/dance vocabularies based upon one’s own movement abilities and preferences. Movement vocabularies can include using the dance concepts of Body, Space, Time, Effort/Energy & Relationships (Bartenieff 1980; Preston-Dunlop 1980). Movement improvisation also requires the use and development of embodied awareness (consciously thinking through the body and bodily senses) and movement inquiry (Minton & Farber 2016). Using diverse movement improvisation skills can assist in negotiating changing situations and environments and can be applied in dance and throughout one’s life.

The three skill elements for this progression include: 1) **Inner Sensing**, 2) **Using Movement Vocabulary**, and 3) **Movement Inquiry**. **Inner Sensing** skills are abilities to perceive sensations in one’s body, mind, and emotions as a whole and one’s holistic self in relation to others and the environment. These skills vary greatly among students and over one’s lifetime. They are integral to effective functioning and expression in dance and in everyday life. **Using Movement Vocabulary** is critical to creating, performing, responding, and connecting through the moving body. The movement vocabulary is both genre specific (e.g., ballet, tap, jazz, modern, hip hop, ballroom, contemporary, Irish Step, Bharatanatyam, African Dance terminology, etc.) and goes beyond codified dance terminology (e.g., concepts from Laban Movement Analysis<sup>SM</sup>: Body, Space, Time, Energy/Effort and Relationships). Using movement vocabulary is necessary for developing dynamic ranges of movement and movement expression: for composing, discussing, analyzing, and critiquing diverse dance/movement, and for cultivating artistic literacy. **Movement Inquiry**—cultivating skills in exploring and examining through the body can assist in motor, cognitive, social-emotional, and artistic-aesthetic skills development, and integration. Using the body as modes of inquiry is essential to support students’ developmental progression in all areas, and for growing lifelong curiosity and appreciation of dance/movement.

**Dance Foundational Skills Progression Area 1: Movement Improvisation**

Grades	Inner Sensing	Use Vocabulary	Movement Inquiry	Potential Skill Applications Within the Clusters
Pre-K and K	<ul style="list-style-type: none"> <li>Isolate and move different body parts in one’s kinesphere (personal space). e.g., What does it feel like to move my head by itself?</li> <li>Isolate and move varied body parts in general space.</li> <li>Observe body stillness. e.g., What does being still feel like? How do you know when you are still and when you are moving?</li> </ul>	<ul style="list-style-type: none"> <li>Identify and demonstrate different body parts.</li> <li>Identify and demonstrate near-reach space, mid-reach space, and far-reach space movement in one’s kinesphere (personal space) and in general space.</li> <li>Identify use of different body parts in personal and general space of peer’s movements.</li> </ul>	<ul style="list-style-type: none"> <li>Explore movement connections between two different body parts. e.g.,                             <ul style="list-style-type: none"> <li>What happens when you move a hand and a foot at the same time?</li> </ul>                             or,                             <ul style="list-style-type: none"> <li>How does movement of your hand in near-reach space differ from moving your hand in far-reach space?</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Create movement responses to the teacher’s selected body part.</li> <li>Identify and distinguish between body parts in movements, such as feet and toe, elbow, and wrist. e.g., Use movement songs <i>One Little Finger</i>, and <i>If You're Happy and You Know It</i> or watch <i>Amaranto</i> by Irene Rodríguez. (PK-K.D.Cr.02a) (PK-K.M.Cr.02.b)</li> <li>Initiate body stillness and movement using different body parts based upon differing prompts. e.g., clapping; music; &amp; verbal sound cues. (PK-K.D.Cr.02a)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Maintain personal and general space safely and respectfully while moving, such as stop, start, and control one’s own body. e.g., <i>Personal Space Camp</i> by Julia Cook or <i>Tiny Tots Boys-2019 Gathering of Nations Pow Wow</i>. (PK-K.D.P. 05)</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Explain peers’ body part movement in personal and general space in the moment with a partner. Share observations in a discussion after watching the dance performance done by their peers. (PK-K.D.R.09) (PK.L.6) (K.SL.6)</li> </ul> <p><b>Connecting</b></p> <ul style="list-style-type: none"> <li>Examine examples of dance in daily life such as within one’s family culture, on television, on social media, YouTube, in private and social settings, and on a television commercial. e.g., the <i>Hora</i> from Jewish culture; <i>Ghanaian Dancing Pall Bearers</i>; <i>Haka</i> dance from the Māori culture; <i>Kin-narras</i> dance from the Philippines. (PK-K.D.CO.10) (PK.SL.4) (K.L.6)</li> </ul>
1-2	<ul style="list-style-type: none"> <li>Improvise locomotor and non-locomotor movements while using different body parts and demonstrating selected effort elements.</li> <li>Improvise movements using effort elements to demonstrate different moods.</li> </ul>	<ul style="list-style-type: none"> <li>Identify and demonstrate locomotor and non-locomotor movements.</li> <li>Identify and demonstrate effort elements. e.g.,                             <ul style="list-style-type: none"> <li>Bound- Free, Strong-Light, Direct-Indirect Space, Quick-Sustained (movement qualities)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Explore gestures of the varied arms and legs while using locomotor or non-locomotor movement.</li> <li>Utilize locomotor and non-locomotor movements, body part use, and effort elements in a dance work.</li> <li>Make the connection of the dance movement to personal experiences.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Create a phrase using locomotor or non-locomotor movements, varied effort elements and/or different body parts. e.g., walk with strong arm movements. (1-2.D.Cr.02)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Move to cues, directions, and feelings/emotions in ways that express meaning. e.g., “when I move slowly, I feel sad;” “when I hear this sound, I choose quick movements.” (1-2.D.P.06) (1.SL.4) (2.SL.4)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Observe and respond to the mood in diverse dance works. e.g., Gregory Hines - <i>I Got Rhythm/Fascinating Rhythm</i> (Gene Kelly Tribute); <i>World of Dance 2017</i> - Fik Shun qualifiers performance; <i>Danse Haitienne avec Le Group</i>. (1-2.D.R.08) (1.SL.1) (2.SL.2)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Improvise a movement phrase using locomotor and non-locomotor movement and different body parts to make a connection between a personal experience and the movement. e.g., favorite sport, outdoor activity, game to play with friends. (1-2.D.Co.10)</li> </ul>

**Dance Foundational Skills Progression Area 1: Movement Improvisation**

Grades	Inner Sensing	Use Vocabulary	Movement Inquiry	Potential Skill Applications Within the Clusters
3-4	<ul style="list-style-type: none"> <li>Perceive varied rhythms and tempos in your body while improvising to selected music from two different classical<sup>1</sup> dance forms from around the world. e.g.:                             <ul style="list-style-type: none"> <li>- How does it feel when moving to music from a classical dance form?</li> <li>- How does your body respond to different rhythms and tempi?</li> <li>- What choices does your body make in gestures of different body parts?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Describe and demonstrate the uses of gestures while doing locomotor and non-locomotor movement.</li> <li>Demonstrate the use of varied effort elements while using gestures and doing locomotor and non-locomotor movement.</li> </ul>	<ul style="list-style-type: none"> <li>Improvise movement ideas that explore gestures of face, hands, feet and use varied effort elements. e.g.,                             <ul style="list-style-type: none"> <li>- quick, sustained, free and bound flow, strong and light, etc.</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Compare and contrast the use of face, hands, and feet gestures while moving to music from two different classical<sup>1</sup> dance forms such as Tchaikovsky’s <i>Waltz of the Flowers</i> and The International Centre for Kathakali Ensemble <i>Kathakali Dryodana-Badham</i>. e.g., “What are differences and similarities in use of gestures of face, hands, and feet, effort elements and/or locomotor and non-locomotor movement when improvising and/or performing different classical dance forms and their music?” (3-4.D.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Move expressively to a musical beat and respond to changes in tempi to selected music from two different classical<sup>1</sup> dance forms from diverse culture. (e.g., classical <b>Bharatanatyam</b> dance and classical ballet or <i>Shen Yun</i>, Classical Chinese Dance. (3-4. D. P. 06) (3-4.M.R.09)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Observe and respond to videos of classical<sup>1</sup> dance forms. e.g., Find videos where children are dancing: The New York City Ballet full length production of <i>The Nutcracker</i> and <i>Apsara</i>, the Classical Dance form of Cambodia.</li> <li>Create two drawings based on your feelings after moving to and observing the two selected classical dance forms from around the world and compare the two drawings. e.g., “Now that we have moved to and watched a performance of classical <b>Bharatanatyam</b> dance, how did you feel about classical <b>Bharatanatyam</b> music and dance? How did you feel when moving to and observing classical ballet dance and music?” (3-4.DR.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Students distinguish their own preferences in each of the two classical dance forms through “Think-Pair-Share” where students compare and contrast drawings with a partner. (3-4.D.Co.10) (SCLA.1.d) (3-4.V.Co.10) (3.SL.1)</li> </ul>

<sup>1</sup> The term “classical” here does not refer only to the Western cultural canon. Many cultures around the world have “classical” forms of art, dance, music, and theatre. It indicates a codified technical vocabulary and skill set, conforming to certain standards of form and complexity specific to that culture.

**Dance Foundational Skills Progression Area 1: Movement Improvisation**

Grades	Inner Sensing	Use Vocabulary	Movement Inquiry	Potential Skill Applications Within the Clusters
5-6	<ul style="list-style-type: none"> <li>Perceive the muscles and bones in parallel and externally rotated leg positions or pronation and supination of the arms. If unable to use arms or legs, the head could be used for right lateral or left lateral flexion.<sup>2</sup> e.g.,                             <ul style="list-style-type: none"> <li>- What muscles initiate the movement from parallel to external rotation in the legs or from pronation to supination in the arms?</li> <li>- How do different positions of the legs or arms or head affect your balance in standing, seated, or lying on the floor on different surfaces of the body?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Discuss and utilize ABA and rondo patterns with movement sequences that includes parallel and externally rotated leg positions or pronation and supination of the arms.</li> </ul>	<ul style="list-style-type: none"> <li>Discover a variety of ways the muscles and bones in the legs or arms can move in space. e.g.,                             <ul style="list-style-type: none"> <li>- parallel</li> <li>- rotation</li> <li>- circumduction</li> <li>- flexion</li> <li>- extension</li> <li>- abduction</li> <li>- adduction, etc.</li> </ul> </li> </ul>	<p><b>Creating</b></p> <ul style="list-style-type: none"> <li>Create a repeatable sequence of movement in small groups. e.g., use a varied range of motions in the arms and legs, inspired by different time periods such as the Roaring 20s or Colonial America, and including unison, repetition, contrast, and climax. (5-6.D.Cr.03.b)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Demonstrate understanding of flexibility, alignment, movement initiation, weight shift, and balance by reproducing movement inspired by different time periods and genres. e.g., <b>Jitterbug; Disco Dance; Hip Hop</b>. (5-6.D.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Observe videos on selected influential dance works from different time periods and respond by generating movement inspired by the dances of the different periods. e.g., <b>Don Quixote</b> originally choreographed by Marius Petipa; <b>The Blue Danube</b> by Isadora Duncan; <b>The Stair Dance</b> by Bill Robinson. (5-6.D.R.07). (5.SL.2) (5.SL.2)</li> <li>Discuss uses of repetition, contrasting patterns, phrases, and themes in the dances from different time periods and how they support the choreographer's choice of movement. (5-6.D.R.07) (5-6. M.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Compare and contrast influential works of dance from different periods, genres, and cultures, and write an essay to describe how they impact current dance forms. e.g., "Duke University Professor, Dr. Thomas F. DeFrantz's <b>Buck, Wing and Jig</b>; also compare Brazil's <b>Capoeira</b> to <b>Breakdance</b>; compare Irish <b>Clogging</b> to <b>Tap</b> or Guatemala's <b>Danza de Vaqueros</b> (5-6.D.Co.11) (5.W.1.a) (6.W.2)</li> </ul>

<sup>2</sup> As previously noted for all physical activities, many of these activities may have to be modified for students with mobility differences in accordance with their IEPs.

Dance Foundational Skills Progression Area 1: Movement Improvisation

Grades	Inner Sensing	Use Vocabulary	Movement Inquiry	Potential Skill Applications Within the Clusters
7-8	<ul style="list-style-type: none"> <li>Observe and interpret the meaning of movement while mirroring a partner. e.g.,                             <ul style="list-style-type: none"> <li>What messages can movements communicate?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Identify movement dance concepts that combine multiple varied artistic elements. e.g.,                             <ul style="list-style-type: none"> <li>Relationships-dance concepts under, over, around, through, above, below, near proximity, far proximity, etc.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Interpret a choreographic work by describing a dancer's emotions in the form of a movement narrative. e.g.,                             <ul style="list-style-type: none"> <li>What emotions or inner thoughts are expressed by the choreographer?</li> <li>How are dance concepts applied to express emotions or inner thoughts? (Such as Relationships-dance concepts, shapes, levels in space and force).</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Improvise with a partner mirroring movement in which one dancer is the leader and another is the follower and where dancers must reciprocate their partner's movements in succession. e.g., Relationships-dance concepts such as under, over, around, through, above, below, near proximity, and far proximity. e.g., <i>Pika Miga</i> from Dance and the Child International 2022 conference; the <i>Cha-Cha</i> or <i>Bambuco</i>. (7-8 D. Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Perform movement phrases in small groups interpreting the intentions of varied artists' outdoor sculptures. e.g., sculptures in Isabella Stuart Gardner Museum; Fuller Craft Museum; DeCordova Sculpture Park—all located in Massachusetts. (7-8.D.P.04) (7-8 V.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Observe, identify, and discuss the narrative of a dance and how the Relationships-dance concepts are used to express the artistic meaning and intent of the work. e.g., <i>Shadowland-The Flower</i> by Pilobolus Dance Theater, <i>Appalachian Spring</i> by Martha Graham. (7-8.D.R.08) (7.RL.3) (8.RI.3)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Choreograph a phrase of movement with a small group of students using Relationships-dance concepts, shapes, levels in space, and force to express a narrative from your lives. e.g., "This dance phrase expresses our feelings about being athletes;" "This dance phrase expresses our feelings about being leaders in our school." (7-8 D. Co.10) (HSS.8.T4.8)</li> </ul>

**Dance Foundational Skills Progression Area 1: Movement Improvisation**

Grades	Inner Sensing	Use Vocabulary	Movement Inquiry	Potential Skill Applications Within the Clusters
High School Foundations	<ul style="list-style-type: none"> <li>Discern movement evoked through dancing with a selected prop. e.g.,                             <ul style="list-style-type: none"> <li>- How does dancing with a prop affect your movement?</li> <li>- What is the impact on your use of space and time when dancing with a prop?</li> <li>- What mood, qualities, or ideas are you communicating while moving with the prop?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Discuss choreographic choices and devices used in an artistic work. e.g.,                             <ul style="list-style-type: none"> <li>- ABA,</li> <li>- Rondo,</li> <li>- Theme and Variation</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Create and perform an original dance based upon movements done with a prop in inner sensing (which was videotaped) that conveys meaning, expresses emotions, and communicates an idea to the audience. e.g., Use a prop as inspiration in multiple compositional forms to create a dance to convey meaning.</li> </ul>	<p><b>Creating:</b> Create short movement phrases to communicate a theme utilizing varied props provided at “Learning Stations” in the dance space, e.g. <i>Hoop Dancing</i> of the Pueblo for storytelling. (F.D.Cr.03)</p> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Discuss in an oral presentation how movement-choice decisions and choreographic devices in a personally created dance are related to the mood, qualities, or ideas the student was communicating, and provide examples from a video tape of the dance. (F.D.P.06) (9-10.SL.4)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Analyze and evaluate a dance with a rubric to identify various types of compositional forms. e.g., <b>Principles of Design</b> (McCutchen 2006); <b>Compositional Structures</b> (Blom &amp; Chaplin 1982) e.g., use of Rondo in Donald McKayle’s <i>“Rainbow Round My Shoulder”</i>. (F.D.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Describe the connections between the stylistic elements used in the dance <i>Sleep Study</i> by choreographer David Parsons. e.g., “Why are the dancers wearing pajamas?” “How does the use of the pillow communicate the choreographer’s concept?” (F.D.Co.10) (T.T.P.04)</li> </ul>
High School Proficient	<ul style="list-style-type: none"> <li>Recognize and identify steps in the student’s creative process of choosing a theme for a dance. e.g.,                             <ul style="list-style-type: none"> <li>- How do you prepare for being creative?</li> <li>- How do you generate ideas for a theme?</li> <li>- What is your inspiration for a dance?</li> <li>- What feeling responses do you have in relation to this theme?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Devise a movement vocabulary that will describe the dance. e.g.,                             <ul style="list-style-type: none"> <li>- How do you use your ideas for a theme and create a movement vocabulary that expresses the theme?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Develop student-generated criteria to evaluate a dance that students choreographed. e.g.,                             <ul style="list-style-type: none"> <li>- What criteria would you use to evaluate the dance you choreographed and why?</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Design a creative-process format or organizational system to support the research and development of artistic ideas for a dance (e.g., journal; mind map; scrapbook; a file box) after reading about others’ strategies. e.g., Minton’s “Linear Framework for the Creative Process” in <i>Choreography: A Basic Approach Using Improvisation</i> (2007); Tharp’s <i>The Creative Habit: Learn It and Use It for Life</i> (2003). (P.D.CR.02)</li> <li>Develop an evaluation instrument to assess and refine the creative-process format or organizational system in order to identify improved or new strategies. (P.D. CR.02)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>View selected videos of choreographers who are explaining and demonstrating their creative processes, e.g. <i>Alonzo King</i>; identify and describe their creative process techniques or systems. e.g., Savion Glover: <i>Tap Dance</i>; Bill T. Jones: <i>Modern Dance</i>; Wayne Mc. Gregor: <i>Contemporary Dance</i>; Steven Butler: <i>Hip Hop and African Dance</i>, choreographer <i>Efren Corado Garcia</i> about his experience as a Guatemalan immigrant to the U.S. (P.D.P.04)</li> <li><b>Responding:</b> Apply a student-created evaluation instrument for a self-created dance. Have peers apply the same evaluation instrument while observing the dance, then discuss as a class the effectiveness of the chosen criteria for evaluating a dance work. (P.D.R.09)</li> </ul>

**Dance Foundational Skills Progression Area 1: Movement Improvisation**

Grades	Inner Sensing	Use Vocabulary	Movement Inquiry	Potential Skill Applications Within the Clusters
				<p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Compare and contrast individual creative processes to those of others and express the analysis through a mind map; journal entries; scrapbook, or app. e.g., Minton’s “Linear Framework for the Creative Process” in <i>Choreography: A Basic Approach Using Improvisation</i> (2007); Tharp’s <i>The Creative Habit: Learn It and Use It for Life</i> (2003); and “Habits of Mind” in <i>Studio Thinking: The Real Benefits of Visual Arts Education</i> (Hetland, Winner, et.al. 2007). (P.D.Co.10)</li> </ul>
<p align="center"><b>High School Advanced</b></p>	<ul style="list-style-type: none"> <li>Expand upon one’s individual creative process for generating ideas for a theme for dance and apply a personal creative process to generate ideas for a dance based on a national or global issue, problem, or concern. e.g.,             <ul style="list-style-type: none"> <li>- How do all of your senses—sound, taste, touch, and smell—respond to the images, events, and circumstances of the identified national or global issue, problem or concern?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Apply the ideas generated through inner sensing exploration to express a specific theme. e.g.,             <ul style="list-style-type: none"> <li>- What specific movements can convey meaning to tell the story or theme?</li> <li>- How do movements that incorporate strength, balance, and coordination connect to a theme?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Construct a dance based upon the movement done in inner sensing (which was videotaped) that portrays a personal opinion on a national or global issue, problem, or concern. e.g.,             <ul style="list-style-type: none"> <li>- How does your aesthetic vision of the dance portray your opinion on a national or global issue, problem, or concern?</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Apply consistently a selected creative process to document strategies that the student regularly uses to organize artistic ideas while creating multiple dances. (A.D.Cr.02.) (A.T.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Perform a dance based on a national or global issue, problem, or concern with technical accuracy, based upon current events from newspapers or reputable online videos, e.g., Jade’s Hip Hop Academy’s work on <i>Changing the World through Hip Hop Dance Theatre</i>. (A.D.P.04) (A.D.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Analyze in an oral presentation the ways individual cultural and personal perspectives and bias impact how each student creates a dance in response to a national or global issue, problem, or concern after reading and/or observing a video from a reputable news source on the issue, problem, or concern. e.g., <i>PBS High School Students News Hour</i> on-line; <i>New York Times Upfront</i> online. (A.D.R.08) (11-12.SL.5)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>View dances by choreographers that were created in response to national or global issues. Use a Think-Pair-Share to analyze how similar and different movements used by the choreographers convey the meaning of the theme. e.g., Paul Taylor’s, <i>Promethean Fire</i>; Travis Wall’s <i>Enough</i>; Artichoke Dance Company’s <i>Visioning Bodies</i>; and Ananya Chatterja’s <i>Dancing for Social Justice...An Up Take Leadership Profile: A Profile of Ananya Chatterja; Bomba</i> (Bomba is Resistance: The community Batey in La Perla, Puerto Rico). (A.D.Co.10) (11-12.Sl.1)</li> </ul>

## Foundational Skills Progressions for the Arts, Pre-K—12

### Dance Foundational Skill Progression 2: Making Meaning through Movement

Through movement, people learn, sense, respond, adapt, communicate, express, create and heal. Children and adults come ‘to know’ and ‘to know ourselves’ through moving with the earth and its inhabitants. Research in the diverse fields of dance, somatics/body-mind disciplines and embodied cognition indicates that the concepts on which the human body rely to understand its inner and outer world depend on the individual’s unique body, its interaction in the environment, critical reflection, and conscious decision-making (Bartenieff 1980). Therefore, meaning-making through bodily movement in dance is not only significant to learning dance—it is central for developing intra and interpersonal skills; social, cultural, and citizenship skills; and for taking responsible action in the world. How individuals move, make meaning through their bodies, and use intra and interpersonal skills varies greatly, depending on gravitational force; structure, form, and function of each person’s body; and personal intentions for communication. Skill elements in making meaning through movement can be used, modified, and developed based upon one’s own movement abilities, mobility differences, and preferences.

The three skill elements for this progression include: 1) **Embodied Awareness**, 2) **Relate**, and 3) **Communicate**. **Embodied awareness** is purposefully applying and transferring knowledge gained from *inner sensing* (Dance Foundational Skills Progression 1) to the broader human condition, community, society, and the environment/world. Embodied awareness assists students in making meaning of and engaging with diverse perspectives and cultures. **Relate** is associating dance/movement with diverse perspectives, contexts, intentions, and meanings. Relating is important for developing historical, social, cultural, and political literacy. **Communicate** incorporates inter/intrapersonal and collaborative strategies that can contribute to meaningful, impactful, dynamic, and contextually appropriate dance making and performance. Through learning to interrelate the three skill elements of embodied awareness, relating, and communicating students can develop an empathetic lens for understanding the needs, experiences, and feelings of others and for taking responsible action in the world.

**Dance Foundational Skills Progression Area 2: Making Meaning through Movement**

Grades	Embodied Awareness	Relate	Communicate	Potential Skill Applications Within the Clusters
Pre-K and K	<ul style="list-style-type: none"> <li>Demonstrate awareness of different emotions through moving with music from varied dance styles                             <ul style="list-style-type: none"> <li>What emotion does your body express while moving to the music?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Embody a different interpretation of using body parts and levels in space. e.g.,                             <ul style="list-style-type: none"> <li>mirror a peers' favorite movement choices</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Describe personal responses to peers' movement choices. e.g.,                             <ul style="list-style-type: none"> <li>"I think..."</li> <li>"I see..."</li> <li>"I wonder..."</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Choose favorite movement ideas practicing them with prompting and support by the teacher. e.g., "move like an animal," "move as if you are walking without making a sound." e.g., <i>Ovo</i> by Brazilian choreographer Deborah Colker, Cirque du Soleil using an insect theme. Helpful exemplars include choreographer Bill T. Jones' children's book, <i>Dance</i>, or Jenkins and Page's <i>Move!</i> (PK-K.D.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Perform short dance works expressing emotions and moods. e.g., teacher reads a book or poem to which the students responsively move, such as <i>Today I feel Silly and Other Moods that Make My Day</i> by Curtis (1998); <i>My Many-Colored Days</i> (Suess 1996). (PK-K.D.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Articulate personal responses to dances that express varied emotions. e.g., the opening of <i>The Nutcracker</i> when Fritz breaks the nutcracker; <i>Dog Id</i> by Pilobolous; <i>Tsuhigumo</i> in Kabuki Dance. (PK-K.D.R.0)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Respond in movement to music cues associated with various dance styles such as tap, hip-hop, ballet, square. e.g., Eric Chappelle's <i>Music for Dance Series</i>; Kids-Putumayo <i>World Music</i>; and Putumayo <i>World Music Series</i>. (PK-K.D.Co.11)</li> </ul>
1-2	<ul style="list-style-type: none"> <li>Create a dance phrase based upon movement sensations elicited through examining a selected composition from a different arts discipline. e.g.,                             <ul style="list-style-type: none"> <li>building on Foundational Skill 1 Improvisation</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Observe and describe the movement of peers. e.g.,                             <ul style="list-style-type: none"> <li>What movement dance concepts such as shape, pathways, and levels do your peers use?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Translate a selected composition from a different arts discipline into movement. e.g.,                             <ul style="list-style-type: none"> <li>Use a visual arts work to form favorite shapes and share with peers in a leader and follower, 'round-robin' format.</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>With prompting and support, choose favorite movement ideas, practicing and demonstrating them. (1-2. D.Cr.01)</li> <li>Students combine shapes into a series of movements to collaboratively create a story about a visual art composition. e.g., the works of Sam Gilliam. (1-2.D.Cr.02)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Demonstrate partner skills of copying, leading, and following, e.g. <i>the Shawl Dance</i> of the Northern Plains. (1-2.D.P.5)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Explain how the choreographer used dance concepts to interpret the visual art composition. (1-2.D.R.07)</li> <li>Demonstrate active observation as an audience member. e.g., noticing details, making connections; see dancers from the Corali Dance Company working in collaboration with the choreographer such as Tate in a piece called <i>Dancing to Art</i>. (1-2.D.R.09)</li> <li>Observe the artistic works of choreographers responding to selected visual art compositions while demonstrating active observation skills. e.g., students use a</li> </ul>

**Dance Foundational Skills Progression Area 2: Making Meaning through Movement**

Grades	Embodied Awareness	Relate	Communicate	Potential Skill Applications Within the Clusters
				<p>template to identify dance elements such as shape, pathways, and levels such as Leah Redd’s <i>Dance Visual Art Collab</i> or Heather Hanson’s <i>The Value of a Line</i>. (1-2.D.R.07)</p> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Make connections between personal experience and a work of dance by describing connections in a teacher-led group discussion following agreed-upon rules. e.g., <i>Moth</i> by Bangarra Dance Theatre; <i>Rise Up</i> by Andra Day /Jay Kim Choreography. (1-2.D.Co.10) (1.SL.1.a)</li> </ul>
3-4	<ul style="list-style-type: none"> <li>• Describe how one’s body feels in a variety of self-expressive movements, e.g., - such as when examining a selected “selfie” picture that expresses one’s individuality.</li> </ul>	<ul style="list-style-type: none"> <li>• Explore and choose the use of levels, shapes, directions in space, pathways, and time to express your culture and share movement with a partner. e.g., - How can movement describe a person’s culture?</li> </ul>	<ul style="list-style-type: none"> <li>• Combine one’s movement phrase with that of a partner to create a canon with intent and focus.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Construct a repeatable dance phrase with a clear beginning, middle, and end that expresses a pivotal moment, coming of age, or a rite of passage in your life; describe this phrase verbally. (3-4.D.Cr.02)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Teach a peer a movement phrase demonstrating accurate memory and reproduction. -Illustrate the connections between the meaning of the dance and use pathways movement, levels, shape, time, and canon. (3-4. D.P. 04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Observe a video of a cultural dance form and explain in a discussion the relationship between cultural venues and audience behavior. e.g., <i>The Butterfly Dance, Chinese Fan Dance; Mexican Hat Dance; Hula</i>. (3-4.D.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Describe ways dance performance differs from other forms of movement used in sports and everyday gestures. e.g., identify the role of artistic intent. (3-4.D.Co.11)</li> <li>• Read a selected book on a cultural dance that celebrates a pivotal moment, coming of age, or a rite of passage and explain in writing how a lesson, central message, or moral is conveyed through dance with evidence from the book. e.g., <i>The Butterfly Dance</i> (Gerald 2001); <i>Ho’onani: Hula Warrior</i> (Gale and Song 2019). (3-4.D.Co.11) (RL.3.02.0) (W.3.2.b)</li> </ul>
5-6	<ul style="list-style-type: none"> <li>• Co-create and use appropriate assessment criteria that purposefully applies inner sensing of body organization concepts. e.g.,</li> </ul>	<ul style="list-style-type: none"> <li>• Collaborate with one or two dancers and combine solos using compositional forms. e.g., - AB, - ABA,</li> </ul>	<ul style="list-style-type: none"> <li>• Perform a self-created solo choreographed phrase that conveys intent to an audience using body</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Organize choreographed phrases using compositional forms such as AB, ABA, canon, rondo, retrograde, theme and variation. e.g., Sandra Cerny Minton’s <i>Choreography: A Basic Approach Using Improvisation</i>. (5-6D.Cr.01)</li> </ul> <p><b>Performing:</b></p>

**Dance Foundational Skills Progression Area 2: Making Meaning through Movement**

Grades	Embodied Awareness	Relate	Communicate	Potential Skill Applications Within the Clusters
	<ul style="list-style-type: none"> <li>- breath, core distal, head-tail, upper-lower (homologous) body-half (homolateral) cross-lateral) movement to evaluate a dance work for injury prevention</li> </ul>	<ul style="list-style-type: none"> <li>- canon,</li> <li>- rondo,</li> <li>- retrograde,</li> <li>- theme and variation</li> </ul>	<p>organization dance concepts. e.g.,</p> <ul style="list-style-type: none"> <li>- breath, core distal, head-tail, upper-lower (homologous) body-half (homolateral) cross-lateral)</li> </ul>	<ul style="list-style-type: none"> <li>• Present formally a short movement work that conveys a message, idea, or image to an audience. e.g., Merce Cunningham’s <i>Beach Birds for Camera</i>, , India’s <i>Cosmic Dance of Shiva</i>; Brazil’s <i>Bumba Meu Boi</i>. (5-6.D.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Apply a rubric to evaluate a dance work. e.g., Brenda McCutchen’s “Assessment” in <i>Teaching Dance as Art in Education</i>. (5-6.D.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Describe and demonstrate one’s personal artistic style and how to maintain a positive body image such as mindfulness or injury prevention. e.g., bone and muscle identification through coloring in Kapit &amp; Elson’s, <i>Anatomy Coloring Book</i>; or explore body alignment and mindfulness in exercises in Eric Franklin’s <i>Dynamic Alignment Through Imagery</i>. (5-6.D.Co.10)</li> <li>• Compare and contrast the organization of compositional forms in dance and music. e.g., rondo, A-B-A, canon. (5-6.M.Cr.02.b)</li> </ul>
7-8	<ul style="list-style-type: none"> <li>• Observe and interpret the meaning of grade-appropriate movements while working in opposition to a dance partner. e.g., <ul style="list-style-type: none"> <li>- What messages can movements communicate when one dancer is moving above, and one below? When one dancer is using curved shapes and another linear shapes?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Identify and explore strategies to overcome creative blocks using movement ideas that combine multiple varied artistic elements. e.g., <ul style="list-style-type: none"> <li>- Relationships-dance concepts under, over, around, through, above, below, near proximity, far proximity, etc.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Analyze/ interpret peer’s artistic work. <ul style="list-style-type: none"> <li>-What criteria are needed to evaluate this dance work for its use of dance concepts?</li> <li>- What dance concepts did the choreographer(s) choose to include in their dance?</li> <li>- How is culture reflected in a diverse range of dance works?</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Consider and explore how mirroring and opposing movements can express the meaning of the dance. (7-8.D.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Perform a student-created duet that uses mirroring and opposing movements while incorporating more complex weight shifts and balances and communicates a narrative. (7-8.D.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Observe a duet dance and explain your interpretation of the narrative and its relationship to culture. e.g., duet from <i>West Side Story</i>--“Dance at the Gym” (<i>Mambo</i>); or the Argentine Tango: <i>Dance of Carlos Gardel</i>; Brazil’s <i>Capoeira</i>. (7-8.D.R.07) (7-8.T.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Discuss how Relationships-dance concepts are used to illustrate the meaning of the dance narrative and explain how it is connected to a specific historical population in a specific culture. e.g., <i>Revelations</i> by Alvin Ailey; <i>Yamal- Kathak Duet</i> by Shyam Dattani; and <i>Ishira Shah</i> by Yuva Nartan. (2017). (7-8. D. Co.11)</li> </ul>
High School Foundations	<ul style="list-style-type: none"> <li>• Distinguish physical strengths and challenges while translating the meaning of a social issue into</li> </ul>	<ul style="list-style-type: none"> <li>• Reflect on the factors that have influenced changes in personal preferences in dance movement</li> </ul>	<ul style="list-style-type: none"> <li>• Choose and apply one type of dance notation system to document an original dance. e.g., <ul style="list-style-type: none"> <li>- Labanotation</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Compose and notate in a small group, using a selected dance notation system, a 2-minute dance about a contemporary social issue after observing and analyzing historical dances that focus on social issues. e.g., Kyle Abraham’s <i>Pavement</i>; Renny Harris’ <i>Exodus</i>; and/or Japan’s <i>Butoh Dance</i>; Brazil’s <i>Jongo</i> (F.D.Cr.02)</li> </ul>

**Dance Foundational Skills Progression Area 2: Making Meaning through Movement**

Grades	Embodied Awareness	Relate	Communicate	Potential Skill Applications Within the Clusters
	choreographed movement. e.g., <ul style="list-style-type: none"> <li>- physical strength,</li> <li>- flexibility,</li> <li>- endurance,</li> <li>- balance and</li> <li>- coordination</li> </ul>	and choreography. For instance: <ul style="list-style-type: none"> <li>- How have your movement preferences changed over time?</li> <li>- How would you describe your artistic style?</li> </ul>	<ul style="list-style-type: none"> <li>- Benesh</li> <li>- The Language of Dance systems</li> </ul>	<p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>● Journal and self-assess personal strengths and challenges in physical strength, flexibility, endurance, balance, and coordination while performing the same dance warm-up over time. e.g., “What dance skills are challenging and what can I do to improve them?” “What are my strengths in dance skills and how can I expand upon them?” (F.D.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>● Analyze and describe the movement concepts used to create an emotional and social impact in two historical dances that focus on similar or the same social issues. e.g., Choreographer Travis Wall’s version of <i>Strange Fruit</i> and Choreographer George Faison with the Alvin Ailey Company, <i>Slaves</i>. (F.D.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>● Synthesize personal artistic style and preferences in dance movement and choreography based on one’s own journal, dance notations and choreography through the creation of a mind map. (F.D.Co.10)</li> </ul>
<b>High School Proficient</b>	<ul style="list-style-type: none"> <li>● Identify differences in movement through observing bodily sensations while performing varied cultural dance forms. e.g.,                             <ul style="list-style-type: none"> <li>- How do specific uses of space, timing, rhythms, gestures and postures, props and costumes/clothing affect movement expression?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Research the historic and cultural origins of a selected global dance form.                             <ul style="list-style-type: none"> <li>- What is cultural dance? What are the purposes of cultural dance?</li> <li>- What roles do ‘individual and community’ play in cultural dance forms?</li> </ul>                             Analyze the meaning of gestures, posture, rhythms, timing, space, props, and clothing that are used to communicate culture in dance to an audience.                         </li> </ul>	<ul style="list-style-type: none"> <li>● Perform a group-created dance that utilizes features of a specific genre or culture.                             <ul style="list-style-type: none"> <li>- Discuss issues of potential cultural appropriation replicating cultural dances outside of your own culture</li> </ul> </li> <li>● Convey the purpose of a cultural dance by selecting specific movement, props, and costumes/clothing to express and interpret meaning.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>● Research a selected cultural dance form, including its origins, artistic elements (costumes, props, music etc.). Prepare a presentation to include information about the dance form as well as a short phrase of movement from the selected cultural dance. e.g., <i>Salsa</i>, Irish <i>Step</i>, African <i>Agbadza</i>; Puerto Rican and Dominican Dance-<i>Merengue</i>; Guatemala’s <i>Danza de los Venados</i>; Haiti’s <i>Yanvalou</i>. (P.D.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>● Assume the role of rehearsal director, costume designer, or lighting designer in the creation of a cultural dance performance. (P.D.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>● Compare and contrast chosen themes, space, timing, rhythms, gestures and postures, props and costumes/clothing utilized in peers’ cultural dances. (P.D.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>● Construct a culture and cultural dance form in groups that could exist in the future based upon a current social or global issue or problem. e.g., climate change; technology development of artificial intelligences; global war. (P.D.Co.11)</li> </ul>

**Dance Foundational Skills Progression Area 2: Making Meaning through Movement**

Grades	Embodied Awareness	Relate	Communicate	Potential Skill Applications Within the Clusters
<p align="center"><b>High School Advanced</b></p>	<ul style="list-style-type: none"> <li>Explore the movement challenges and advantages of dancing with selected limitations. e.g.,                             <ul style="list-style-type: none"> <li>- How might dancing with a selected limitation affect your movement choices?</li> <li>- How can shifting a stylistic element—theme, intention, focus, dynamics—change the meaning of the movement?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Analyze ways a contemporary dance can extend beyond the established norms or ideas about a dance genre. e.g.                             <ul style="list-style-type: none"> <li>- In what ways can contemporary dance forms push your preconceived ideas about what constitutes dance?</li> <li>- In what ways are your ideas about who can dance challenged by contemporary dance forms?</li> <li>- What might be the benefits today for pushing beyond established norms or ideas about dance and for whom?</li> <li>- When might pushing beyond established norms or ideas about a dance be harmful and for whom?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Discuss advantages and disadvantages of using props in partner choreography. e.g.,                             <ul style="list-style-type: none"> <li>- What are the challenges that you faced in choreographing a duet dance with one prop?</li> <li>- What were the strengths and challenges of your partnership in the choreographic process?</li> <li>- What skills, knowledge and behaviors did you gain or reinforce this experience?</li> <li>- How and where might you use the skills, knowledge, and behaviors in the future?</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Choreograph a dance by imposing a selected limitation. e.g., can only use the upper body, can only use a 3-by-4-foot space; can only dance sitting in a chair or on a bench. See Paul Taylor’s <i>Seven New Dances: Duet</i> segment of 4 minutes where he and his partner do not move. (A.D.Cr.01) (A.D.Cr.03)</li> <li>Collaborate in pairs to choreograph a dance sharing one prop while identifying movement challenges and the advantages and disadvantages of different movement solutions such as using a hat; a chair; a bucket; a cane, etc. e.g., David Parson’s, <i>The Envelope</i>; Chinese <i>Dragon Dance (Disneyland Lunar New Year 2020)</i>. A text for students to read: “<i>Exploring Props</i>” in <i>Choreographing from Within: Developing the Habit of Inquiry as an Artist</i> by Diana Green. (A.D.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Perform a dance choreographed by a peer integrating technical dance skills that may cause an audience to reflect upon the theme or intention of the dance in response to the movement, musicality, artistic expression, and stylistic nuance. (A.D.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Analyze and discuss ways in which selected contemporary dances push boundaries of a genre after observing two selected dance works that challenge current norms about a dance genre or who can dance. e.g., Mark Morris’ <i>Swan Lake</i>; or Marc Brew with Axis Dance Company’s <i>Full of Words</i>; Chinese <i>Sword Dance</i>. (A.D.R.07).</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Compare and contrast the historical and cultural context that caused the shifting of stylistic elements such as the dance genre, the intention, or theme between dance styles. e.g., Balanchine’s <i>Nutcracker</i> and Williams’ <i>Urban Nutcracker</i>. (A.D.Co.11)</li> <li>Explain and defend positions about foundational ideas or values in the United States regarding dance and dancers which are in tension or in conflict in selected dances that push the boundaries of a dance genre in a short position paper. (A.D.R.09) (11-12.WCA.1.a)</li> </ul>

## Foundational Skills Progressions for the Arts, Pre-K—12

### Foundational Skills Progressions for Music

This document suggests ways that two foundational skills in music – (1) **Singing** and (2) **Music Listening** – can be developed across grade levels. These two skills were selected to sequence because they are essential for understanding, listening, performing, and creating music across the continuum from pre-K through grade 12 and can lead to lifelong enjoyment and participation in music. The model learning experiences suggested in the **Potential Skill Applications Within the Clusters** column align with Massachusetts Arts Curriculum Framework standards for music and connect to other disciplines such as science, ELA, History and Social Sciences, and the other arts disciplines. Standards identifiers follow each example (e.g., 7-8.M.R.09). Some examples of historical and contemporary musicians, composers, and compositions are listed in this column. Contemporary and multicultural resources are emphasized because some teachers may be less familiar with these musicians and their work, and because contemporary and multicultural music often explores relevant current issues and student cultural identity.

#### Music Foundational Skills Progression 1: Singing

Singing is the oldest form of musical expression and is inherent in every world culture (Mehr et al., 2019). We sing to express joy, sorrow, contentment, reverence, excitement, or simply for personal enjoyment. Singing transcends all barriers; it does not rely on technology, economic or social status, age, or even the ability to move, and thus it is one of the most equitable forms of music making.

The following PreK-12 Singing Skill Progression shows how to develop both in-tune singing as well as healthy vocal techniques and habits. This skill is taught primarily in group settings, with solo singing skills being developed as appropriate. There are many different types of vocal production suitable for authentic performance practices across different cultures, genres, and music styles (Proutskova, et al, 2016). This sequence focuses on vocal production development through head voice/chest voice blending across registers as it fosters good vocal health and serves as a sound foundation on which to build a variety of vocal production styles.

The three skill elements for this progression include 1) suggested **vocal range** development, 2) types of **scale systems** that students should be able to sing, and 3) **vocal production** enhancement by grade dyad and high school course level. **Vocal range** abilities vary greatly among students of a similar age, but the range of all students can be gradually expanded over years of practice; different **scale systems** can impact in-tune singing, especially with younger or less-experienced singers, and correct **vocal production** is necessary to avoid damage to vocal cords, and maintain a healthy vocal apparatus.

Music Foundational Skills Progression Area 1: Singing

Grades	Approximate Range	Scale Systems	Vocal Production	Potential Skill Applications Within the Clusters
Pre-K and K	M 6 <sup>th</sup> D4 to B4 	<ul style="list-style-type: none"> <li>Sing primarily (but not limited to) pentatonic and echo songs.</li> </ul>	<ul style="list-style-type: none"> <li>Distinguish between whispering, speaking, calling, and singing voices. (PK-K.M.Cr.02.b)</li> <li>Use a light singing voice</li> <li>Begin singing with a “tall mouth.”</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Create solo responses to the teacher’s sung questions, such as “Sing me your name” or “What is your favorite color?” (PK-K.M.Cr.01)</li> <li>Improvise sung melodies about what they did over the weekend or other topics created by the teacher or students. (PK-K.M.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Sing in unison, both accompanied and unaccompanied in groups. (PK-K.M.P.06)</li> <li>Sing and match descending minor third interval accurately. (PK-K.M.P.04)</li> <li>Imitate high and low pitches in speech and singing. (PK-K.M.Cr.02.b)</li> </ul>

Music Foundational Skills Progression Area 1: Singing

Grades	Approximate Range	Scale Systems	Vocal Production	Potential Skill Applications Within the Clusters
			<ul style="list-style-type: none"> <li>• Articulate song lyrics clearly. This can be aided by using rhymes and tongue twisters.</li> <li>• Demonstrate different areas of their voices by imitating various sounds (e.g., sirens, animals, wind, etc.).</li> </ul>	<p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Respond to sung questions - matching pitch and types of voice production (PK-K.M.Cr.02.b)</li> <li>• Express the mood of a song (happy/sad) with their singing voice. (PK-K.M.P.06)</li> <li>• Imitate teacher movements which unconsciously show melodic direction. (PK-K.M.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Connect sung minor third intervals to sounds of nature, such as the cuckoo bird call, e.g., find the sound of the cuckoo in <i>On Hearing the First Cuckoo in Spring</i> by Frederick Delius (first appears at about 2'50" in the piece, then numerous times around 4'). (PK-K.M.Co.10)</li> <li>• Discuss how the subjects and lyrics of songs may or may not be things they are familiar with, e.g., compare <i>Old MacDonald</i> and <i>Mi Chacra</i>. Have the children ever visited a farm? How are farms different in different parts of the world? (PK-K.M.Co.10, HSS.K.T3)</li> </ul>
1-2	Octave, D4 to D5 	<ul style="list-style-type: none"> <li>• Sing mostly (but not limited to) pentatonic and diatonic (major/minor) songs.</li> </ul>	<ul style="list-style-type: none"> <li>• Sing already learned songs in higher ranges to encourage the use of head tone.</li> <li>• Sing with a "tall mouth."</li> <li>• Demonstrate basic diaphragmatic breathing techniques.</li> <li>• Further the development of vocal articulation through awareness of placement of final consonants</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Improvise sung solo melodies about what they did over the weekend or other topics created by teacher or students. (1-2.M.Cr.03)</li> <li>• Take on the leader role in call and response songs in which the lyrics to the call must be improvised. (1-2.M.Cr.02)</li> <li>• Improvise sung simple melodic phrases in a "question and answer" format. (1-2.M.Cr.02)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Sing in unison, both accompanied and unaccompanied, individually and in groups. (1-2.M.P.06)</li> <li>• Perform music in two parts such as songs with simple rhythmic or sung ostinato patterns, and rounds and canons, e.g., pentatonic songs sung in rounds, such as <i>Let Us Chase the Squirrel</i> or <i>Great Big House in New Orleans</i>. (1-2.M.P.05)</li> <li>• Sing and match simple pentatonic patterns accurately. (1-2.M.P.05)</li> <li>• Use hand signs and/or body movements to show melodic directionality. (1-2.M.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Use tempo, dynamics, and articulation to express the mood of a song with their singing voice. (1-2.M.R.07)</li> <li>• Respond to and critique their own sung compositions/performances and the work of classmates. (1-2.M.R.09)</li> <li>• Imitate teacher movements which consciously show melodic directionality. (1-2.M.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Perform songs and singing games that are from different parts of the world, e.g., "<i>El Burrito</i>" from Columbia, "<i>Stew Pot</i>" ("<i>Nabe, Nabe</i>") from Japan, and "<i>Sorida</i>" from Zimbabwe. (1-2.M.Co.11)</li> </ul>

**Music Foundational Skills Progression Area 1: Singing**

Grades	Approximate Range	Scale Systems	Vocal Production	Potential Skill Applications Within the Clusters
				<ul style="list-style-type: none"> <li>• Sing and discuss how the subjects and lyrics of songs reflect the experiences of people who immigrated to the United States, e.g., <i>La golondrina</i> (The Swallow, from Mexico); <i>Djankoye</i>, (Yiddish Folk Song from Crimea, Ukraine) (HSS.2.T3)</li> </ul>
3-4	M 9 <sup>th</sup> , C4 to D5 	<ul style="list-style-type: none"> <li>• Sing a variety of pentatonic, diatonic (major and minor) and modal songs</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate healthy vocal production, consistent breath support, and appropriate singing posture.</li> <li>• Demonstrate understanding of the difference between singing in the <i>head</i> voice and in the <i>chest</i> voice.</li> <li>• Bring head voice down into lower registers.</li> <li>• Introduce and perform formal vocalises, e.g., do-re-mi-fa-sol-fa-mi-re-do patterns on pure vowels ascending by a half step with accompaniment.</li> <li>• Expand clear articulation through correct singing of diphthongs, e.g., holding the first vowel sound on long notes and adding the final vowel at the last possible moment.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Improvise and compose sung melodies using the learned solfa/numeric patterns appropriate to the grade. (3-4.M.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Sing in unison, both accompanied and unaccompanied. (3-4.M.P.06)</li> <li>• Perform music in two parts individually and in groups, e.g., singing ostinato patterns, rounds, descants, and partner songs, e.g., Alfred Young, <i>Two Easy Voices</i>; Kodaly <i>Bicinia Hungarica</i>; Mark Williams, <i>Bicinia Americana</i>. (3-4.M.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Listen and compare recordings of male treble voice performances, solo and chorus, e.g., Cormac Thompson, <i>Empty Chairs at Empty Tables</i>; The Vienna Boys Choir, <i>Wellerman</i>. (3-4.M.R.09)</li> <li>• Respond and critique their own compositions/performances and the work of classmates. These responses should demonstrate knowledge of vocal production and include compliments for exhibiting healthy vocal skills, suggestions for improvements. (3-4.M.R.07)</li> <li>• Use varied tempi, dynamics, articulation, and form to refine the ability to express the mood of a song (happy/sad/etc.) with their singing voice. (3-4.M.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Perform songs and singing games that are from different parts of the world and be able to describe similarities and differences between cultures (e.g., <i>Yeh Toop Doram</i> from Afghanistan, <i>Tue, Tue</i> from Ghana, and <i>Tambores</i> from Brazil).</li> <li>• Discuss the historical role of songs performed in class, e.g., connect songs of westward expansion and songs of Native Americans with the development of the United States. (HSS.4.T4)</li> </ul>
5-6	P 11 <sup>th</sup> B3 to E5 	<ul style="list-style-type: none"> <li>• Sing a rich variety of pentatonic, diatonic, and modal songs.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop awareness of where the natural break in one's singing range is located (usually around G#-A4) and how to cross the break and even out</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Improvise, arrange, and compose short phrases of music using major, minor, or modal tonalities. (7-8.M.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Perform songs and vocal exercises from notation and apply written dynamics, tempo, articulations, meter, and expression. (5-6.M.P.04)</li> </ul>

Music Foundational Skills Progression Area 1: Singing

Grades	Approximate Range	Scale Systems	Vocal Production	Potential Skill Applications Within the Clusters
		<ul style="list-style-type: none"> <li>• Sing chromatics and altered tones.</li> </ul>	<p>the voice in this range. (5-6.M.P.05b)</p> <ul style="list-style-type: none"> <li>• Distinguish healthy singing from “belting.”</li> <li>• Continue use of formal vocalises that now utilize up to a full octave and that require conscious diaphragmatic breath support.</li> </ul>	<ul style="list-style-type: none"> <li>• Sing in up to three parts (e.g., ostinato patterns, rounds, descants, and partner songs).</li> <li>• Begin learning how to sing harmony in 3rds in two parts. (5-6.M.P.05a)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Compare recordings of boy soprano vs. countertenor voices, e.g., Bejun Mehta, boy soprano, <i>So Shall the Lute and Harp Awake</i>; and Bejun Mehta, countertenor, Handel: <i>Sento la Gilia</i>. (7-8.M.R.09)</li> <li>• Sing and discuss major, minor, or modal scales in selected music examples from a variety of cultures, historical periods, and genres, e.g., <i>Song of the Volga Boatmen</i> (Phrygian) from Russia, <i>Gong Xi, Gong Xi</i> (harmonic minor) from China, <i>Old Joe Clark</i> (mixolydian) from the US Appalachians, and <i>Stone Pounding</i> (major) from Jamaica. (7-8.M.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Continue to sing and discuss the historical role of songs connecting the music of African-Americans with American historical periods of slavery, e.g., Spiritual: <i>Go Down Moses</i>; the Civil War, e.g., <i>Swing Low, Sweet Chariot</i> (Underground Railroad); Reconstruction, and the importance of songs in the Civil Rights Movement, e.g., <i>We Shall Overcome</i>. (HSS.5.T5)</li> </ul>
<p>7-8</p>	<ul style="list-style-type: none"> <li>• Changing Voice*; G#3 to F4 comfortable range:</li> </ul>  <ul style="list-style-type: none"> <li>• Other students begin developing as sopranos, altos, tenors, baritones, basses**:</li> </ul> 	<ul style="list-style-type: none"> <li>• Sing a rich variety of pentatonic, diatonic, and modal songs.</li> <li>• Sing chromatics and altered tones.</li> </ul>	<ul style="list-style-type: none"> <li>• Understand the physiological aspects of human voice (vocal cords, larynx, glottis, etc.) to understand how voice works and promote vocal health.</li> <li>• Develop skillful use of head voice and falsetto.</li> <li>• Develop a refined blend of vocal timbres when singing in groups.</li> <li>• Advance vocal flexibility, phrasing, and articulation through both vocalizes and repertoire, e.g., sing vocalizes staccato, or slurred every two or three notes, legato, marcato, etc.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Improvise, arrange, compose, and sing short phrases of music using major, minor, or modal tonalities using expanded forms (e.g., introductions, transitions, codas). (7-8.M.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Perform sung music from notation and apply written dynamics, tempo, articulations, meter, and expression a level of difficulty of 1, on a scale of 1 to 6; or a comparable scale with at least four harmonic parts. (7-8.M.P.05)</li> <li>• Sing a variety of multi-part music (rounds, canons, partner songs, 3- and 4-part harmony) to improve intonation, blend, and musical listening skills, e.g., canons: <i>Viva la Musica</i>, (Praetorius); <i>How Great is the Pleasure</i> (Henry Harrington). (7-8.M.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Listen to, imitate, and compare different types of vocal production used in different genres, e.g.: opera, gospel, folk, and rock styles of music. (7-8.M.R.09)</li> <li>• Discuss cultural and historical specific nuances and apply them to sung performances of various pieces (e.g., “<i>Someone to Watch Over Me</i>” by Ella Fitzgerald, “<i>Blackbird</i>” by the Beatles, and “<i>Jubilate Deo</i>” by Michael Praetorius). (7-8.M.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Research the various purposes and contexts for songs both in their culture and in other cultures around the world (e.g., the West African concept of <i>ngoma</i> – the interconnectedness of music, storytelling, drumming, and dance/movement [Gearhart, 2005]). (7-8.M.Co.11)</li> </ul>

Music Foundational Skills Progression Area 1: Singing

Grades	Approximate Range	Scale Systems	Vocal Production	Potential Skill Applications Within the Clusters
High School Novice / Foundations	<ul style="list-style-type: none"> <li>Typical ranges of sopranos, altos, tenors, baritones, basses**:</li> </ul> 	<ul style="list-style-type: none"> <li>Sing a wide variety of choral repertoire in various keys, times signatures, and modes.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate proper breath support and breathing techniques.</li> <li>Demonstrate proper vowel shape and placement that corresponds with the style of music being performed.</li> <li>Demonstrate healthy resonance and tone production that corresponds with the style of music being performed.</li> <li>Develop acoustically-correct intonation.</li> <li>Demonstrate proper singing posture.</li> <li>Develop tonal memory.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Improvise, arrange, and compose short sung musical ideas in at least three different genres of music (e.g., performing improvisation at the end of a pop or gospel song; singing from a jazz lead sheet while adding personal nuances; embellishing a given melody). (N.M.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Sing in multiple parts a wide variety of styles of choral music maintaining accurate intonation and vocal blend with and without accompaniment with a level of difficulty of 2 or 3, on a scale of 1 to 6, or a comparable scale with at least four harmonic parts. (F.M.P.05)</li> <li>Use vocal and aural skills when engaging with unfamiliar sung music (e.g., sight singing simple melodies and singing with attention to dynamics and expression).</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Discuss culturally and/or historically specific nuances and apply them to performances of various pieces (e.g., identify stylistic elements of <i>Bob Marley's interpretation of reggae</i> and apply those elements to a performance; identify stylistic <i>elements of a gospel</i> piece and apply those elements to a performance). (F.M.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Find similarities and differences in pieces of music including vocal production from varying styles and cultures (e.g., comparing a folk song from England to one from India; comparing traditional and gospel versions of "<i>America the Beautiful</i>"). (F.M.Co.11)</li> <li>Analyze and discuss the purpose and context of a piece of music and the composer's or peoples' life and place in history (e.g., researching the story of the creation of "<i>Lift Every Voice and Sing</i>"). (N.M.R.08)</li> <li>Make connections between a piece of music and elements of their own lives (e.g., students find a song to perform from a genre of their choosing; the students describe why the song is significant to them). (N.M.Co.10)</li> </ul>
High School Proficient	<ul style="list-style-type: none"> <li>Begin range expansion development**:</li> </ul> 	<ul style="list-style-type: none"> <li>Learn a wide variety of choral repertoire that may involve changing keys, chromaticism, time signatures, and modes.</li> </ul>	<ul style="list-style-type: none"> <li>Develop stylistically advanced, nuanced ensemble singing skills:                             <ul style="list-style-type: none"> <li>Understand the importance of blend and balance in an ensemble and be able to constantly adjust one's tone and dynamics to create a unified sound.</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Synthesize several different versions of a given piece into a unique sung performance (e.g., create a performance combining elements from at least three different versions of "<i>Summertime</i>" by George Gershwin). (P.M.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Sing in multiple parts a wide variety of styles of choral music maintaining accurate intonation and vocal blend with and without accompaniment with a level of difficulty of 4, on a scale of 1 to 6; or a comparable scale with at least four harmonic parts. (P.M.P.05)</li> <li>Practice vocal and aural skills when engaging with unfamiliar sung music, such as sight singing diatonic and modal melodies while applying dynamics and articulation. (P.M.P.06)</li> <li>Rehearse a piece or section of a piece. (P.M.P.04)</li> </ul> <p><b>Responding:</b></p>

**Music Foundational Skills Progression Area 1: Singing**

Grades	Approximate Range	Scale Systems	Vocal Production	Potential Skill Applications Within the Clusters
			<ul style="list-style-type: none"> <li>- Demonstrate precision with entrances and cut offs.</li> <li>• Refine solo singing skills:                             <ul style="list-style-type: none"> <li>- Exhibit dynamic control.</li> <li>- Sing with expression.</li> <li>- Be able to convey the meaning/mood of the lyrics.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Discuss cultural/historical/stylistic specific nuances and apply them to performances of various pieces. e.g., examine how Louis Armstrong’s trumpet solos and sung scat solos were similar in note choice and rhythm; students apply this knowledge to develop musicality in their own sung improvisations. (P.M.R.07); (HSS.USII.T2.01.a)</li> <li>• Sing a piece in its traditional style and then adapt it for a contemporary performance (e.g., compare “<i>When I’m Gone</i>,” originally recorded by <b>The Carter Family</b> (1931) with the version by <b>Anna Kendrick</b> (2012)). (P.M.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Find similarities and differences in pieces of music from varying styles and cultures. e.g., examine the <b>traditional music of China, Korea, and Japan</b> for similarities and differences; apply this knowledge to sung performances of pieces from these cultures. (P.M.Co.11)</li> <li>• Discuss the purpose and context of a piece of music and the composer’s or peoples’ life and place in history. (P.M.Co.11)</li> <li>• Discuss artistic ideas and works as they relate to societal, cultural and historical contexts. e.g., research how musicians did their part to end apartheid in South Africa; students are led to understand that a song is more than just melody and lyrics; the research will lead them to imagining themselves in the role of the original performers for a deeper experience of the music. (P.M.Co.11)</li> </ul>
<p><b>High School Advanced</b></p>	<ul style="list-style-type: none"> <li>• Range expansion developed**:</li> </ul> 	<ul style="list-style-type: none"> <li>• Learn a wide variety choral repertoire that may involve changing keys, chromaticism, whole-tone scales, modes, compound time signatures.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate proper use of all physiological parts of the singing apparatus and how they are used to produce a beautiful, healthy, expressive sound.</li> <li>• Understand the importance of body alignment, nutrition, and hydration as they apply to vocal health.</li> <li>• Be able to demonstrate proper singing techniques to others.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Improvise, arrange, and compose short sung musical ideas in three or more genres of music. (ASE.M.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Sing in multiple parts a wide variety of styles of choral music repertoire maintaining accurate intonation and vocal blend with and without accompaniment with a level of difficulty of 5, on a scale of 1 to 6; or a comparable scale. (ASE.M.P.05)</li> <li>• Communicate music ideas and interpretation of a piece by conducting one’s peers.</li> <li>• Refine vocal and aural skills when engaging with unfamiliar music, such as by sight singing diatonic melodies with accidentals while applying dynamics and articulation.</li> <li>• Rotate turns on leading a sectional or ensemble rehearsal. (ASE.M.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Discuss cultural/historical/stylistic specific nuances and apply them to performances of various sung pieces while acknowledging the effects of one’s own cultural and personal perspectives and biases, e.g., students acknowledge their individual perspectives when learning the origin, meaning, historical significance, and performing style of an African American spiritual such as “<i>Hold On</i>”. (ASE.M.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Communicate how one’s musical preferences relate to other aspects of life (e.g., friends, lifestyle, clothing, hobbies, etc.). (P.M.Co.11)</li> </ul>

Music Foundational Skills Progression Area 1: Singing

Grades	Approximate Range	Scale Systems	Vocal Production	Potential Skill Applications Within the Clusters
				<ul style="list-style-type: none"> <li>• Research the distinguishing characteristics of modern music styles and how they originated; use this knowledge to apply to sung performances, such as the birth of Jazz at the turn of the 20<sup>th</sup> century; the evolution of Rock &amp; Roll in the 1950s from its rhythm and blues roots, e.g., <i>Partita for 8 Voices</i>, Roomful of Teeth (Caroline Shaw) (ASE.M.Co.11)</li> </ul>

\*Changing voices may start as early as 5<sup>th</sup> grade or as late as 10<sup>th</sup> grade. There is an enormous variation in physical development rates. This information was inserted into grades 7-8 as this is where the average student assigned male at birth will experience the voice change.

\*\* Please note that these classifications are typical for most students assigned male or female at birth but may not apply to non-binary/transgender students.

## Foundational Skills Progressions for the Arts, Pre-K—12

### Music Foundational Skills Progression 2: Listening

The focus of this foundational skill is to teach students how to engage in “intentional” listening. This occurs when individuals are motivated to pay rapt attention to music that 1) they like, 2) that has aroused their interest/curiosity, or 3) they have been inspired to explore even if unfamiliar or complex. Listening with attention and intention to a broad range of music from contemporary, historical, and cultural contexts promotes understanding of and respect for the commonalities, creativity, traditions, values, and unique attributes of the world’s peoples across time and place.

Skill elements for this progression include 1) **Identify and Differentiate**, 2) **Interpret Intent and Meaning**, and 3) **Apply Evaluation Criteria**. Students need to be guided on techniques of how to listen to various forms of music, including complex ones. They first need to **identify and differentiate** what they are hearing, then **interpret the intent and meaning** of what they hear, and finally develop and **apply evaluation criteria** of what it is in the music that evokes any one of numerous different responses that they may have. Music gives rise to an aesthetic response as well as an intellectual understanding of how it is constructed and performed. Both aspects are required for listening to be intentional, authentic, and comprehensive.

Music Foundational Skills Progression 2: Listening				
Grades	Identify and Differentiate	Interpret Intent and Meaning	Apply Evaluation Criteria	Potential Skill Applications Within the Clusters
<b>Pre-K and K</b>	<ul style="list-style-type: none"> <li>Show curiosity, attention, and interest when listening to short pieces of music that feature 1 or 2 musical “opposites” such as: <i>fast/slow</i> <i>loud/soft</i> <i>high/low</i> <i>choppy/smooth</i></li> <li>Describe musical attributes in recorded and live music they experience using age-appropriate vocabulary and/or expressive movements.</li> </ul>	<ul style="list-style-type: none"> <li>Show recognition of the “moods” in musical listenings through silent interpretive body movements and simple verbal descriptions.</li> <li>Answer analytical questions like: <i>“How does this music make you feel?”</i> <i>“What made you choose the kind of movement you were doing as you listened?”</i> <i>“What happened in the music that made you decide to change the movement you were doing?”</i></li> </ul>	<ul style="list-style-type: none"> <li>Match their physical movements with particular music and answer question such as e.g., <i>“What in the music made you decide on the movement(s) you picked?”</i> <i>“How did you show that the music changed?”</i> <i>“Which movements really fit with the music?”</i> <i>“Which movements did you most enjoy?”</i></li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Listen with eyes closed to live or recorded musical excerpts that suggest single specific movements (e.g., tiptoe, jump, slide, walk, run, twirl, etc.). Name the movements envisioned. Experiment with them as the music is played again. (PK-K.M.Cr.02.a).</li> <li>Listen to music that contains a set of musical “opposites” (e.g., fast/slow, loud/soft, choppy/smooth, high/low) and improvise in-place movements that portray those opposites, e.g., Smooth—Beethoven: Movement 1 from <b>Moonlight Sonata</b>. Choppy—Florence Price: “Juba” from <b>Symphony #3</b> (PK-K.M.Cr.02.a).</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Perform in-the-moment improvised movements that reflect the attributes within a variety of live and recorded musical excerpts, e.g., <i>Andante</i> main theme from Haydn’s <b>Surprise Symphony</b> expressing soft and loud extremes (PK-K.D.P.04).</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Describe what qualities were heard in the music that inspired their invented movement choices, e.g., <i>“The music sounded ‘choppy’, so we hopped around.”</i> <i>“The music was ‘quiet’, so we tip-toed.”</i> (PK-K.M.R.09)</li> <li>Use movement to respond to the call and response format of <b>Pegumberere</b> (Zimbabwe), Virginia Mukwasha (PK-K.M.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Connect movements performed/improvised to music with several <i>familiar things</i> in their lives that make the <i>same kinds of movement</i>, e.g., skaters, birds, machines, toys, school bus, clouds, et al. (HSS.K.T1.04)</li> </ul>

**Music Foundational Skills Progression 2: Listening**

Grades	Identify and Differentiate	Interpret Intent and Meaning	Apply Evaluation Criteria	Potential Skill Applications Within the Clusters
1-2	<ul style="list-style-type: none"> <li>• Read notation of simple rhythmic and/or melodic thematic motifs found in listening pieces e.g., quarter and eighth notes, quarter rests, limited solfa such as pentatonic motives m-s-l, s-m-d.</li> <li>• Create and perform “in place” expressive movements to familiar recorded musical selections and favorite songs.</li> <li>• Demonstrate physically the “steady beat” in duple and triple meters while listening, moving/ dancing, and singing.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify thematic material previously learned through notation reading by raising one’s hand on each occurrence.</li> <li>• Compare folk song forms (e.g., AABA, ABAC) to forms in listening pieces.</li> <li>• Detect and describe attributes of musical contrasts, e.g., “First it was fast, then it got slow.” “It was choppy (staccato), then smooth (legato), then choppy (staccato) again.”</li> </ul>	<ul style="list-style-type: none"> <li>• Describe how previously read themes appear in a listening piece using contrast language and/or use of different instrumental families.</li> <li>• Evaluate each group’s dance creation and performance:               <ul style="list-style-type: none"> <li>- focus and attention of performers</li> <li>- connection of movements to the music</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Work together in small groups to choreograph a short “dance” with different movements for “A,” “B,” and “C” themes in listened-to pieces , e.g., <i>Andante</i> main theme from Haydn’s <i>Surprise Symphony</i>; first half of the main theme is A-B-A-C form. Compare to the A-B-A-C form of known folk songs, e.g., <i>Esta Muchachita</i> (This Little Girl), Puerto Rican Folk Song, or <i>Good News! Chariot’s Coming</i>, African-American Spiritual, (1-2.M.Cr.02)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Read simple rhythms of themes of piece, e.g. <i>In the Hall of the Mountain King</i>, from <i>Peer Gynt Suite 1</i>, Edward Grieg. (1-2.M.P.05)</li> <li>• Perform their group choreographies for the rest of the class (1-2.M.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Evaluate peer movement performances based on how well their movements fit each theme in the music and how well they kept to the steady beat, rhythm, and/or melodic contour. (1-2.M.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Keep an ongoing personal list of music listenings and their forms, including themes that students have read and dance-movement creations. (1-2.M.Co.10)</li> </ul>
3-4	<ul style="list-style-type: none"> <li>• Read rhythmically and melodically more complex listening themes using musical elements appropriate to grades 3-4, e.g., adding 16<sup>th</sup> note combinations, whole and half notes, and full pentatonic scales.</li> <li>• Identify musical attributes that make individual themes <i>sound different</i> from one another.</li> <li>• Recognize and describe the timbres (tone colors) of various orchestral and</li> </ul>	<ul style="list-style-type: none"> <li>• Listen to a variety of musical genres that contain rhythmic and/or melodic ostinati. Differentiate between the ostinato and the main tune.</li> <li>• Describe and replicate an ostinato heard in a recording by clapping, singing, or playing a classroom instrument.</li> <li>• Describe the aural impact of <i>several</i> ostinati being performed at once.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop and apply a basic four-level rubric to self-assess music listening skills, e.g.:               <ul style="list-style-type: none"> <li><b>4</b> I listened without being distracted</li> <li><b>3</b> I listened with only 1-2 small distractions</li> <li><b>2</b> I lost my place occasionally but got back on track</li> <li><b>1</b> I lost my place and could not get back on track</li> </ul> </li> <li>• Use peer and self-assessments to improve personal</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Improvise and compose simple rhythmic and melodic compositions in forms found in various listening pieces, such as, binary (AB), ternary (ABA), and rondo (ABABA, ABACA). (3-4.M.Cr.02)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Perform themes from listening pieces by reading grade-appropriate rhythmic and melodic phrases, e.g.: several of the variations from <i>Andante</i> movement of Haydn’s <i>Surprise Symphony</i>, <i>Allegretto</i> movement from <i>Symphony #7</i>, Beethoven ; or Connor Chee’s <i>Cedar</i>. (3-4.M.P.04)</li> <li>• Perform and record improvisations and compositions. (3-4.M.P.06)</li> <li>• Listen to/view recorded one’s own composition performances, self-critique citing strengths and needs for improvement. (3-4.M.P.05)</li> <li>• Create and employ simple rubrics and exchange verbal feedback on peer performances. (3-4.M.R.09)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Attentively process feedback from peers and teacher and apply it to refinement of improvisations and compositions. (3-4.M.R.09)</li> </ul>

**Music Foundational Skills Progression 2: Listening**

Grades	Identify and Differentiate	Interpret Intent and Meaning	Apply Evaluation Criteria	Potential Skill Applications Within the Clusters
	<p>multicultural instruments.</p> <ul style="list-style-type: none"> <li>Listen to and discuss recordings that feature chosen instruments of band and orchestra students.</li> </ul>	<ul style="list-style-type: none"> <li>Perform multiple ostinati with classmates, each playing a separate part on a separate classroom instrument while singing the main theme or song.</li> </ul>	<p>ostinato performances</p> <ul style="list-style-type: none"> <li>Record their own singing and recorder playing, describe what they hear using musical vocabulary, e.g., <i>introduction, theme, phrase, meter, etc.</i></li> </ul>	<ul style="list-style-type: none"> <li>Discuss, compare, and contrast impressions of music experienced through listening and movement lessons, citing lasting impressions and preferences, e.g.: <b><i>Comanche Riding Song</i></b>, Doc Tate Nevaquaya, and <b>II. Un Poco Agitato</b> from <b><i>Quatre Visions Fugitives</i></b>, Clara Wieck Schumann. (3-4.M.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Discuss how student singing and movement improve when they listen carefully for the qualities, attributes, and messages conveyed in the music. (3-4.M.Co.10)</li> <li>Recall and transfer to future projects and performances the skills and knowledge acquired through focused listening to many pieces of music and choreographing with artistic intent. (3-4.M.Co.10)</li> </ul>
5-6	<ul style="list-style-type: none"> <li>Read rhythmic and melodic listening themes using sophisticated musical elements appropriate to grades 5-6, including various diatonic scales and modes, syncopation, and complex meters.</li> <li>Identify folk-music quotations in composed and arranged music</li> <li>Analyze non-traditional music such as multicultural vocal and instrumental; complex polyrhythms; non-Western scales and modes; and digitally generated music.</li> <li>Listen analytically to familiar popular music genres, detecting and describing their internal musical elements, forms, and styles.</li> </ul>	<ul style="list-style-type: none"> <li>Describe musical attributes (e.g., tempo, dynamics, phrasing, form, mode) in the music they listen to during <i>leisure time</i>.</li> <li>Infer composers' and performers' artistic intentions when listening to and/or viewing live/recorded performances.</li> <li>Recognize and compare the styles of different pop music artists.</li> <li>Compare and contrast music produced digitally vs. acoustic instruments and voice.</li> </ul>	<ul style="list-style-type: none"> <li>Seek input and feedback from several sources when engaged in a creative musical project:                             <ul style="list-style-type: none"> <li>for inspiration during the initial conceptualizing stage</li> <li>throughout the development of the creative work</li> <li>after the sharing/performance of the completed work</li> </ul> </li> <li>Observe how listeners respond to the performance of one's original-music</li> <li>Infer the intent of and meaning in others' original musical works using specific vocabulary.</li> <li>Use rubrics to assess accuracy, sound quality, and expressiveness.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Establish a process to collect and archive ideas, inspirations, and feedback before, during, and after work on creative musical projects. (5-6.M.Cr.01)</li> <li>Listen to recordings of compositions by many composers from diverse traditions, world cultures, and historical eras to collect inspirations for one's own creative compositional work, e.g., <b><i>Corta Jaca</i></b> by Chiquinha Gonzaga (Brazil). (5-6.M.Cr.02.b)</li> <li>Listen to compositions in rondo form (ABACA. etc.) form, e.g., <b><i>La Raspa</i></b> (Mexico) and Theme and Variations, e.g., Mozart's <b><i>Twelve Variations on Vous dirai-je, Maman</i></b>, or Margaret Bonds, <b><i>Montgomery Variations</i></b> as models for their own compositions. (5-6.M.Cr.02.b)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Sight-sing and read themes from listening pieces, including folk-song quotations used in compositions, e.g., <b><i>Finale</i></b> from the <b><i>Firebird Suite</i></b> by Stravinsky (using 3/2 and 7/4 meters); <b><i>Folk Song Suites 1, 2, 3, 4</i></b> by William Grant Still; or <b><i>Negro Folk Symphony</i></b> by William Levi Dawson. (5-6.M.P.04)</li> <li>Present specific things for which to listen when student original compositions are performed. (5-6.M.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Inform the audience about their musical intentions <i>before</i> a student composer performance to help focus audience listening. (5-6.M.R.07)</li> <li>Provide feedback about whether or not composers' musical intentions were fulfilled. (5-6.M.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Reflect on insights gained through a performance of their original music:                             <ul style="list-style-type: none"> <li><i>What did I learn from this performance?</i></li> <li><i>Did the audience relate to my style, content, and intent?</i> (5-6.M.R.07)</li> <li><i>What needs re-working or re-thinking?</i></li> </ul> </li> </ul>

**Music Foundational Skills Progression 2: Listening**

Grades	Identify and Differentiate	Interpret Intent and Meaning	Apply Evaluation Criteria	Potential Skill Applications Within the Clusters
7-8	<ul style="list-style-type: none"> <li>• Exhibit increasing ability to study scores and sightread complex listening themes.</li> <li>• Listen to evaluate unfamiliar music from other genres, styles, historical periods, and cultures.</li> <li>• Listen to a variety of complex musical styles and forms, e.g., world music, jazz, opera, musicals, atonal music, fugues, symphonies</li> <li>• Detect stylistic details and structural form.</li> <li>* Describe the effect that style and form have on the emotional and intellectual impact of musical works.</li> </ul>	<ul style="list-style-type: none"> <li>• Draw connections between historical songs/compositions and their historical/cultural context.</li> <li>• Compare the differences between live and recorded music.</li> <li>• Analyze popular music that “pushes” social and behavioral boundaries.</li> <li>• Analyze music from several world cultures, listening for attributes shared with and different from music of one’s own culture.</li> </ul>	<ul style="list-style-type: none"> <li>• Discern how social-cultural messages are delivered overtly and covertly through musical works as well as paintings, posters, films, and theatrical performances.</li> <li>• Detect and describe the intent and power of auditory and visual media that serve to sway public opinion about social, environmental, and cultures issues.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Compose and digitally notate in a group an original “chorus-verse” (AB AB AB song) about a contemporary social issue after listening to, singing, and analyzing several historical social-issue songs. (7-8.M.Cr.01) (7-8.M.Cr.02)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Perform original social issue songs for classmates who listen carefully and discuss how each song’s melody, lyrics, form, and performance affected its social/emotional impact. (7-8.M.P.04) (7-8.M.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Listen to, analyze, and describe the musical impact and message of several contemporary and historical social protest songs. Decide which are likely to stand the test of time. Why? Why not? e.g., <i>Blowin’ in the Wind</i> (Bob Dylan), <i>De Colores</i> (Mexico), <i>We Shall Overcome</i> (African-American Civil Rights). (7-8.M.R.08)</li> <li>• Listen to and discuss the musical and social impact of various historic African-American female folk/jazz singers, e.g., Ella Fitzgerald, Billie Holiday, Bessie Jones, Bessie Smith, Sarah Vaughn, Nina Simone, Lena Horne, and Ma Rainey. (7-8.M.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Transfer understanding of “messaging” to other historical and contemporary “protest” media, e.g., paintings, posters, graffiti, and social media. (7-8.M.Co.11)</li> </ul>
High School Novice/Foundations	<ul style="list-style-type: none"> <li>• Expand one’s own listening repertoire when choosing live and recorded music to consume that is unfamiliar or outside of one’s comfort zone.</li> <li>• Evaluate and discuss recordings of contemporary and historical amateur and professional performers who play one’s major instrument.</li> <li>• Expand aural recognition of</li> </ul>	<ul style="list-style-type: none"> <li>• Identify composers’ and performers’ musical intentions through deep and repeated listening to a wide variety of their performances and recordings.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate the effectiveness of selected composers’ choice and manipulation of compositional elements.</li> <li>• Compare and analyze differences in stylistic interpretation and finesse in different performances of the same composition.</li> <li>• Self-evaluate one’s own instrumental</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Listen to a variety of instrumental and/or vocal recordings to self-motivate and acquire ideas and inspiration for composing original music. (N.M.Cr.01)</li> <li>• Compose, perform, and refine short instrumental or vocal pieces for oneself and others at the same ability level. (N.M.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Perform short original pieces for classmates, friends, teachers, and family members who provide feedback on the piece and the performance. (N.M.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Listen to music from multiple styles, eras, cultures, social movements, collecting ideas and inspirations for composing one’s own original music. (N.M.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Listen widely and deeply to recordings of instrumentalists and vocalists who perform diverse styles and genres of music to gather ideas for adding nuance to one’s own performing and composing, e.g.: <i>Uliin tumor</i> (Mongolia), Hosoo &amp;</li> </ul>

**Music Foundational Skills Progression 2: Listening**

Grades	Identify and Differentiate	Interpret Intent and Meaning	Apply Evaluation Criteria	Potential Skill Applications Within the Clusters
High School Proficient	<p>multicultural timbres, rhythms, scales, and instruments.</p> <ul style="list-style-type: none"> <li>• Read fairly complex scores with 2 or more parts before listening to compositions.</li> <li>• Identify the style/genre of listening pieces with minimal prompting.</li> <li>• Recognize the historical period/cultural origin of a piece through its attributes and components.</li> <li>• Identify the overall form of unfamiliar music with minimal prompting.</li> <li>• Listen and show? (curiosity is an internal state) curiosity and understanding to music based on modes, chromatic scale, and cultural tonal patterns.</li> </ul>	<ul style="list-style-type: none"> <li>• Research the historic and cultural origins of one’s ensemble and private lesson repertoire.</li> <li>• Understand the historical/cultural origins of music as well as the form and style through analysis, listening, practice, and research.</li> <li>• Listen to recordings from the same styles, composers, cultures, and historic periods of one’s ensemble repertoire to enrich one’s knowledge base and enhance one’s stylistically-correct performance.</li> </ul>	<p>and/or vocal technique through recordings.</p> <ul style="list-style-type: none"> <li>• Show commitment to consistent private practice on an instrument or voice between rehearsals.</li> <li>• Listen broadly during rehearsals to one’s own performance, one’s section, and the ensemble as a whole.</li> <li>• Self-evaluate regularly through use of recording technology, aiming toward achieving the highest quality playing/singing techniques and mastery of ensemble repertoire.</li> </ul>	<p>TransMongolia; <i>Asante Kwa Wazazi</i> (Kenya), Marehemu George Mukabi; <i>Longing for a Worldly Life</i> (China), Cui Junzhi; <i>Joya</i> (Liberia), Marie Nyenebo. (N.M.Co.11)</p> <p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Arrange basic pieces for one’s school instrumental or choral ensemble, small ensemble, or self-directed ensemble modeled on previously listened to historical/cultural pieces. (P.M.Cr.02)</li> <li>• Research relevant repertoire through listening and score-study within a targeted genre to gain deep familiarity before undertaking an arrangement or composition project. (P.M.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Listen to several recorded arrangements of a specific repertoire piece to decide which arrangement should/could be taught to the ensemble. Provide a solid rationale and concrete evidence for one’s recommendation. (P.M.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Listen independently to and analyze a wide variety of musical styles/genres, e.g.: <i>Sing Gently</i>, Eric Whitacre; <i>The Firebird</i>, Igor Stravinsky; <i>New England Triptych</i>, William Schuman; <i>The Magic Flute</i>, Wolfgang Mozart; <i>Receita De Samba</i> (Brazil), Jacob do Bandolim; <i>Piano Concerto</i>, Amy Beach. (P.M.R.07)</li> <li>• Discuss advanced musical forms and music built on multicultural modes while listening accompanied by score study. (P.M.R.07)</li> <li>• Choose eclectic music for private study and personal enjoyment. (P.M.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Make connections between the music they listen to and perform and the broader social, cultural, and historical contexts. (P.M.Co.11)</li> </ul>
	<ul style="list-style-type: none"> <li>• Make self-directed, challenging, stylistically and culturally varied listening choices beyond common expectations for high school students.</li> <li>• Analyze complex musical styles, e.g.,</li> </ul>	<ul style="list-style-type: none"> <li>• Show perceptive and independent ability to deduce the artistic <b>intent and meaning of complex musical works</b> from varied historical periods, world cultures, and individual composers/arrangers</li> </ul>	<ul style="list-style-type: none"> <li>• Transfer learning fluidly from multiple sources to identify the style, form, historical period, as well as the composer/performer of unidentified</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Collect ideas for innovative, original musical compositions and arrangements. Take notes on interesting listenings and performances attended for future reference. (ASE.M.Cr.01) (AG.M.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Keep an active database of categorized recordings of solo and ensemble pieces for one’s major instrument or voice for self-study. (ASE.M.P.04) (AG.M.P.04)</li> <li>• Engage in score study and listen to recordings of the scores, e.g., analyze and compare Joan Tower’s <i>Fanfare for the Uncommon Woman 1, 3</i> with Aaron</li> </ul>

**Music Foundational Skills Progression 2: Listening**

Grades	Identify and Differentiate	Interpret Intent and Meaning	Apply Evaluation Criteria	Potential Skill Applications Within the Clusters
<b>High School Advanced</b>	through-composed, aleatoric, 12-tone, fugue, et al. • Engage in listening to, analyzing, and performing music from many contemporary, historical, cultural sources, and stylistic traditions. • Demonstrate ability to analyze, interpret, compose, and perform music at or beyond the entry level of college music majors.	• Show ability to realize the <b>artistic intentions of composers</b> when studying and performing their solo and ensemble works. • Apply knowledge of history, style, and traditions when making feasible inferences about the source and artistic intention of pieces of unidentified music.	listening selections and notated musical scores. • Independently set high standards for one’s own musical studies, practice, and musical performances.	Copland’s <i>Fanfare for the Common Man</i> ; also, Gustav Holst’s <i>The Planets</i> with Eric Whitacre’s <i>Deep Field</i> . (ASE.M.P.04) (AG.M.P.04) • Rotate turns conducting large and small ensembles. (ASE.M.P.05) • Perform in small vocal or instrumental chamber ensembles – one player/singer to a part. Listen to, compare, and apply findings from various recordings of this repertoire. (ASE.M.P.05) (AG.M.P.06) <b>Responding:</b> • Attend live concerts regularly. (ASE.M.R.09) • Keep a <i>Listening and Score Study Journal</i> to record one’s thoughts/research about particular musical scores, composers, conductors, arrangers, concert performances, and major insights that result from study of recorded musical works. (ASE.M.R.08) <b>Connecting:</b> • Make insightful connections between music studied through listening, analysis, and performing and other disciplines, original ideas, social movements, historical contexts, cultural issues, etc. (ASE.M.Co.11) (AG.M.Co.11)

## Foundational Skills Progressions for Theatre

This document suggests ways that two foundational theatre skills-- (1) **Imagining** and (2) **Expressing**-- can be developed across grade levels. These two skills are essential to create, perform, connect, and respond throughout PreK-12 theatre education.

Imagination and expression correspond with two artistic habits of mind -- "Envision: Learning to picture mentally what cannot be directly observed, heard, or written and to imagine possible next steps in making a piece" and "Express: Learning to create works that convey an idea, feeling, or personal meaning" (President and Fellows of Harvard College, 2003). A focus on *developing the imagination* and *exploring tools for expression* allows young people to co-construct meaning in and through the arts. These two skills foster collaboration, communication, and creative and critical thinking in the classroom. Therefore, student voice, agency, and reflection are critical components of both skill areas.

Theatre can be used to critically examine the past, understand the present, and dream of what the future can and should be. Imagination and expression are directly tied to a study of historical and contemporary theatre-makers, which includes, but is not limited to practitioners, theorists, playwrights, directors, designers, and actors. The role of imagination and expression links to the study of culture, identity, story, and narrative. A diverse approach to theatrical teaching and learning includes the use of drama pedagogy, compared to a performance-centered curriculum. It encompasses employment of culturally sustaining and representative materials, community-engaged practices, and arts integration, imagination, and expression.

### Drama/Theatre Foundational Skills Progression 1: Imagining

A drama/theatre education requires students to initiate and refine ideas by using their imagination, which includes the use of inquiry, questioning, investigation, experimentation, exploration, revision, and refinement, both individually and collectively. Imagination is a crucial skill in aesthetic learning, defined as the "creative skills involved in using the senses and imagination to make and interpret meaning, in and through art" (Dawson & Lee, 2018). A student's use of imagination continues to grow through a cycle of reflection and action that keeps the work specific, personal, and meaningful. Imagining requires few material resources; this skill's flexible nature ties it to theatre's chief purpose in any context: to discover what is possible. Imagination leads to creating, producing, preparing, and generating.

Skill elements for this sequence are 1) **Curiosity & Questioning**, 2) **Investigation**, and 3) **Revision/Refinement**. **Curiosity/Questioning** is an approach that can be guided by the student(s) and/or teacher, which allows an idea to form and be explored. Then, **Investigation** takes the idea and requires it to be played with, which includes experimentation and research, allowing students to plan, improvise, and devise. Finally, **Revision/Refinement** asks students to take what they learned in the previous two skills, and re-format, re-imagine, and re-develop their original ideas to serve a specific purpose, meet a clear objective, or be read by an audience in a particular way. These sequential skill elements ask students and teachers to slow down the process in order to practice metacognition, which includes making thinking visible and using diverse questioning protocols, while creating a culture in the classroom for deep exploration, risk-taking, and growth.

Theatre Foundational Skills Progression Area 1: Imagining

Grades	Curiosity & Questioning	Investigation	Revision/Refinement	Potential Skill Applications Within the Clusters
Pre-K and K	<ul style="list-style-type: none"> <li>• Generate, with teacher facilitation, a list of questions around a prompt, image, or artifact (drama strategy) linked to a story that will be used in drama work.</li> <li>• Pose questions to reflect on the drama experience using who, what, where, when, why, and how.</li> </ul>	<ul style="list-style-type: none"> <li>• Devise around a prompt, image, or artifact (drama strategy) incorporating the five senses.</li> <li>• Use words and images to investigate possible prompt-inspired scenarios.</li> <li>• Respond to a prompt using body, voice, and/or imagination.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop new “theatrical” ideas by offering suggestions that fit with the given circumstances that are not already present.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Generate ideas and give examples that would support the making of a story using descriptive words. e.g., create an anchor chart to pair with <i>Rainbow Joe and Me</i> by Maria Diaz Strom and <i>Lucy’s Picture</i> by Nicola Moon. (PK-K.T.Cr.01.a) (RL.PK.1) (RL.K.1)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Embody characters and environments using ideas generated by the students. e.g., create statues and stage pictures that pair with <i>Tar Beach</i> by Faith Ringgold. (PK-K.T.P.06) (PK-K.D.Cr.01) (PK-K.M.Cr.01) (RL.PK.3)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Describe observations of story that influence meaning-making. e.g., utilize Visual Thinking Strategies (VTS) and “Describe-Analyze-Relate” (Dawson &amp; Lee, 2018) with “artifact” (drama strategy). (PK-K.T.R.08) (PK-K.V.P.04) (PK-K.V.R.08) (RL.K.7)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Identify text-to-self connections before, during, and after story-making. e.g., explain verbal connections when exploring a picture book, oral story, or dramatic experience with <i>Drummer Boy of John John</i> by Mark Greenwood. (PK-K.T.Co.10) (RL.PK.9)</li> </ul>
1-2	<ul style="list-style-type: none"> <li>• Generate a list of close questions around a character, plot point, environment, or theme/issue within a specific story.</li> <li>• Use the prompt “I wonder” to offer suggestions within the drama experience.</li> </ul>	<ul style="list-style-type: none"> <li>• Select and embody questions through the use of a standard theatrical tool, the “magic if.”</li> <li>• Recognize and identify how voice, body, and imagination are engaged through exploration of creative impulses.</li> </ul>	<ul style="list-style-type: none"> <li>• Build on others’ ideas by using “yes, and” (a standard theatrical tool).</li> <li>• Revise and edit the original idea through collaboration by using the prompts “what if...”, “how about we...”, and “why not try...”.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Utilize and transform objects to support the making of a fictional world or character. e.g., utilize “This is Not A...” (drama strategy) to explore object transformations; paired with <i>Not a Stick</i> and <i>Not a Box</i> by Antoinette Portis and <i>Round as a Mooncake</i> and <i>Round as a Tortilla</i> by Roseanne Thong. (1-2.T.Cr.01.a) (1-2.V.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Develop verbal dialogue and physical action that could be used in a specific moment of a story that fits with the given circumstances. e.g., utilize “Paired Improvisation” (drama strategy) to improvise dialogue with a folktale or myth, such as <i>Beautiful Blackbird</i> by Ashley Bryan. (1-2.T.P.05) (1-2.M.Cr.03) (RL.1.3)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Describe details of the world or character through embodiment of characters and environments. e.g., utilize <u>process drama</u> to explore and reflect on characters, settings, and scenarios, respond in and out of role; topics/stories could range from Ruby Bridges to solving community problems, like pollution. (1-2.T.R.08) (RL.2.3)</li> </ul>

Theatre Foundational Skills Progression Area 1: Imagining

Grades	Curiosity & Questioning	Investigation	Revision/Refinement	Potential Skill Applications Within the Clusters
				<p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Identify text-to-world and text-to-text connections before, during, and after story-making. e.g., explain verbal connections when exploring a picture book, oral story, or dramatic experience with <i>Watercress</i> by Andrea Wang and Jason Chin. (PK-K.T.Co.10) (1-2.V.Co.10) (1-2.M.Co.10) (RL.2.9) (RL.2.7)</li> </ul>
3-4	<ul style="list-style-type: none"> <li>Create plausible characters, scenarios, and environments that emerge from a prompt or story.</li> <li>Describe multiple ways that the same element might be explored (voice, body, design, theatrical form, genre, style, etc.).</li> <li>Identify prior content knowledge and draw connects to or apply within the current drama exploration or theatre unit.</li> </ul>	<ul style="list-style-type: none"> <li>Visualize design and technical elements to embody or bring to life characters, scenarios, and environments.</li> <li>Research theatrical genres, styles, and forms, and apply essential unique qualities to characters, scenarios, and environments.</li> <li>Research/investigate questions and inquiries that emerge throughout a drama exploration or theatre unit.</li> </ul>	<ul style="list-style-type: none"> <li>Use the prompt “I wonder” to offer suggestions that fit the given circumstances.</li> <li>Revise characters, scenarios, and environments after sharing and reflecting by making clear and identifiable choices.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Construct multiple ways that design could be used to enhance world building of a single story. e.g., select design elements needed to bring <i>Fry Bread</i> by Kevin Noble Maillard to the stage. (3-4.T.Cr.01) (3-4.V.Cr.02) (3-4.V.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Produce a piece of theatre that embodies a specific genre, style, or form collaboratively. e.g., after studying the elements of <b>Greek Theatre</b>, perform a poem using ensemble and choral modes and use papier-mâché masks that replicate the expressions used in Greek Theatre masks. (3-4.T.P.06) (3-4.V.P.06) (3-4.V.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Analyze theatrical work to identify essential elements needed to tell the story. e.g., stage multiple moments of theatrical work using a limited number of physical materials with <i>Judy Moody &amp; Stink: The Mad, Mad, Mad, Mad Treasure Hunt</i> by Allison Gregory. (3-4.T.R.09.a) (RL.3.2) (RL.3.3) (RL.4.2) (RL.4.3)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Translate ideas from everyday life into theatrical storytelling to identify the difference between theatre and real life. e.g., explore multiple ways to stage a specific action or event, such as a celebration (that would appear in real life), using different theatrical tools and mediums. (3-4.T.Co.11) (RL.4.7)</li> </ul>

Theatre Foundational Skills Progression Area 1: Imagining

Grades	Curiosity & Questioning	Investigation	Revision/Refinement	Potential Skill Applications Within the Clusters
5-6	<ul style="list-style-type: none"> <li>• Discern what research, preparation, and materials are needed to successfully develop a unified and cohesive product.</li> <li>• Map out or visualize a story, noting the group’s questions, possible challenges, and diverse contributions.</li> <li>• Use the prompt “I discovered” to reflect on the drama experience.</li> </ul>	<ul style="list-style-type: none"> <li>• Design and create with others by taking on a specific theatrical role (director, actor, designer, dramaturg, etc.).</li> <li>• Research theatrical genres, styles, and forms, and apply multiple unique qualities to characters, scenarios, and environments to develop a unified and cohesive product.</li> <li>• Respond to a prompt using diverse methods and modes (e.g., imagining, movement, sound, images, physical materials).</li> </ul>	<ul style="list-style-type: none"> <li>• Use the “I appreciate” prompt to name what is working and explain why.</li> <li>• Identify and compare elements or aspects of the process, select those that need more time and attention than others to work on before final sharing.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Embody roles to develop a cohesive piece with performance, design, and tech that utilizes a specific genre, style, or form. e.g., utilize “Mantle of the Expert” (drama strategy) to take on theatrical jobs/roles to collaboratively develop a piece of theatre. (5-6.T.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Produce work highlights the performance characteristics of a specific genre, style, or form. e.g., generate a list of essential elements of <b>melodrama</b>, create a scene using the genre’s characteristics, and develop an artistic statement to accompany the work. (5-6.T.P.04) (5-6.D.P.4) (SL.5.4) (SL.6.4) (W.5.7) (W.5.8) (W.5.9) (W.6.7) (W.6.8) (W.6.9)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Use discipline-specific vocabulary to reflect and respond to one’s own work and the work of others e.g., collaboratively create an anchor chart of discipline-specific vocabulary to be used when reflecting and responding to a given work. (5-6.T.R.07) (5-6.M.R.08) (5-6.V.R.08) (5-6.D.R.08) (RL.5.2) (RL.5.3) (RL.5.5)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Explain how and what impacted and influenced theatre’s style, form, and function. e.g., create a “PSA” or “commercial” (drama strategy) that highlights different influential theatrical works from various periods and highlight their influence and impact. (5-6.T.Co.11)</li> </ul>

**Theatre Foundational Skills Progression Area 1: Imagining**

Grades	Curiosity & Questioning	Investigation	Revision/Refinement	Potential Skill Applications Within the Clusters
7-8	<ul style="list-style-type: none"> <li>Evaluate what students know (prior knowledge) and want to know (inquiry) about specific theatrical forms, traditions, styles, genres, etc.</li> <li>Analyze how theatre history and dramaturgy can support a theatrical process by researching conventions, traditions, and practitioners to support a deeper understanding of theatre and theatre-making.</li> <li>Develop open-ended questions to support collaboration and ask questions of the work (story, play, theatrical piece, and/or drama experience).</li> </ul>	<ul style="list-style-type: none"> <li>Research theatrical conventions, traditions, and practitioners to understand the historical roots of a method for working.</li> <li>Analyze elements of design, technical, or performance that link to history and dramaturgy, while noting that a piece or production pulls upon many different influences.</li> <li>Respond to theatrical work using diverse methods and modes (e.g., imagining, movement, sound, images, physical materials).</li> </ul>	<ul style="list-style-type: none"> <li>Use the prompt “I discovered” to name process/reflections about theatre and theatre-making.</li> <li>Develop specific questions to ask the audience before and after sharing.</li> <li>Create student-generated rubrics that identify essential elements and success criteria.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Decide what is given in the text and develop a plan for research that supports theatre-making and performance beyond the text. e.g., provide renderings of design ideas or stage moments between the lines of the text that make-meaning of character, plot, time, or location with <i>jj’s place</i> by José Casas. (7-8.T.Cr.01) (RL.7.3) (RL.7.5) (RL.8.3) (W.7.7) (W.7.8) (W.7.9) (W.8.7) (W.8.8) (W.8.9)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Select a theatre form to pair with intended goal for the audience e.g., provide a “recipe for…” (drama strategy) that includes the elements, characteristics, and process of the theatrical form; then perform a piece of work that illustrates and embodies an aspect of the form of theatre in action, for example <b>Noh Theatre, Khayal al-zill Shadow Puppets, or Commedia dell’arte</b>. (7-8.T.P.06) (RL.7.5)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>After sharing of a piece, facilitate a reflection session using a series of student-generated questions that will aid in a student’s revision process. e.g., use a talkback protocol for new work development by creating specific, scaffolded questions to pose to the audience that will forward the work, then document audience responses to the questions during the talkback. (7-8.T.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Explain when, where, and how dramaturgy on a play or production supports the understanding of histories. e.g., create a dramaturgy casebook on <i>Bocón</i> by Lisa Loomer after studying <b>magical realism</b>. (7-8.T.Co.11) (7-8.M.Co.11) (RL.7.9) (RL.8.9) (HSS.7.T1) (HSS.7.T2) (HSS.7.T3) (HSS.7.T4)</li> </ul>
High School Foundations	<ul style="list-style-type: none"> <li>Consider which stories and voices are encountered in theatre the most and the least, and why this may be.</li> <li>Develop questions to ask a guest artist(s) that would enhance student understanding of theatre or theatre-making.</li> </ul>	<ul style="list-style-type: none"> <li>Read, view, and attend theatre by artists and companies.</li> <li>Compare and contrast work from across and beyond the canon to identify connections and junctures.</li> </ul>	<ul style="list-style-type: none"> <li>Give peer feedback through questions that support the further refinement of the work.</li> <li>Propose plausible solutions to challenges that arise in the rehearsal that could be reworked or reimagined before final sharing.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Reimagine theatrical work after sharing and receiving feedback or after attending a performance/speaking to a guest. e.g., create a “process-folio” by documenting feedback, tracking changes to new information, and sharing a new draft. (F.T.Cr.03) (F.V.Cr.02) (F.V.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Produce original work that embodies stories that are not already in the canon or provides personal perspective. e.g., use a playwrighting process in a 10-minute fictional play that explores a diverse perspective on a topic or issue, reference the <i>Young Playwrights for Change: “What</i></li> </ul>

Theatre Foundational Skills Progression Area 1: Imagining

Grades	Curiosity & Questioning	Investigation	Revision/Refinement	Potential Skill Applications Within the Clusters
	<ul style="list-style-type: none"> <li>• Create individual learning goals and identify applicable success criteria; assess progress throughout the course through a portfolio.</li> </ul>	<ul style="list-style-type: none"> <li>• Respond to an issue or question using theatrical methods, modalities, or conventions.</li> </ul>		<p><i>is a Family</i>” and <i>“Anti-Bullying” Play Anthologies</i> by TYA/USA and American Alliance for Theatre and Education. (F.T.P.06) (RL.9-10.3) (RL.9-10.5)</p> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Analyze theatrical work from within and beyond the canon by understanding the creator’s intentions, influences, and goals which impacted the writing, directing, or design of the piece. e.g., study <i>A Raisin in the Sun</i> by Lorraine Hansberry and <i>Clybourne Park</i> by Bruce Norris. (F.T.R.07) (RL.9-10.9)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Reflect on one’s own emerging style and preferences as a result of engaging with a performance/speaking to a guest. e.g., share reflections through journaling or a creative response that highlights “statements of meaning.” (Lerman, 2003) (F.T.Co.10) (F.V.Co.10)</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>High School Proficient</b></p>	<ul style="list-style-type: none"> <li>• Reflect on work studied and choose areas of theatre or practitioners, theorists, theatrical work, and companies not encountered yet to learn about.</li> <li>• Create individual learning goals and identify applicable success criteria; assess progress throughout the course through a portfolio and student-led conferences.</li> </ul>	<ul style="list-style-type: none"> <li>• Create a plan for research and analysis that explores the area of theatre, practitioner, theorist, theatrical work, or company using multiple primary and secondary sources. - Examine ways to explore these areas through a physical or embodied modality.</li> <li>• Gather diverse responses to an issue, question, or inquiry; create a piece of theatre from the investigation.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop artistic criteria or identify patterns that emerge from the investigation of the area of theatre, practitioner, theorist, theatrical work, or company (research, analysis, and application) that can be applied to individual processes and class projects.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Combine multiple storytelling techniques to develop work influenced by research. e.g., after studying <i>Pig Pen Theatre Co</i> and <i>Manuel Cinema’s</i> approach to theatre-making, create work which uses ensemble-based methods with puppetry, light, objects, and digital media. (P.T.Cr.02) (P.V.Cr.03) (P.MA.Co.10)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Modify or adapt work for a specific audience by using research to understand modes and functions of theatre, e.g., adapt work for an audience (i.e., young people) after studying <i>Trusty Sidekick</i> and <i>Oily Cart’s</i> theatre-making methods. (P.T.P.05) (P.V.Cr.01) (P.D.Cr.01)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Compare and contrast practitioners, theorists, theatrical work, or companies to identify unique qualities, influences, and aesthetics. e.g., study <i>Frantic Assembly</i> and <i>Synetic Theatre Company</i> to compare and contrast the physical theatre methods and aesthetics of each company through embodiment. (P.T.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Research non-commercial theatre and explain its impact on the field of theatre and/or communities. e.g., study <i>Bread and Puppet Theatre</i> and develop an interactive presentation that weaves together research and physical demonstration of the artform (P.T.Co.11) (P.V.Co.11) (P.M.Co.11)</li> </ul>

Theatre Foundational Skills Progression Area 1: Imagining

Grades	Curiosity & Questioning	Investigation	Revision/Refinement	Potential Skill Applications Within the Clusters
High School Advanced	<ul style="list-style-type: none"> <li>Recognize how one's own culture, history, and perspectives shape and influence personal aesthetic and meaning-making.</li> <li>Select an existing work and reimagine it by applying a specific perspective.</li> <li>Create individual learning goals and identify applicable success criteria; assess progress throughout the course through a portfolio, student-led conferences, and feedback from outside artists.</li> </ul>	<ul style="list-style-type: none"> <li>Describe how individual cultural and historical perspectives shape theatrical work and experiences.</li> <li>Develop theatrical work that utilizes clear and specific theatre conventions across cultures, genres, and historical periods to share one's own perspective on the world.</li> <li>Create a theatrical piece that responds to an issue, question, or inquiry and put the piece in conversation with other theatrical work.</li> </ul>	<ul style="list-style-type: none"> <li>Use a specific critical lens when responding to theatrical work.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Develop an adaptation of an existing work that infuses one's own culture or history to reimagine its meaning. e.g., create an adaptation after studying ways to infuse new meaning into classical texts, such as <b>Shakespeare</b>. (A.T.Cr.01) (HSS.WHI.T1)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Convey a specific perspective or viewpoint within a student-developed piece of theatre by employing a specific mood, tone, style, or convention to communicate meaning. e.g., create a piece of <b>ethnodrama, verbatim, and/or documentary theatre</b> after studying the form through <b>Notes from the Field</b> by Anna Deavere Smith, <b>Come from Away</b> by Irene Sankoff and David Hein, and <b>14</b> by José Casas. (A.T.P.06) (A.V.P.04) (AG.M.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Analyze a contemporary theatrical work and discuss how its form and function are shaping contemporary culture and history. e.g., study <b>In the Heights</b> and <b>Hamilton</b> by Lin-Manuel Miranda. (A.T.P.04) (AG.M.Co.11) (HSS.WHI.T1)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Articulate one's own artistic aesthetic as reflective of their experiences, interests, and theatre-making influences. e.g., develop a journey journal that documents ideas and reflections through the course. (A.T.Co.10) (A.V.Cr.02) (AG.M.Cr.02)</li> </ul>

## Drama/Theatre Foundational Skills Progression 2: Expressing

A drama/theatre education requires students to express thoughts, feelings, and ideas using their voice and body, which includes making intentional choices and developing clear communication modes. Additionally, students informally and systematically read and interpret choices made by others. Expression, compared to acting, is human and, therefore, “to express” is universal; expression includes multi-modal and multi-sensory forms of knowing, being, and demonstrating. Working to honor individual expression, young people observe, describe, analyze, and relate (Dawson & Lee, 2018) to make meaning of their art and the artwork of others. In doing so, they begin to develop their craft as a theatre artist and a sense of their own aesthetic. The use of voice and body focuses on what a student can do, rather than what they cannot, while also understanding cultural differences in expression and recognizing behavioral, physical, and cognitive learning differences.

Skill elements for this sequence are 1) **Voice (Communication and Choice)**, 2) **Body (Communication and Choice)**, and 3) **Reading/Interpreting**. Expression through **Voice** focuses on using the physical voice as a tool for communication, both verbal text and sound production. Choice-making and composition in voice encompass how a line or sound is created or heard, playing with tempo, pace, tone, energy, dynamics, pitch, repetition, silence, and breath. This can extend to using digital sounds or instruments to create tone, environment, or atmosphere, or for dramatic effect to support performance. Likewise, expression through **Body** focuses on using the physical body as a tool for communication, creating literal and abstract images. Choice-making and composition in the body include how an individual frozen statue or a group frozen picture is created or viewed, playing with shape, space, size, weight, levels, facial expression, gesture, transitions, and negative space. This can extend to using props, objects, puppets, or sets to create characters and environments for performance. Finally, **Reading/Interpreting** asks students to observe the choices of others by describing, analyzing, and relating (Dawson & Lee, 2018), focusing on the multiple meanings and interpretations that can be drawn from a single or collection of curated choices. Reading and interpreting the body and voice choices of others celebrates their peer’s work, while also focusing on skill development for the individual student, where they can refine and apply what they learned through observation and reflection back to their own work.

Theatre Foundational Skills Progression Area 2: Expressing				
Grades	Voice Choice & Communication	Body Choice & Communication	Reading/ Interpreting	Potential Skill Applications Within the Clusters
Pre-K and K	<ul style="list-style-type: none"> <li>Match and follow the leader as voice or sound is explored through - loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated.</li> <li>Recommend voice or sound choices to pair with a specific moment in a story.</li> </ul>	<ul style="list-style-type: none"> <li>Match and follow the leader as the body is explored through - levels (low to high), line/shape (straight, curved, rounded, etc.), and single body parts (face, hand, etc.).</li> <li>Recommend body choices to pair with a specific moment in a story.</li> </ul>	<ul style="list-style-type: none"> <li>Identify if voice or sound is - loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated.</li> <li>Identify how the body is using - levels (low, medium, high), line/shape (straight, angular, curved, rounded, etc.), and use of single body parts (face, hand, etc.).</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Improvise sound and body movements that pair with a narrative read by the teacher. e.g., create “statues”, “soundscapes”, and “narrative pantomime” (drama strategies) to pair with <i>Giraffe’s Can’t Dance</i> by Giles Andreae. (PK-K.T.Cr.03) (PK-K.D.P.04) (PK-K.M.P.04) (RL.PK.3)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Match voice and body exploration offered by a student leader. e.g., use Mirroring (drama strategy) or call and response method for students to be a leader. (PK-K.T.P.06) (PK-K.D.Cr.02a) (PK-K.M.Cr.02.a) (PK-K.M.Cr.02.b)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Compare and contrast voice soundscapes and body stage pictures by identifying the compositional elements of each. e.g., create a “rainforest” soundscape and a “rainforest” stage picture, compare and contrast. (PK-K.T.R.07) (PK-K.M.P.04)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Develop soundscapes and stage pictures that exist in the real world and discuss</li> </ul>

Theatre Foundational Skills Progression Area 2: Expressing

Grades	Voice Choice & Communication	Body Choice & Communication	Reading/ Interpreting	Potential Skill Applications Within the Clusters
				<p>elements that add to believability. e.g., create soundscapes and stage pictures to pair with <b>Same, Same but Different</b> by Jenny Sue Kostecki-Shaw. (PK-K.T.Co.10) (PK-K.M.Cr.02.b) (PK-K.M.Co.10)</p>
1-2	<ul style="list-style-type: none"> <li>Select voice and sound choices (loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated) to communicate a character’s emotions/attitude and character traits.</li> <li>Select voice and sound choices (loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated) to build a world, environment, or atmosphere.</li> </ul>	<ul style="list-style-type: none"> <li>Select body choices (low, medium, high levels; line/shape straight, angular, curved, rounded body, etc.; and use of single body parts face, hand, etc.) to communicate a character’s emotions/attitude and character traits.</li> <li>Select body choices (low, medium, high levels; line/shape straight, angular, curved, rounded body, etc.; and use of single body parts face, hand, etc.) to build a world, environment, or atmosphere.</li> </ul>	<ul style="list-style-type: none"> <li>Compare and contrast choices made in response to the same prompt - highlighting the diverse choices individuals made.</li> <li>Formulate ways to deepen the actors’ choice by modifying or expanding voice/body choices using whole body or full vocal range.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Imagine and embody fictional or non-fictional characters who would express themselves in a specific way using voice and body. e.g., use voice and movement to pair with moments from <b>Last Stop on Market Street</b> by Matt de le Peña. (1-2.T.Cr.03.a) (1-2.M.Cr.01) (1-2.D.P.04) (RL.1.3) (RL.1.9) (RL.2.3) (RL.2.6)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Select moments from a story to perform a non-human figure on stage using only voice and body. e.g., utilize “Machine” (drama strategy) to shape body and voice, like making a Dragon Machine with <b>Dragons Love Tacos</b> by Adam Rubin or <b>Paperbag Princess</b> by Robert Munsch. (1-2.T.P.06) (1-2.M.Cr.01) (1-2.D.Cr.01) (RL.1.7)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Adapt, modify, and edit dialogue, stage pictures, gesture, or sound based on feedback to enhance the story and communicate clearly to an audience. e.g., refine, revise, and rehearse using Daniel A Kelin’s <b>V.I.B.E.S.</b> charts. (1-2.T.R.09) (1-2.D.Cr.01) (RL.1.2)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Analyze when, how, and why specific voice or body choices would be made to accompany a specific character trait. e.g., using a list of <u>character traits</u> and a <u>mood meter</u>, develop statues to pair with various traits and moods. (1-2.T.Co.10) (1-2.M.Co.11) (RL.2.1)</li> </ul>

Theatre Foundational Skills Progression Area 2: Expressing

Grades	Voice Choice & Communication	Body Choice & Communication	Reading/ Interpreting	Potential Skill Applications Within the Clusters
3-4	<ul style="list-style-type: none"> <li>• Embody and explore the continuum/range between - loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated.</li> <li>• Identify connection between voice and breath.</li> <li>• Illustrate how voice choices would shift the style, tone, or genre of a piece.</li> </ul>	<ul style="list-style-type: none"> <li>• Embody and explore the quality of a body movement, continuum/range such as direction, weight, speed, and flow.</li> <li>• Identify connection between body and breath.</li> <li>• Illustrate how body choices would shift the style, tone, or genre of a piece.</li> </ul>	<ul style="list-style-type: none"> <li>• Describe how voice and/or body choices changed or evolved throughout a piece.</li> <li>• Identify alternative ways to express the same intention using voice and/or body.</li> <li>• Explain how genre or style would impact voice and body choices.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Express a specific moment in a story in multiple ways. e.g., explore three different ways to tell the beginning, middle, and end of a multicultural oral story, such as <i>Anansi and the Spider</i>. (3-4.T.Cr.03) (3-4.D.Cr.03)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Use a variety of prompts to adapt scene work that allow students to identify specific voice and body choices that fit a given genre, tone, mood, or style. e.g., use “pantomime” (theatrical genre and acting style) with scenes from <i>Old Jake’s Skirts</i> by José Cruz González. (3-4.T.P.06) (3-4.M.Cr.03) (3-4.D.Cr.03) (RL.3.3) (RL.4.3)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Indicate the voice and body choices used in the various moments of a play that develop a dramatic arc within the story. e.g., use “Visual Mapping” (drama strategy) with the play <i>The Smartest Girl in the World</i> by Mariam Gonzales. (3-4.T.R.07) (RL.3.4) (RL.4.2)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Identify how one’s own unique vocal and physical expression may be different than others. e.g., create a vocal and physical vocabulary for characters; then compare and contrast, while honoring and acknowledging different interpretations. (3-4.T.Co.10) (3-4.M.Co.10) (3-4.D.Co.10)</li> </ul>
5-6	<ul style="list-style-type: none"> <li>• Integrate sound design with the human voice to enhance performance.</li> <li>• Make connections between impulse, breath, and voice.</li> <li>• Apply voice choices to theatrical stories that support the context, including projection, pitch, intonation, rhythm, and articulation.</li> </ul>	<ul style="list-style-type: none"> <li>• Indicate how costume, set, and prop design impacts body movements and enhance physical performance.</li> <li>• Make connections between impulse and body movement.</li> <li>• Apply effective blocking choices to theatrical texts and stories that support the given circumstances.</li> </ul>	<ul style="list-style-type: none"> <li>• Describe how design choices support the human voice or body to create a believable moment.</li> <li>• Analyze theatrical texts and stories and identify significant moments for voice and body choices.</li> <li>• Discuss when a specific body choice would be more effective than a voice choice, and vice versa.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Create a design plot that would pair with a specific story that enhances or influences physical movement. e.g., utilize <i>And in this Corner: Cassius Clay</i> by Idris Goodwin and create a cohesive design for the play (sound, costumes, lights, set, etc.). (5-6.T.Cr.01) (5-6.V.Cr.01) (5-6.M.Cr.01) (5-6.D.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Express believable physical and vocal choices for a character in a story or play. e.g., collaboratively provide a clear, specific, and dynamic physical and vocal vocabulary for <i>Wiley and the Hairy Man</i> by Suzan Zeder. (5-6.T.P.05) (5-6.D.P.06) (RL.5.2) (RL.6.3) (RL.6.5)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Use discipline-specific vocabulary when interpreting voice and movement from a script. e.g., analyze and embody scenes from <i>The Girl Who Swallowed a Cactus</i> by Eric Coble and <i>Cenicienta</i> by Glass Half Full Theatre, focusing on object puppetry, voice, and movement to tell a story. (5-6.T.R.08) (5-6.M.R.08) (5-6.D.R.08) (RL.5.4)</li> </ul>

Theatre Foundational Skills Progression Area 2: Expressing

Grades	Voice Choice & Communication	Body Choice & Communication	Reading/ Interpreting	Potential Skill Applications Within the Clusters
			<ul style="list-style-type: none"> <li>• Make connections between body, voice, and breath.</li> </ul>	<p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Analyze how different stories or theatrical work utilize design and physical choices to communicate to audiences. e.g., study the <i>War Horse</i> production by the <b>National Theatre</b> and <i>Peter and the Starcatcher</i> production by <b>Disney Theatricals</b> and analyze the design and physical choices made in each production. (5-6.T.Co.11) (5-6.M.Co.11) (5-6.D.Co.11) (RL.5.5) (RL.6.7)</li> </ul>
7-8	<ul style="list-style-type: none"> <li>• Develop contrasting characters by utilizing different voice choices/dynamics for monologues and scene work.</li> <li>• Demonstrate how the voice can be connected to emotional impulse in creative exploration.</li> <li>• Apply choral and voice techniques to develop an ensemble piece.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop contrasting characters by utilizing different body choices/dynamics for monologues and scene work.</li> <li>• Demonstrate how the body can be connected to physical impulses in creative exploration.</li> <li>• Apply a range of physical choices and stage pictures to develop an ensemble piece.</li> </ul>	<ul style="list-style-type: none"> <li>• Describe how voice and body choices support the physical manifestation of the character's objective, obstacle, tactics, and character change.</li> <li>• Analyze monologues and scenes and select significant moments for voice and body choices that communicate the environment and internal thoughts or feelings of a character.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Create a cohesive backstory for a character that has implications for physical acting choices in monologue or scene work. e.g., create a character profile sheet and use "Hot Seating" (drama strategy) for a character from <i>Seedfolks</i> by Paul Fleischman. (7-8.T.Cr.01) (7-8.D.Cr.01) (RL.7.3) (RL.8.3)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Analyze how a character's inner thoughts are shaped by and connect to outside forces, pressures, or perspectives and discuss the implications for performance. e.g., utilize "Role on the Wall" (drama strategy) while embodying characters from <i>Augusta and Noble</i> by Carlos Murillo. (7-8.T.P.04) (7-8.D.P.04) (RL.8.3)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Analyze how different stories or theatrical work from across time reflect a historical moment, dialogue, or issue use design and physical choice to communicate their message. e.g., study <i>This is Modern Art</i> by Idris Goodwin &amp; Kevin Coval and <i>Lift Every Voice</i> by G. Riley Mills and Prince Roc and apply theatrical work (acting, directing, dramaturgy, design) to accompany a production. (7-8.T.R.07) (7-8.V.R.07) (RL.7.5) (RL.7.7) (RL.7.8)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Describe how personal expression and individual experience can be translated into theatrical work that feels authentic and promotes student agency. e.g., create a <u>digital story</u> that uses images and sound, reference <i>Digital Storytelling, Applied Theatre, and Youth</i> by Megan Alrutz. (7-8.T.Co.10) (7-8.MA.Co.10)</li> </ul>
High School Foundations	<ul style="list-style-type: none"> <li>• Research theatre practitioners and companies to understand how the voice/sound is used between specific methods or performances.</li> </ul>	<ul style="list-style-type: none"> <li>• Research practitioners and theatre companies to understand how the body/design (costume, set, prop) is used and</li> </ul>	<ul style="list-style-type: none"> <li>• Describe the voice or body choices that are associated with or emblematic of a specific company or practitioner.</li> <li>• Analyze how multiple methods or styles</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate distinguishing physical and design characteristics of a theatrical form, company, or practitioner's work. e.g., study <i>Voices of Now</i> (Arena Stage) and <i>Viewpoints</i>, explore physically how <i>Voices of Now</i> is utilizing the Viewpoints methods/techniques. (F.T.Cr.01) (F.D.R.08)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>• Research and share primary and secondary sources that provide an understanding of theatrical movements, conventions, forms, companies, or practitioners. e.g., study</li> </ul>

Theatre Foundational Skills Progression Area 2: Expressing

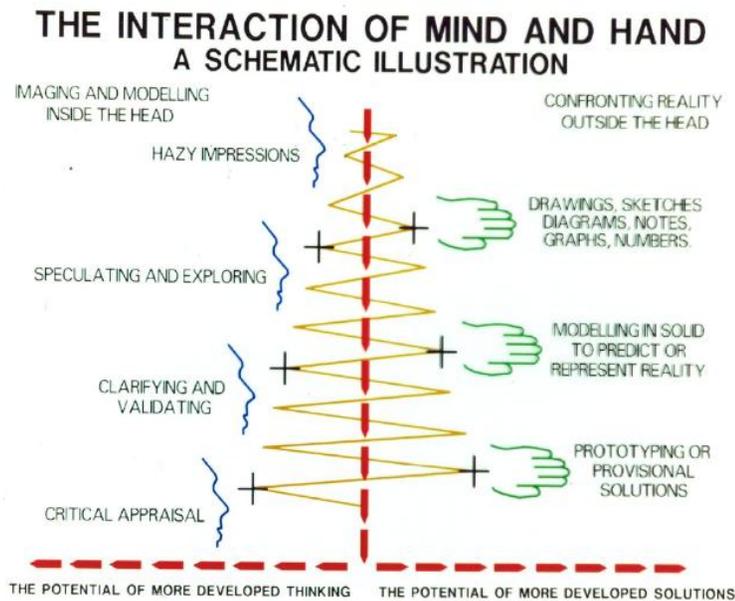
Grades	Voice Choice & Communication	Body Choice & Communication	Reading/ Interpreting	Potential Skill Applications Within the Clusters
	<ul style="list-style-type: none"> <li>Apply voice/sound skills, practice, conventions, or methods of a practitioner or company to performance work.</li> <li>Analyze the technical needs to support voice and sound choices in performance.</li> </ul>	<p>explored in a specific method or performance.</p> <ul style="list-style-type: none"> <li>Apply body/design (costume, set, prop) skills, practice, conventions, or methods of a practitioner or company to performance work.</li> <li>Analyze the technical needs to support physical choices in performance.</li> </ul>	<p>appear together to create a singular performance vocabulary or world onstage.</p>	<p>the <b>Federal Theatre Project</b>'s impact on the <b>Black Theatre Movement</b>. (F.T.P.04) (F.D.P.04) (WCA.9-10.7) (WCA.9-10.8) (WCA.9-10.9)</p> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Compare and contrast diverse theatrical forms, companies, and practitioner's work. e.g., study <i>Anon(ymous)</i> by Naomi Iizuka vs Homer's <i>Odyssey</i>. (F.T.R.07) (RL.9-10.9)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Identify how different theatrical forms, companies, and practitioners influenced theatrical movements and/or communities. e.g., study <b>Augusto Boal</b> and demonstrate Boal strategies/techniques, such as <u>forum theatre</u> and <u>newspaper theatre</u>. (F.T.Co.11)</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">High School Proficient</p>	<ul style="list-style-type: none"> <li>Select and lead acting exercises that support the exploration of voice culled from diverse theatre practices and practitioners.</li> <li>Develop a cohesive sound design for a theatrical piece.</li> </ul>	<ul style="list-style-type: none"> <li>Select and lead acting exercises that support the exploration of the body culled from diverse theatre practices and practitioners.</li> <li>Develop a unified costume, set, and prop design for a theatrical piece.</li> </ul>	<ul style="list-style-type: none"> <li>Describe one's individual process of preparing for a role using body and voice.</li> <li>Analyze a theatre practitioner's process of preparing for design, directing, or dramaturgy work.</li> <li>Create a unifying concept for design and performance and apply it to a theatrical piece.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Create a personalized set of physical and design exercises that support the development of ongoing craft. e.g., research, select, and document a bank of exercises pulled from a range of sources, individually connect the exercises to the <i>Artist Habits of Mind</i>. (President and Fellows of Harvard College, 2003) (P.T.Cr.02) (P.D.Cr.02) (F.M.P.04)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Share the preparatory work used to develop a cohesive design or performance for an audience. e.g., create a directors or designer's casebook for a production that highlights underrepresented, overlooked, or new work that is not regularly found in the classroom, use sources such as the <i>Kilroys List</i>. (P.T.P.05) (P.V.P.04) (P.D.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Examine how diverse contemporary practitioners use the influences of multiple styles, genres, and conventions to create their work. e.g., study <i>Everybody</i> by Branden Jacob Jenkins and <i>John Proctor is a Villain</i> by Kimberly Bellflower, explain how both are exploring and pulling on theatre history. (P.T.R.08) (RL.11-12.3) (RL.11-12.5)</li> </ul>

Theatre Foundational Skills Progression Area 2: Expressing

Grades	Voice Choice & Communication	Body Choice & Communication	Reading/ Interpreting	Potential Skill Applications Within the Clusters
				<p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Describe how the making of a cohesive and unified design or performance enhances an understanding of other disciplines outside of theatre. e.g., study <b>Punchdrunk’s immersive theatre</b>, collaboratively develop a conceptual piece for an audience using the company’s methods, and rehearse the piece which includes design, dramaturgy, acting, directing, and playwriting. (P.T.Co.10) (P.V.Co.10) (P.D.Co.10) (P.M.Co.10)</li> </ul>
<p><b>High School Advanced</b></p>	<ul style="list-style-type: none"> <li>Develop a robust vocabulary of actionable vocal choices to pair with a specific piece in performance that live in the world of the play and are unique to the student.</li> <li>Devise a theatrical piece inspired by voice or sound.</li> </ul>	<ul style="list-style-type: none"> <li>Develop a robust vocabulary of actionable physical choices to pair with a specific piece in performance that live in the world of the play and are unique to the student.</li> <li>Devise a theatrical piece inspired by movement or gesture.</li> </ul>	<ul style="list-style-type: none"> <li>Consider one’s personal aesthetics and how those may differ from the aesthetics of a particular piece, practitioner, or audience member</li> <li>Compare and contrast different vocal and body vocabularies and identify when and how to use each.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Create an original theatrical piece that utilizes individual aesthetic choices. e.g., create <u>slam poetry</u> or other <u>solo performance</u> after studying <i>Paige in Full</i> by Paige Hernandez and <i>Where Did We Sit on the Bus?</i> by Brian Quijada. (A.T.Cr.01) (A.D.Cr.01)</li> </ul> <p><b>Performing:</b></p> <ul style="list-style-type: none"> <li>Organize, document, and share an original piece of theatre that communicates a message/idea or poses an essential question for the audience to consider. e.g., utilize a <u>playmaking/devising process</u>, such as <i>Devising Critically Engaged Theatre with Youth</i> by Megan Alrutz and Lynn Hoare. (A.T.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Recognize individual influences, perspectives, and positionality that affect and enhance the viewing of work. e.g., create a <u>personal identity map</u> and then create an artistic work in reflection that explains how personal markers shape individual perspectives and positionality. (A.T.R.09) (AG.M.R.08) (A.D.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Make personal connections to develop an artistic statement or artistic vision for a piece or individual practice. e.g., write, revise, and share an <u>artistic statement</u> that identifies what drew a student to the work, explains the artistic or dramaturgical influences that informed the process or product, and invites the audience into the work with a lingering question. (A.T.Co.10) (A.V.Co.10) (A.D.Co.10)</li> </ul>

## Foundational Skills Progressions for Visual Arts

This document suggests ways that two foundational skills in visual arts – (1) **Materials and Tools**, and (2) **Intent and Idea** – could develop across grade levels. These two skills were selected to sequence because they are essential for understanding, viewing, and making in visual arts across the continuum from beginners to experts. The model learning experiences suggested in the **Instructional Examples Within the Clusters** column align with Massachusetts Arts Curriculum Framework standards for visual arts and connect to other disciplines such as science, ELA, History and Social Sciences, and the other arts disciplines. Standards identifiers follow each example (e.g., 7-8.V.R.09). Some examples of historical and contemporary artists and artwork are listed in this column. Contemporary and multicultural resources are encouraged because many teachers are less familiar with these artists and their work, and because these art forms can sometimes have more accessible connections to current issues in students’ lives.



Kimball and Stables’ diagram, “The Interaction of Mind and Hand” (2004, p. 21), articulates the connection between processes outside the head (the “hand,” represented by the **Materials and Tools** Progression that follows) and those inside the head (represented by the **Intent and Idea** Progression). These two selected foundational skills progressions always interact. A vague idea, in the head or as an open exploration with the hand, evolves in clarity through juggling back and forth, emerging at the end as a more complete idea and a better-realized object.

### Visual Arts Foundational Skills Progression 1: Materials and Tools

Engaging with visual art requires familiarity with **Materials and Tools** – what they are and how to wield them. This progression identifies four skill elements of **Care, Play, Choice, and Use** and defined examples for ways to attend to each in every two-year grade dyad and high school course. **Care** refers to maintaining and organizing materials and tools so that they last, are accessible, and contribute to organizing ideas. **Play** involves exploration, risk-taking, and embracing errors as opportunities for new strategies and ideas. **Choice** addresses the thoughtful selection of materials and tools to suit the purpose of particular artmaking intentions and settings. And **Use** relates to how to work with materials and tools intentionally and with technical skill.

At the end of each grade dyad or course in the chart are suggested lists outlining a progression of material and tool use. It is not all-inclusive but is a starting point for teachers to understand a developmental continuum of these items. Each new material and tool expands upon what students may access for their artmaking intentions. As students advance through their art education, they further develop previously introduced skills and techniques with increased complexity and mastery. These material lists are tied to broader grade spans in order to allow flexibility for accommodating students’ developmental differences.

While materials and tools have been separated here, it should be noted that (1) separating materials from tools is somewhat artificial, because tools are sometimes used as materials (e.g., glue or tape paintings), and materials are sometimes used as tools (e.g., cardboard tubes for stamping); and (2) some supplies can be both materials and tools (e.g., pencils, crayons, craft sticks, and chenille stems).

Visual Arts Foundational Skills Progression Area 1: Materials and Tools					
Grades	Care	Play	Choice	Use	Potential Skill Applications Within the Clusters
Pre-K and K	<ul style="list-style-type: none"> <li>Reset personal workspace and put personal materials and tools away with prompting and support. (HSS. PK.T1)</li> </ul>	<ul style="list-style-type: none"> <li>Transform materials and use tools independently through personal experimentation and shared decision making with others. e.g., “What happens when I paint on top of crayon marks?” or “How can we put these recycled pieces together?”</li> </ul>	<ul style="list-style-type: none"> <li>Select materials and tools for making personal works. Decide what to work with. e.g., “I want to paint my picture,” or “I’m using blocks to build something.”</li> </ul>	<ul style="list-style-type: none"> <li>Work with a variety of developmentally appropriate materials and tools as intended with guidance, e.g., “I can hold my scissors safely and slowly nibble the paper to cut out a shape for a collage” or “I used the toothbrush on the clay to score and slip.”</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>When presented with a variety of loose parts, including recyclable materials, construct collages, assemblages, or other artworks. e.g., Artist: <b>Louise Nevelson</b> (PK-K.V.Cr.01)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Arrange and rearrange loose parts and tell a friend about the arrangement. e.g., Assemblage artists: <b>Betye Saar: <i>Sojourn</i>; Vanessa German: <i>You Bring Out the Savage In Me #1</i></b> (PK-K.V.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Compare and contrast the wearable artwork of two artists who use unusual materials. e.g., Artists: <b>Cyrus Kabiru: <i>C-Stunners Series</i>; Nick Cave: <i>Sound Suits</i></b> (PK-K.V.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Go on a scavenger hunt to find artworks such as mosaics made from shattered pottery, painted murals, or public sculptures and apply what they found when selecting materials for their own artwork. (PK-K.V.Co.11)</li> </ul>
1-2	<ul style="list-style-type: none"> <li>Maintain basic materials and tools, such as paints and brushes, in a personal workspace after teacher models.</li> <li>Maintain shared space, materials, and tools by completing assigned tasks, i.e., wiping tables/emptying water cups.</li> </ul>	<ul style="list-style-type: none"> <li>Experiment with a teacher-curated variety of materials, such as natural and manmade loose parts. e.g., “I can use cloth and string and wood pieces to make different scenes in a shoebox.”</li> </ul>	<ul style="list-style-type: none"> <li>Pick preferred materials and tools for making personal artistic works. e.g., “I like to combine fabric, yarns, strings, and straws to make my funny people.”</li> </ul>	<ul style="list-style-type: none"> <li>Use a variety of developmentally appropriate materials and tools to learn basic techniques for different artistic inspirations, which may include personal interests, outside sources, or suggested prompts, among others. e.g., “I can attach cardboard spikes on my papier mâché dinosaur.”</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Create works of art using shapes by freeform drawing, stenciling, rubbings of found objects, or stamping. e.g., Artist: <b>Ed Emberley</b> (1-2.V.Cr.03)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Sort works in a personal portfolio by a self-selected theme. e.g., “These are all my family paintings,” or “These are all my collages.” (1-2.V.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>When viewing artwork, speculate about what materials and tools the artist used. e.g., “I can see marks from a brush; I think this artist used paint.” (1-2.V.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>When viewing images of place-based art, share places to see public art and the materials they are made of, e.g. the sculptures and paintings at a local festival(1-2.V.Co.11)</li> </ul>

**Visual Arts Foundational Skills Progression Area 1: Materials and Tools**

Grades	Care	Play	Choice	Use	Potential Skill Applications Within the Clusters
<b>By End of Grade 2</b>	<p><i>By the end of Grade 2</i>, students may be introduced to these suggested <b>materials and tools</b>: <b>Drawing</b> - graphite and colored pencils, crayons of assorted sizes, oil pastels, markers of assorted sizes, chalk or chalk pastels, charcoal, pens; <b>Painting</b> - daubers, watercolor pans, liquid paints, crayons, and pencils; tempera cakes, liquid paints, and paint sticks; inks; <b>Printmaking</b> - water-based inks or paints or markers, stamps, monoprints, Styrofoam etchings, cyanotypes, collagraphs; <b>Collage</b> – assorted papers, fabrics, found ephemera; <b>Sculpture and Modeling</b> - modeling, air dry, or earthenware clays; blocks, cardboard, ceramic glazes or finishes, papier mâché, found objects, and recyclables; <b>Fibers</b> - yarn, felt, fabric, fiber-fill, strings, burlaps, threads, simple stitching; <b>New Media</b> - simple cameras, stop motion animation apps, digital collage apps; <b>Miscellaneous</b> - craft materials, such as feathers, beads, chenille stems, poms, ribbons, wooden shapes, brads; <b>Paper Types</b> - drawing, watercolor, tag board, construction, decorative, tissue, origami, newsprint, kraft.</p> <p><b>Related Tools</b> include erasers, sharpeners, scissors, glue sticks, liquid glue, various tapes, hole and shape punches, paper crimpers, stencils, texture rubbing plates, brayers, baren, basic clay tools including toothbrushes, garlic presses, and hand-made tools, rulers, novelty edge scissors, assorted paint brushes, paint cups, palettes, blunted sewing needles, simple looms, sponges, staplers.</p>				
<b>3-4</b>	<ul style="list-style-type: none"> <li>Maintain personal workspace, materials, and tools following verbal instruction.</li> <li>Maintain shared space, materials, and tools to complete more involved, assigned tasks, such as reorganizing supply storage.</li> </ul>	<ul style="list-style-type: none"> <li>Achieve innovative results by using a variety of different materials and tools, such as atypical tools like cotton swabs, paper towels, forks, and old gift cards. e.g., “I can paint tempera over an old painting and use a tool to scrape the new paint away to show the color underneath.”</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate how materials and tools were selected for making personal artistic works. e.g., “This is how I mix any colors I want with watercolors. I start with, say, yellow, and then add...”</li> </ul>	<ul style="list-style-type: none"> <li>Alter and manipulate a variety of materials and tools to develop techniques that capture a specific artistic intent. e.g., “I tear roll paper to get soft edges on my collage, but the same paper makes crisp folds for origami.”</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Manipulate materials to create textures. e.g., “I can cut foam or erasers, or I can crumple paper to stamp textures on my collage.” (3-4.V.Cr.01)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Photograph first sketches and/or clay models and organize into a portfolio that showcases a variety of materials and tools. e.g., Artist: <b>Leonardo da Vinci: Sketches</b> (3-4.V.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>When viewing and talking about art, infer why particular art materials were chosen for their relationship to colors, lines, textures. e.g., Artist: <b>Jen Stark: Tunnel Vision</b> (3-4.V.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Compare materials and tool selections in personal artworks to those chosen by friends and family members. e.g., “I like to use texturing tools to press into clay. My friend rolls out clay to be really smooth. My sister starts with a smooth pinch pot and adds raised bumps with pieces of clay.” e.g., Artist: <b>Paul Briggs, Ceramic vessels</b> (3-4.V.Co.10)</li> </ul>
<b>By End of Grade 4</b>	<p><i>By the end of grade 4</i>, students may be introduced to these additional suggested <b>materials and tools</b>: <b>Drawing</b> - a broader range of hardness for graphite pencils; <b>Painting</b> - acrylic paints for specific limited use; <b>Sculpture and Modeling</b> - soft wire, plaster infused gauze, 3D printing; <b>Fibers</b> - wool roving, wet felting, twine, simple paper making; <b>Miscellaneous</b> - simple bookbinding, scratch art, instant cameras.</p> <p><b>Related Tools</b> include standard sewing needles and implements, cardboard saws, needle nose pliers, mathematical compasses</p>				
<b>5-6</b>	<ul style="list-style-type: none"> <li>Maintain personal and shared workspaces after verbal or written instruction, as</li> </ul>	<ul style="list-style-type: none"> <li>Combine familiar media with new materials and tools that require greater</li> </ul>	<ul style="list-style-type: none"> <li>Draft personal artistic works that demonstrate understanding of selected materials and tools after</li> </ul>	<ul style="list-style-type: none"> <li>Respond to the inherent properties of preferred materials and tools by using a selection of techniques they</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Combine materials in unexpected ways to express a specific artistic intent. e.g., Artist: <b>William Kentridge: Drawings for Projection short films</b> (5-6.V.Cr.01)</li> </ul> <p><b>Presenting:</b></p>

**Visual Arts Foundational Skills Progression Area 1: Materials and Tools**

Grades	Care	Play	Choice	Use	Potential Skill Applications Within the Clusters
	<p>the variety and complexity of materials and tools increases. e.g., sewing needles or plaster require greater attention to safety. e.g., complete assigned set-up and clean-up tasks and monitor workspace safety during artmaking.</p>	<p>developmental dexterity to explore what they can do, such as combining sewing with painting media. e.g., “I can use embroidery to add to this painting by stitching through the paper.”</p>	<p>comparing and contrasting their potential. e.g., “I made a portrait using colored pencils, but it took so long, so I tried oil pastels to work faster.”</p>	<p>lend themselves to when executing a specific artistic intent. e.g., “I chose to use a larger paint brush to paint my sculpture of a cheetah but switched to a small brush for the spots.”</p>	<ul style="list-style-type: none"> <li>Title work and write an artist statement to explain the material choices related to your artistic intent. (5-6.V.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>When reflecting on personal work or the work of others, discuss what makes the materials good choices. (5-6.V.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Discuss how selecting and using materials can reflect the student artist’s preferences and style. e.g., “I use pencils when drawing comics because I can use light and dark values to show the mood, and I think color is distracting.” e.g., Artist: <b>Tezuka Osamu</b> (5-6.V.Co.10)</li> </ul>
<b>By End of Grade 6</b>	<p><i>By the end of grade 6</i>, students may be introduced to these additional suggested <b>materials and tools</b>: <b>Drawing</b> – better-quality colored pencils, dip pens; <b>Painting</b> – acrylic paints; <b>Sculpture and Modeling</b> – heavier gauge wire; <b>Fibers</b> – needle felting, rope, batik, reeds and basket-making; <b>New Media</b> – video; <b>Miscellaneous</b> – metal tooling, leather, mosaics <b>Paper Types</b> – higher quality watercolor paper <b>Related Tools</b> include hot glue guns, felting needles, simple hand tools.</p>				
<b>7-8</b>	<ul style="list-style-type: none"> <li>Continue maintaining personal and shared workspaces, materials, and tools with peer management. E.g., Floor manager points out areas in individual workspaces to clean; tools manager monitors replacing</li> </ul>	<ul style="list-style-type: none"> <li>Use an increasing repertoire of techniques and dexterity to change the methods for using materials and tools beyond their expected applications. E.g., “I attached a six-foot dowel to my paintbrush and put paper on the floor – it really loosened up my brush strokes.”</li> </ul>	<ul style="list-style-type: none"> <li>Decide how to select materials and tools in relation to personal artistic intentions and constraints. e.g., “I wanted to make a sculpture that I could wear and walk around in, so I chose cardboard, but used duct tape to join the pieces where they need to bend.”</li> </ul>	<ul style="list-style-type: none"> <li>Experiment with assorted techniques using their preferred materials and tools to determine a variety of ways to achieve a desired result.                             <ul style="list-style-type: none"> <li>Plan for and execute artistic intent by selecting specific materials and tools to explore initial ideas versus refining finished works.</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Consider multiple unexpected or surprising ways art materials can be used to expand on a repertoire of techniques e.g., Artists: <b>David Zinn: Street chalk art; Victoria Villasana: Textile art.</b> (7-8.V.Cr.01)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Prepare a student-curated art show centered on chosen materials, e.g., an exhibit dedicated to three-dimensional clay works or to miniature watercolor paintings. (7-8.V.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Use material selection as criteria for selecting work for a student-juried exhibition. (7-8.V.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Discuss how the artist and viewer’s personal opinions about materials and tools can affect the art that is made and viewed. (7-8.V.Co.10)</li> </ul>

**Visual Arts Foundational Skills Progression Area 1: Materials and Tools**

Grades	Care	Play	Choice	Use	Potential Skill Applications Within the Clusters
	cleaned tools in closet bins.			e.g., "I practiced with modeling clay before using ceramic clay."	
<b>By End of Grade 8</b>	<p><i>By the end of grade 8</i>, students may be introduced to these additional suggested <b>materials and tools</b>: <b>Drawing</b> – alcohol- or dye-based markers; <b>Painting</b> – tube watercolors, canvases, gessoed paper, wood panels; <b>Printmaking</b> – block printing, carvable block surfaces, oil-based inks, stenciling; <b>Sculpture and Modeling</b> – wood, soap, plaster, foam; <b>Fibers</b> – simple costume/clothing patterns, up-cycling, latch-hooking; <b>New Media</b> – graphic design apps; <b>Miscellaneous</b> – intermediate book binding; <b>Paper Types</b> – printmaking papers.</p> <p><b>Related Tools</b> include a full range of basic hand tools, lino cutters, x-acto blades, cutting mats, sewing machines, pottery wheels, palette knives</p>				
<b>High School Foundations</b>	<ul style="list-style-type: none"> <li>Continue maintaining personal and shared workspaces, materials, and tools with peer management, and frequently noticing and addressing studio needs without prompting.</li> </ul>	<ul style="list-style-type: none"> <li>Document exploration with materials and tools, such as keeping a sketchbook of material swatches or experiments.</li> </ul>	<ul style="list-style-type: none"> <li>Justify and describe personal artistic material and tool choices and changes in preferences following new experiences.</li> </ul>	<ul style="list-style-type: none"> <li>Compare the variety of techniques of their preferred artistic materials and tools in initial and finished works.                             <ul style="list-style-type: none"> <li>Explain changes made in technical use, mastery attained, or modifications to plans that their preferred materials and tools necessitated and/or facilitated.</li> </ul> </li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Create mock-ups, sketches, or prototypes to test out material applications before starting on a large or prolonged work. e.g., Artists: <b>Edward Hopper: Drawings, Whitney Museum; Claus Oldenburg: Notes at Gemini G.E.L., 1968, photograph, National Gallery (F.V.Cr.02)</b></li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>In a critique before exhibition, justify selection of and approaches to using materials and tools. e.g., Work that is to be displayed outdoors will require specific material considerations. (F.V.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Utilize student-generated rubrics in combination with teacher-provided rubrics for evaluating the application of materials within artworks. (F.V.R.09)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Discuss why and how artists can work from the same prompt and have very different results, e.g., Artist: <b>Lenka Clayton: One Brown Shoe Series (F.V.Co.10)</b></li> </ul>
<b>High School Proficient</b>	<ul style="list-style-type: none"> <li>Independently maintain personal and shared workspaces, materials, and tools without peer or teacher management, and consistently noticing and addressing needs</li> </ul>	<ul style="list-style-type: none"> <li>Explore and systematically document their investigation and mastery of their preferred materials and tools while executing their artistic intent in a given work.</li> </ul>	<ul style="list-style-type: none"> <li>Intentionally choose materials and tools because of their intrinsic properties. e.g., "I'm choosing gouache, because it's more opaque than watercolor, but I can reuse it from the palette, unlike acrylic."</li> </ul>	<ul style="list-style-type: none"> <li>Intentionally integrate a variety of learned techniques with their preferred artistic materials and tools to master specific outcomes.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Develop artistic ideas using found materials as a constraint. e.g., Artists: <b>Joe Foreman: Sculpt the World; Andy Goldsworthy: Digital Catalogue Part I, 1976-86 (P.V.Cr.03)</b></li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Explain material and tool techniques used for evoking, expressing, or communicating. e.g., Give an artist talk or write an artist statement for an exhibition referencing the selection and use of materials. (P.V.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Reflect on materials and processes for creating a work, and how the materials express meaning. e.g., Artists: <b>Ai Weiwei: Straight; Sun Yuan &amp; Peng Yu: Can't Help Myself (P.V.R.07)</b></li> </ul>

Visual Arts Foundational Skills Progression Area 1: Materials and Tools

Grades	Care	Play	Choice	Use	Potential Skill Applications Within the Clusters
	without prompting.	e.g., “In each cell of a chart, I document how watercolor pigment changes when I add salt, oil, rubbing alcohol, or sugar.”			<p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Discuss how artists have used materials to comment on themes such as commercialization in their work. e.g., Artists: <b>Andy Warhol: <i>Brillo Boxes</i></b>; <b>Lucy Sparrow: <i>Tampa Fresh Foods</i></b> (P.V.Co.11)</li> </ul>
High School Advanced	<ul style="list-style-type: none"> <li>Maintain personal and shared workspaces, materials, and tools autonomously, taking full responsibility for access, maintenance. And storage.</li> <li>Notice and address studio needs without direction, initiating, and dividing cleaning tasks equitably as would be expected of artists in a shared work environment.</li> </ul>	<ul style="list-style-type: none"> <li>Systematically document material explorations in many ways, and refer to these while planning, making, and presenting works that showcase their artistic intent.</li> </ul>	<ul style="list-style-type: none"> <li>Seek and respond to critique around material and tool choices within peer groups and with teachers.</li> </ul>	<ul style="list-style-type: none"> <li>Work with their preferred artistic materials and tools to exploit their full potential and set criteria to judge quality in their mastery of the techniques they have learned.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Plan and document material and tool applications throughout the creation and revision process. Assess which materials and tools were most or least effective. (A.V.Cr.03)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>When proposing and planning an exhibit, consider the space, lighting, and other features as materials and tools for enhancing or creating art. e.g., <i>Site-based installations, participatory art or murals.</i> (A.V.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Describe how materials can be transformed beyond their intended uses. e.g., Artists: <b>Tara Donovan: <i>Untitled (Styrofoam Cups)</i></b>; <b>Tim Noble and Sue Webster: <i>Shadow Art</i></b> (A.V.R.07)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Discuss how personal aesthetic or style persists across a body of work in different types of media. e.g., Artists: <b>Yayoi Kusama; Alexander Calder</b> (A.V.Co.10)</li> </ul>
By End of Grade 12	<p><b>By the end of grade 12</b>, students may be introduced to these additional suggested <b>materials and tools</b>: <b>Painting</b> – spray paints, tube acrylics, oil paints, solvents, mediums, canvas stretching; <b>Printmaking</b> – screen printing materials, etching, woodblock carving; <b>Sculpture and Modeling</b> – metals, higher firing pottery clays, plastics, surface treatments; <b>Fibers</b> – professional or self-made costume/clothing patterns, knit, stretch, and diaphanous fabrics, advanced paper making; <b>Digital Media</b> – advanced design programs; <b>Miscellaneous</b> – film cameras, holgas. <b>Jewelry</b>: enameling, soldering, patinas, glass and specialty beads, precious metals <b>Related Tools</b> – power tools, carving tools, gouges, heat guns, kilns, slab rollers, pug mills, extruders, wedging boards or tables, printing press, welding torches, soldering irons.</p>				

## Foundational Skills Progressions for the Arts, Pre-K—12

### Visual Arts Foundational Skills Progression 2: Intent and Idea

A visual arts education requires students to understand how to find ideas and imagine intentionality in their own works and those of others. Skill elements for this sequence are **Play**, **Personalize**, **Inquire**, and **Iterate**. **Play**, as with materials and tools, involves open-ended exploration of ideas using planned and improvisational strategies. **Personalize** focuses attention on the core importance of the *artist* in art-making, including the individual’s unique artistic and aesthetic voice while both creating and engaging with the works of others. **Inquire** focuses on student artists’ ability to systematically find and document information and possibilities, visually and conceptually. **Iterate** describes how artists constantly weave between these various skill elements (play, personalize, inquire, and iterate) as students work.

Usage of these four skill elements may be hard to see as students work, but it can be inferred and documented from student sketchbooks, process-folios (virtual and physical), critiques, reflections and artist statements, student-curated exhibitions and their signage, and artist talks; teachers will doubtless identify many other ways to make thinking visual. These skills are most likely to emerge when assignments extend over time and are open-ended, student-designed, and make use of the generous community within studio classrooms.

Visual Arts Foundational Skills Progression Area 2: Intent and Idea					
Grades	Play	Personalize	Inquire	Iterate	Potential Skill Applications Within the Clusters
Pre-K and K	<ul style="list-style-type: none"> <li>Name several imaginative possible meanings for objects or images, e.g., “These colors could be a sunset or an explosion or a pattern on the water.” Or “The blocks could be my garden or a playground or a zoo.”</li> </ul>	<ul style="list-style-type: none"> <li>Choose personally relevant topic(s) as the subject matter of their artwork.</li> </ul>	<ul style="list-style-type: none"> <li>Generate artistic ideas by choosing easily accessible objects to stand for something else.</li> <li>Share these symbolic ideas with others. e.g., “We could make the garden in the sandbox.” or “What do you want to grow in the garden?”</li> </ul>	<ul style="list-style-type: none"> <li>Make multiple artworks on a similar theme or topic. e.g., “Let’s put the garden in a desert.” or “Let’s make a garden in the fall after we pick the flowers.”</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Play with materials to make images or objects. e.g., Artists: <b>Nina Katchadourian: <i>Seat Assignment Series</i>; Meret Oppenheim: <i>Breakfast in Fur</i></b> (PK-K.V.Cr.01)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Describe a creation to friends or classmates. (PK-K.V.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Describe a classmate’s creation and infer what it could mean. (PK-K.V.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Look around a space for anything made by any person. Name those objects and group them by similarities. (PK-K.V.Co.10)</li> </ul>
1-2	<ul style="list-style-type: none"> <li>Explore possible ideas, alone and with others, by using simple, open-ended strategies (e.g.,</li> </ul>	<ul style="list-style-type: none"> <li>Choose personally relevant abstract experiences to depict in their</li> </ul>	<ul style="list-style-type: none"> <li>Research several provided resources for information about a topic, including</li> </ul>	<ul style="list-style-type: none"> <li>Draft several additional works about a topic after researching how other artists depict</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Make a “storm” under a classroom table or in a corner. e.g., Artist: <b>Olafur Eliasson: <i>The Weather Project</i></b> (1-2.V.Cr.01)</li> </ul> <p><b>Presenting:</b></p>

**Visual Arts Foundational Skills Progression Area 2: Intent and Idea**

Grades	Play	Personalize	Inquire	Iterate	Potential Skill Applications Within the Clusters
	spinners, dice). e.g., "The dice say, 'add circles.'"	artwork and explain how they captured it visually. e.g., "I painted a storm about when we were on the porch, and I smelled the rain."	books, media, artworks, and others' experiences. "I saw how all the storms begin, get worse, and then move on."	it to expand understanding. e.g., "These clouds are dark and fast like in the paintings I saw."	<ul style="list-style-type: none"> <li>Share art made about weather so others understand how to be safe in a storm. e.g., Artist: <b>Nathalie Mieback, Storms, Gales, and Blizzards</b> (1-2.V.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Describe how different weather pictures make you feel. e.g., Artists: <b>William Blake: Winter, 1820-25; Jasper Johns: The Seasons (Winter), 1987.</b> (1-2.V.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Make groups of pictures for different types of weather. e.g., Artist: <b>J. M. W. Turner: Snow Storm–Steamboat off a Harbor's Mouth</b> (1-2.V.Co.10; Science 1-ESS1-2)</li> </ul>
3-4	<ul style="list-style-type: none"> <li>Explore multiple ideas for artworks using thinking routines (e.g., See, Think, Wonder or Looking 10 x 2). e.g., "I see disguised animals. That makes me think about camouflage. I wonder what they are hiding from?"</li> </ul>	<ul style="list-style-type: none"> <li>Show how personally relevant subject matter relates to the greater context or visual setting within their artwork.</li> </ul>	<ul style="list-style-type: none"> <li>Use a wide variety of resources to explore and document their observations. e.g., "I showed the kangaroo rat with notes about his big ears that keep him cool in the desert."</li> </ul>	<ul style="list-style-type: none"> <li>Create works that manipulate components of a subject matter and apply in novel ways. e.g., Use characteristics of plants or creatures to create toys that mimic other species.</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Sketch three trading cards for disguised animals. e.g., Artist: <b>Laurel Roth Hope: Biodiversity Suits for Urban Pigeons</b> (3-4.V.Cr.03)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Document all the forms of represented animals and organize them into an exhibition for peers. (3-4.V.P.04)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Compare how individual designs made to disguise animals would work in different locations (e.g., city park, downtown, mountain stream). (3-4.V.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Discuss how an artistic work is different from a scientific illustration or model. e.g., Artists: <b>Albrecht Dürer: Animal works; Jason Freeny: Cootie</b> (3-4.V.Co.11; Science 4-LS1.1)</li> </ul>
5-6	<ul style="list-style-type: none"> <li>Expand artistic design solutions made by peers, trading works within a triad to suggest new possibilities to the artists. e.g., "I love your idea of modifying my wings, so they make sounds. What did you think of my changing your</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate an increasing awareness of 2-D and 3-D space as it relates to other personally relevant visual elements within their artwork. e.g., "Let's design a movie theater with bean bags as</li> </ul>	<ul style="list-style-type: none"> <li>Collect references for locally significant objects or places through research, photography, or note taking.</li> <li>Consider ways to improve these objects or places. e.g., "The ice cream parlor</li> </ul>	<ul style="list-style-type: none"> <li>Modify a system by modeling or sketching it at different scales. e.g., "Let's make the theater at different scales – matchbox, shoebox, and room-sized – to see how everything really works!"</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Design strategies (sketch, prototype, storyboard) to make a place described by a peer. e.g., Artist: <b>Sol LeWitt: Wall Drawings.</b> (5-6.V.Cr.02)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Connect artwork to another discipline (science, social studies, literature) and explain the place to peers. e.g., Artists: <b>Margaret Wertheim and Christine Wertheim: The Coral Reef Project</b> (5-6.V.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Think about precise words to describe the selected place, using vocabulary from two disciplines (art and one other). (5-6.V.R.08)</li> </ul>

Visual Arts Foundational Skills Progression Area 2: Intent and Idea

Grades	Play	Personalize	Inquire	Iterate	Potential Skill Applications Within the Clusters
	shoe design to Velcro instead of strings?"	seats, individual phone chargers, and food delivery chutes where you can order on your phone!"	doesn't have a place for kids to play. I'll add a climbing wall with ice cream scoops for hand holds."		<p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Compare historical and contemporary Persian works, with a focus on place. e.g., Artists: <b>Ala Ebtekar: <i>Coelestis; Persian Miniature Paintings.</i></b> (5-6.V.Co.11)</li> </ul>
7-8	<ul style="list-style-type: none"> <li>Expand the complexity of possible solutions by juxtaposing objects or images randomly. e.g., "I cut up replicas of Guernica into random pieces and collaged them to make it feel peaceful."</li> </ul>	<ul style="list-style-type: none"> <li>Reflect on and identify unique personal and cultural influences, and why they matter., e.g., My grandpa and I love basketball, so I modified a jersey to customize it for him."</li> </ul>	<ul style="list-style-type: none"> <li>Respond to multiple resources that present ideas to work with differently; explain the differences. e.g., "In sculpture, space is real and can stand for time, but in animation, time is real, so maybe it can stand for space?"</li> </ul>	<ul style="list-style-type: none"> <li>Draft artworks that explore new meanings of a topic by connecting a personal perspective with at least one other point of view. e.g., "Here I'm showing how I stay cool by drinking hot tea like they do in India, because it makes them sweat and cools them off, instead of wearing shorts like I do here."</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Make a list of actions you can do, inspired by Richard Serra's Verb List. Use action-verbs to work with the material for a piece that has stalled. (7-8.V.Cr.03)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Consider how work should impact the viewer. Design an artwork, installation or exhibition to achieve that impact. e.g., "<i>I wanted people to think about the stuff we buy; my art compares stuff to people to ask what matters more.</i>" (7-8.D.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>View works of historical or cultural significance. Consider why they were made and respond artistically in a way that incorporates a part of another culture. e.g., Artist: <b>Kathy Aoki: <i>Hello Kitty Monument Diorama</i></b> (7-8.V.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Shift the lens of viewing historical artworks and artifacts to consider diverse perspectives. How does that change the meaning? e.g., Artist: <b>Fred Wilson: <i>Mining the Museum: An Installation</i></b> (7-8.V.Co.10)</li> </ul>
High School Foundations	<ul style="list-style-type: none"> <li>Push beyond initial possibilities by using a variety of open-ended strategies prompted and modeled by the teacher e.g., "I used 20 questions to brainstorm ideas."</li> </ul>	<ul style="list-style-type: none"> <li>Broaden perspectives for artwork topics by collecting and generating ideas, opinions, beliefs, and habits that are personally and/or culturally significant. e.g., "I made a list of what fascinates me about other</li> </ul>	<ul style="list-style-type: none"> <li>Consider personal and cultural influences in response to multiple sources of information and interpretations related to selected ideas. e.g., "The resources made</li> </ul>	<ul style="list-style-type: none"> <li>Draft artworks that connect personal, local, national, and global perspectives by exploring the various meanings of a single topic. e.g., "So, I was thinking about winds and what they mean for my yard, for our town,</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Make works influenced by an artist from the global community, expanding on their concepts and visual qualities. e.g., Artist: <b>El Anatsui: <i>Proximately Series</i></b> (F.V.Cr.01)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Propose an installation that transforms the experience of a space using elements such as lighting, sound, found objects, made objects, and raw materials. e.g., Artists: <b>Sarah Sze: <i>Triple Point</i>; James Turrell: <i>Aten Reign</i></b> (F.V.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>After learning about a particular art style, discuss elements in particular works that convey the style's themes. e.g., Historical Surrealists: <b>Salvador Dali; Giorgio De Chirico; Jean Arp; Max</b></li> </ul>

Visual Arts Foundational Skills Progression Area 2: Intent and Idea

Grades	Play	Personalize	Inquire	Iterate	Potential Skill Applications Within the Clusters
		cultures to use when I need a topic for an artwork.”	me wonder if everyone thinks about love the same way.”	across the US, and all around the world.”	<p><b>Ernst</b> Contemporary Surrealists: <b>Julie Curtiss; Mary Reid Kelley; Nathaniel Mary Quinn</b> (F.V.R.08)</p> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Find art styles that emerged in historical eras and locations, and discuss ways their iconography is tied to the period. e.g., Artist: <b>Titus Kaphar: <i>Beyond the Myth of Benevolence</i></b> (F.V.Co.11; Social Studies: USI.T5)</li> </ul>
High School Proficient	<ul style="list-style-type: none"> <li>Challenge initial ideas with or without prompting, by engaging in open-ended strategies. . e.g., “My friend played “five whys” with me, asking “why” over and over about my decisions.”</li> </ul>	<ul style="list-style-type: none"> <li>Consider how intended meaning changes or stays the same when work is seen in relationship with other artists’ ideas, opinions, beliefs, and habits. e.g., “I thought this was a new idea, but lots of people have worked with it!”</li> </ul>	<ul style="list-style-type: none"> <li>Seek authentic resources with information and interpretations related to selected ideas; analyze their meaning in context of cultural/aesthetic styles. e.g., I realize that my race or gender may be affecting my thinking – what I like or don’t like.”</li> </ul>	<ul style="list-style-type: none"> <li>Draft artworks and make informed revisions that address divergent perspectives in order to explore the meaning of a topic. e.g., “I worked with the idea of ‘home’ and showed it from four views: a person who lives on the street, a child, an undocumented immigrant, and a tourist from Japan.”</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Plan and document the process for a unique, large scale or multi-step artwork that pursues an original approach to an idea. e.g., Artist: <b>Gabriel Orozco: <i>Yielding Stone</i></b> (P.V.Cr.02)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Contribute to a themed art exhibit about a personally meaningful, contemporaneous topic. e.g., Create work for public display to raise awareness around a social justice issue of local, national, or global concern. (P.V.P.05)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>Compare and contrast how the properties of an artwork (e.g., scale, form, style, genre) influence the impact of the idea or meaning for the viewer. (P.V.R.08)</li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>Recognize how ideas transfer between art and other subjects, such as social studies, science, and literature. e.g., Artist: <b>Kara Walker: <i>Silhouettes</i></b> e.g., <b><i>The Legacy Museum: From Enslavement to Mass Incarceration; The National Memorial for Peace and Justice</i></b> (P.V.Co.10)</li> </ul>
High School Advanced	<ul style="list-style-type: none"> <li>Break conceived boundaries about big ideas using self-selected strategies e.g., “I made a list of ten ways cultures perceive beauty and used a spinner to choose when I worked with them in my collage.”</li> </ul>	<ul style="list-style-type: none"> <li>Challenge the intended meaning of ideas, opinions, beliefs, and habits by viewing them through a variety of cultural, aesthetic, biased, and more or less privileged perspectives. e.g., “I looked at poverty from the</li> </ul>	<ul style="list-style-type: none"> <li>Challenge and analyze ideas by seeking multiple interpretations of the topic’s meaning. e.g., “I looked at the idea of stereotypes in children’s books, advertising, Kerry James Marshall’s paintings, and</li> </ul>	<ul style="list-style-type: none"> <li>Resolve a work to impact viewers by making them think, using drafts and informed revisions to uncover layers of meaning. e.g., “The road is a metaphor for an opportunity, a journey, a boundary, and a barrier.”</li> </ul>	<p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>Transform connections to popular culture, art history, aesthetics, and personal style into works of art that exemplify those connections through original ideas. e.g., Artist: <b>Barbara Cleveland: <i>Performance Art. 2014</i></b> (A.V.Cr.01)</li> </ul> <p><b>Presenting:</b></p> <ul style="list-style-type: none"> <li>Conceive and present art that engages the viewer in reflection and discourse around the meaning of the work. e.g., Artists: <b>Tanya Aguiñiga: <i>Metabolizing the Border</i>; Rafael Lozano-Hemmer: <i>Border Tuner</i>; Postcommodity: <i>Repellent Fence</i></b>Art2ason (A.V.P.06)</li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>When viewing and generating art, consider why particular themes or ideas resonate with you or particular audiences. e.g., “<i>Why do</i></li> </ul>

Visual Arts Foundational Skills Progression Area 2: Intent and Idea

Grades	Play	Personalize	Inquire	Iterate	Potential Skill Applications Within the Clusters
		cultural perspectives and aesthetics of Buddhism & Christianity.”	characters on TV.”		<p><i>your ideas of work around the theme of women differ from someone else’s?”</i>                      e.g., Artists: <b>Janine Antoni: Lick and Lather Series; Mary Cassatt (A.V.R.09)</b></p> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>View and create contemporary art in response to historical and cultural contexts that influence meaning. e.g., Artist: <b>Samuel Bak (A.V.Co.11)</b></li> </ul>

## Appendix A: Dance—Selected List of Resources for Teachers

### Current and Seminal Books and Articles; Children’s Books

**There is much overlap in the content of the articles and books.**

**Therefore, there is one bibliography for Current and Seminal books, with Children’s Books cited at the end.**

- Allison, Nancy. *The Illustrated Encyclopedia of Body-Mind Disciplines*. New York, New York: The Rosen Publishing Group, Inc., 1999.
- Bainbridge-Cohen, Bonnie. *Sensing, Feeling and Action: The Experiential Anatomy of Body-Mind Centering*. Northampton, MA: Contact Editions, 1993.
- Bartenieff, Irmgard with Doris Lewis. *Body Movement: Coping with the Environment*. New York, New York: Gordon and Breach Science Publishers, 1980.
- Biasutti, Michele and Katarina Habe. “Dance Improvisation and Motor Creativity in Children: Teachers’ Conceptions.” *Creativity Research Journal*. 2021, 33:1, 47-62.
- Blom Lynna Anne and L.Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburgh, PA: University of Pittsburgh Press, 1982.
- Claxton, Guy. *Intelligence in the Flesh: Why Your Mind Needs Your Body Much More Than It Thinks*. New Haven, CT: Yale University Press, 2015.
- Franklin, Eric. *Dynamic Alignment Through Imagery*. Champaign, IL: Human Kinetics, 1996.
- Giguere, Miriam. “The Social Nature of Cognition in Dance: The Impact of Group Interaction on Dance Education Practices.” *Journal of Dance Education*. 2021, 21:3, 132-139.
- Giguere, Miriam. “Dancing Thoughts: An Examination of Children’s Cognition and Dance Process in Dance.” in *Research in Dance Education*. New York, New York: Routledge, 2011: 5-28.
- Gilbert, Anne Green. *Brain-Compatible Dance Education*. Reston, VA: American Alliance for Health, Physical Education, Recreation and Dance, 2006.
- Green, Diana F. *Choreographing from Within*. Champaign, IL: Human Kinetics, 2010.
- Kapit, Wynn and Lawrence A. Elson. *The Anatomy Coloring Book*. Boston, MA: Pearson Education, Inc., 2014.
- McCutchen, Brenda Pugh. *Teaching Dance as Art in Education*. Champaign, IL: Human Kinetics, 2006.
- Mettler, Barbara. *Materials of Dance as a Creative Art Activity*. Tucson, AZ: Mettler Studios, 1989.
- Mikalsen, Hilde Kristin and Pal Arild Lagestad. “What’s in it for me? Young Teenagers’ Meaning-Making Experiences of Movement Activities.” *Sport, Education and Society*. 2020. 25:1, 70–83.
- Minton, Sandra Cerney. *Choreography: A Basic Approach Using Improvisation*. Champaign, IL: Human Kinetics, 2007, 3rd edition.
- Minton, Sandra. “Assessment of High School Students’ Creative Thinking Skills: A Comparison of Dance and Nondance Classes.” *Research in Dance Education*. 2003: 31-49.
- Minton, Sandra C. and Rima Farber. *Thinking with the Dancing Brain: Embodying Neuroscience*. New York, New York: Rowan & Littlefield, 2016.
- Pinker, Steven. *How the Mind Works*. New York, New York: W.W. Norton & Co., 1997.
- Power, Faith B. and Clyde V. Crosswell. “The Enaction of Embodied Wisdom: The Unifying, Dynamic Nature of Cognition, Behavior, and Affect.” Proceedings. The 20th World Multi-Conference on Systemics, Cybernetics and Informatics, 2016.
- Sansom, Adrienne N. *Movement & Dance in Young Children’s Lives: Crossing the Divide*. New York, New York: Peter Lang, 2011.
- Schupp, Karen (2015) “Teaching Collaborative Skills through Dance: Isolating the Parts to Strengthen the Whole”, *Journal of Dance Education*, 2015. 15:4, 152-158.
- Schwartz, Peggy (2000) Action Research: Dance Improvisation as Dance Technique, *Journal of Physical Education, Recreation & Dance*, 2000. 71:5, 42-46.
- Shapiro, Lawrence. *Embodied Cognition*. New York, New York: Routledge, 2011.

- Tanner, Samuel J. and Andrea McCloskey. "Improv Theater and Whiteness in Education: A Systematic Review." *Review of Educational Research*. February 1: 2022
- Thomas, Tamara "Making the Case for True Engagement with Jazz Dance." *Journal of Dance Education*. 2019: (00) 1-10.
- Tipper, Christine M., Giulia Signorini and Scott T. Grafton. "Body Language and the Brain". *Frontiers in Human Neuroscience*. 2015: 21 August.
- Twiner, Alison; Mathijis F. G. Lucassen; and Mimi Tatlow-Golden. "Supporting Children's Understanding Around Emotions through Creative, Dance-based Movement: A Pilot Study". *Learning, Culture and Social Interaction*, December 2022.
- Zentner, Marcel, Tuomas Erola, and Dale Purves. "Rhythmic Engagement with Music in Infancy." Proceedings of the National Academy of Sciences in the United States of America. 2010. 107:13, 5768-5773.

### **Children's Books Cited**

- Cook Julia and Carrie Hartman. *Personal Space Camp*. Chattanooga, TN: National Center for Youth Issues, 2007.
- Curtis, Jamie Lee. *Today I feel Silly and Other Moods that Make my Day*. (L. Cornell, Illus.). New York, New York: HarperCollins, 1998.
- Dawavendewa, Gerald. *The Butterfly Dance*. New York, New York: Abbeville Press Publishers, 2001.
- Gale, Heather. *Ho'onani: Hula Warrior*. (M. Song, Illus.). New York, New York: Penguin Random House, 2019.
- Jenkins Steve and Robin Page. *Move*. Boston, MA: Houghton Mifflin Co., 2006
- Jones Bill T. *Dance*. New York, New York: Hyperion Books for Children, 1998.
- Suess, Dr. *My Many-Colored Days*. New York, New York: Random House Children's Books, 1996.
- Wells, Rosemary. *Hands Off, Harry*. New York, New York: Katherine Tegen Books, 2011.

## Appendix B: Music- Selected List of Resources for Teachers

This list of resources can give additional guidance for teaching singing skills to students of various ages.

### Resources- Singing Skills

To access the examples of musicians and composers and their works outlined in the **Potential Skill Applications Within the Clusters** column, it is suggested that teachers select reputable websites that contain primary-source information whenever possible. When exploring music of various cultures and genres online, a sign of the authenticity of the song is the inclusion of when and where the song was initially collected. Examples include the American Folk Song Collection at the Kodály Center for Music Education at Holy Names University where each of the over [720 songs](#) in their collection has such a citation. Seek original field recordings such as the [Smithsonian Folk Ways Recordings](#) of various cultures rather than relying on the sheet music which lacks the nuance of authentic performance practice—something that can only be conveyed through the human voice by people steeped in that culture. Another comprehensive resource with recordings of world music is <https://folkcloud.com>. A good source of free public-domain scores and recordings of composed classical music is [IMSLP](#).

Bless, M. J. (2021). *The Enrollment of Adolescent Male Singers in Public School Choral Ensembles*. Northwestern College.  
Choksy, Lois. (1981) *The Kodály Context—Creating an Environment for Musical Learning*. Englewood Cliffs, NJ: Prentice Hall. pp 17-22, 62-64, 108 “In-Tune Singing;” pp.31-33 “Higher-Lower;” pp. 67-72 “Melodic Teaching;” pp. 112-120 “Vocal Techniques and Enunciation.”

Gearhart, R. (2005). Ngoma Memories: How Ritual Music and Dance Shaped the Northern Kenya Coast. *African Studies Review*, 48 (3), 21-47.

Liberman, M. (2009). Musical protolanguage: Darwin's theory of language evolution revisited.  
<https://languagelog.ldc.upenn.edu/nll/?p=1136>

Mehr, S. A., Singh, M., et al. (2019). Universality and diversity in human song. *Science*, 366(6468), 970.

Obeghare, I., & de Villiers, A. (2021). Expressing Indigenous Knowledge through Traditional Dances. *Journal of Studies in Social Sciences and Humanities*, 7 (4), 388-399.

Proutskova, P., Rhodes, C., Crawford, T., Wiggins, G. (2016). Formalising cross-cultural vocal production. 6th International Workshop on Folk Music Analysis, Dublin, 15-17 June, 2016.  
<https://arrow.tudublin.ie/cgi/viewcontent.cgi?article=1013&context=fema>

Rosen, R. (2021). *New Milford CT Public Schools Chorus Curriculum*. Retrieved June 9, 2022, from  
<https://content.myconnectsuite.com/api/documents/5b548732d2114af2aa4ae14b4fde4e3d.pdf>

Russell, J. (1997). A “Place” for Every Voice: The Role of Culture in the Development of Singing Expertise. *Journal of Aesthetic Education*, 31(4), 95–109. <https://doi.org/10.2307/3333146>

Rutkowski, J. & Miller, M. S. (2003). The Effect of Teacher Feedback and Modeling on First Graders' Use of Singing Voice and Developmental Music Aptitude. *Bulletin of the Council for Research in Music Education*, 156, 1-10.

Smith, J. (2006). Every Child a Singer: Techniques for Assisting Developing Singers. *Music Educators Journal*, 93, 28-34.

### Resources on the physiology of vocal production

<https://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/understanding-voice-production/>

<https://www.espaicoriveu.com/en/todo-sobre-el-aparato-fonador-parte-1/>

<https://theworld.org/stories/2016-10-01/here-s-science-behind-singing>

### Resources for choosing appropriate song material for general music classes

<https://www.schools.utah.gov/curr/finearts/elementarysongbook> Large collection of quality folk songs with two recordings, one with full performance, the second just accompaniment

<https://kodaly.hnu.edu/collection.cfm> Extensive collection of American Folk Songs, each song analyzed

<https://www.si.edu/spotlight/american-folk-music> Smithsonian Folk Music Archives (recordings)

<https://www.youtube.com/playlist?list=PL76F2BDFE162D9A2F> Children’s music from Smithsonian Folkways (videos)

<https://home.lyon.edu/wolfcollection/> Wolf Collection (Ozark Songs)

<http://folksongcollector.com/rounds.html> (Rounds)  
<https://maxhunter.missouristate.edu/> Max Hunter Collection of 1600 Ozark Folk Songs  
[https://repository.library.brown.edu/studio/collections/id\\_555/](https://repository.library.brown.edu/studio/collections/id_555/) Historic African-American Sheet Music  
<https://www.loc.gov/collections/john-and-ruby-lomax/about-this-collection/> Southern Mosaic (Lomax Collection)  
<https://folkstream.com/songs.html> Australian Folk Songs (over 1100 titles)  
<https://www.gateshead.gov.uk/article/9793/FARNE> Farne Folk Archive (Northeast England)  
[https://www.8notes.com/digital\\_tradition/a.asp](https://www.8notes.com/digital_tradition/a.asp) Digital Traditional Folk Songs (hundreds of songs)  
<https://www.bethsnotesplus.com/find-songs> Extensive collection of songs organized by multiple categories

## Resources – Listening

*This list of resources can give additional guidance for teaching listening skills to students of various ages.*

- Bretzius, D. (2014). *Active Listening Lessons -- The Nutcracker Suite: Hands-On Activities for Exploring the Classics*. Alfred Music.
- Copland, A. (1939). *What to Listen For in Music*. McGraw-Hill.
- Cristy, T. (2015, November 30). *Active Listening: Teaching With Music*. Yale Center for Teaching and Learning.  
<https://campuspress.yale.edu/yctl/active-listening/>
- Kratz, J. (2017). *Music Listening is Creative*. *Music Educators Journal*, 103(3), 46-51.
- Lyman, P. & Feierabend, J. (2003). *Move It! Expressive Movements with Classical Music for All Ages*. GIA Publications.
- Mamluk, D. (2017, December 19). *Active Listening, Music Education, and Society*. Oxford Research Encyclopedia of Education. <https://education.oxfordre.com/view/10.1093/acrefore/9780190264093.001.0001/acrefore-9780190264093-e-186>
- Massachusetts Arts Curriculum Framework*. (2019b). Massachusetts Department of Elementary and Secondary Education. <https://www.doe.mass.edu/frameworks/arts/2019-08.docx>
- National Core Arts Standards*. (2014). National Coalition for Core Arts Standards. <https://www.nationalartsstandards.org>
- Nicolucci, S. (1969). *The Teaching of the Musical Concepts Inherent in Small Ensemble Literature Through Utilization of the Programmed Tape-Recording Technique*. Unpublished Master's thesis, Boston University.
- Nicolucci, S. (1977). *A Comparison of the Effects of Programmed Videotape and Programmed Audiotape on the Perception of Musical Form by Seventh Grade Students*. Unpublished Doctoral dissertation, Boston University.
- Nicolucci, S. (2010). *Cultivating Audiences: Teaching, Taming, and Transforming Them*. *Music Educators' Journal*, 97(1), 37-43.
- Nicolucci, S. (2015). *Model Curriculum Unit: Music: Theme and Variations* (General Music Grades 5-7). Commissioned by the Massachusetts Department of Elementary and Secondary Education (DESE).
- Nicolucci, S. (2017). *Tracking a Fugue Subject: Middle School General Music Lesson*. *Kaleidoscope: A Collection of Standards-Based Lessons for the K-7 General Music Classroom*. Alfred Music, 149-160.
- Rappaport, J. (1983). *New Pathways to Art Music Listening*. Westborough, MA: Pro Canto Press.  
[www.ProCantoPress.com/books/](http://www.ProCantoPress.com/books/) (Second Edition to be released late 2022 or early 2023)
- 5 Essential Musical Listening Skills You Need to Develop to Play With Others*. (2017, August 29). Didge Project.
- How to Build Music Listening Skills: 5 Tips for Active Listening*. (2020, August 11). MasterClass.  
<https://www.masterclass.com/articles/how-to-build-music-listening-skills>

## Appendix C: Theatre—Selected List of Resources for Teachers

*This list of resources was curated with the intent of providing teachers with more understanding of how the outlined skills progressions may be taught and/or observed within theatre/drama classrooms. They do not correlate specifically with either skills progression because the two progressions significantly overlap during the theatre/drama learning process.*

*Anytime there is a reference to a "drama strategy" in the skills progressions, they all can be found in the Drama-Based Pedagogy book by Dawson & Lee.*

### **Books Mentioned/Resources**

- Alrutz, M. (2014) *Digital Storytelling, Applied Theatre, & Youth: Performing Possibility*. Routledge.
- Alrutz, M. & Hoare, L. (2020) *Devising Critically Engaged Theatre with Youth: The Performing Justice Project*. Routledge.
- Bailey, S. (2021) *Drama for the Inclusive Classroom: Activities to Support Curriculum and Social-Emotional Learning*. Routledge.
- Bogart, A. & Landau, T. (2004) *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Theatre Communications Group.
- Bowell, P. & Heap, B.S. (2012, 2<sup>nd</sup> Ed.) *Planning Process Drama: Enriching Teaching and Learning*. Routledge
- Cahnmann-Taylor, M. & McGovern, K. (2021) *Enlivening Instruction with Drama and Improv: A Guide for Second Language and World Language Teachers*. Routledge.
- Carleton, J.P. (2012) *Story Drama in the Special Needs Classroom: Step-by-Step Lesson Plans for Teaching through Dramatic Play*. Jessica Kingsley Publishers.
- Dawson, K. & Lee, B.K. (2018) *Drama-Based Pedagogy Activating Learning Across the Arts*. Intellect.
- Lerman, L. (2003). *Liz Lerman's Critical Response Process: A Method for Getting Useful Feedback*. Liz Lerman Dance Exchange.
- Kelin, D. A., II. (2017) *Drama V.I.B.E.S.: Foundations for Creative Learning*. CreateSpace Publishing.
- President and Fellows of Harvard College. (2003) "Artist Habits of Mind." Harvard College.
- Saxton, J. et al. (2018, 3<sup>rd</sup> Ed.) *Asking Better Questions: Teaching and Learning for a Changing World*. Pembroke Publishers.
- Yenawine, P. (2013) *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines*. Harvard Education Press.

### **Picture Books Referenced**

- Andreae, G. & Parker-Rees, G. (2001) *Giraffes Can't Dance*. Orchard Books.
- Bryan, A. (2011) *Beautiful Blackbird*. Atheneum Books for Young Readers.
- de la Peña, M. & Robinson, C. (2015) *Last Stop on Market Street*. G.P. Putnam's Sons Books for Young Readers.
- Greenwood, M. & Lessac, F. (2018) *Drummer Boy of John John*. Lee & Low Books.
- Kostecki-Shaw, J. S. (2011) *Same, Same but Different*. Henry Holt and Co.
- Maillard, K. N. & Martinez-Neal, J. (2019) *Fry Bread*. Roaring Brook Press.
- Moon, N. & Ayliffe, A. (2010) *Lucy's Picture*. Orchard.
- Portis, A. (2006) *Not a Box*. HarperCollins.
- Portis, A. (2007) *Not a Stick*. HarperCollins.
- Ringgold, F. (1996) *Tar Beach*. Dragonfly Books.
- Rubin, A. & Salmieri, D. (2012). *Dragons Love Tacos*. Dial Books.
- Munsch, R. & Martchenko, M. (2018, reprint) *The Paper Bag Princess*. Annick Press.
- Strom, M. D. (1999) *Rainbow Joe and Me*. Lee & Low Books.
- Thong, R. & Lin. G. (2014) *Round as a Mooncake*. Chronicle Books.
- Thong, R. & Lin. G. (2015) *Round as a Tortilla*. Chronicle Books.
- Wang, A. & Chin, J. (2021) *Watercress*. Neal Porter Books.

### **Plays/Musicals Referenced**

- Bellflower, K. (2023) *John Proctor is a Villain*. Dramatists Play Service.
- Casas, J. (2022) *JJ's place*. Dramatic Publishing.
- Casas, J. (2018) *14*. Dramatic Publishing.
- Coble, E. (2020) *The Girl Who Swallowed a Cactus*. Dramatic Publishing.
- Elice, R. (2014) *Peter and the Starcatcher*. Disney Editions, Acting Edition.
- Fleischman, P. (2015) *Seedfolks Playscripts*.
- González, J. C. (2006) *Old Jake's Skirts*. Dramatic Publishing.
- Gonzales, M. (2018) *The Smartest Girl in the World*. Dramatic Publishing.
- Goodwin, I. (2016) *And in this Corner: Cassius Clay*. Playscripts.
- Goodwin, I. & Coval, K. (2019) *This is Modern Art*. Playscripts.
- Gregory, G. (2020) *Judy Moody & Stink: The Mad, Mad, Mad, Mad Treasure Hunt*. Playscripts.
- Hansberry, L. (2014, Reprint Reissue) *A Raisin in the Sun*. Vintage.
- Hernandez, P. (2023) *Paige in Full*. B-Fly Entertainment.
- Iizuka, N. (2007) *Anonymouse*. Playscripts.
- Jenkins, B. J. (2018) *Everybody*. Dramatists Play Service.
- Loomer, L. (1998) *Bocón* Dramatic Publishing.
- Mills, G. R. & Prince Roc. (2021) *Lift Every Voice*. Dramatic Publishing.
- Miranda, L. & Hudes, Q. A. (2013) *In the Heights*. Applause.
- Miranda, L. & McCarter, J. (2016). *Hamilton: The Revolution*. Grand Central Publishing.
- Murillo, C. (2016) *Augusta and Noble*. Dramatic Publishing.
- Norris, B. (2011) *Clybourne Park*. Farrar, Straus and Giroux.
- Quijada, B. (2023) *Where Did We Sit on the Bus?* Playscripts.
- Reck, C. & Reyes, R. (2022) *Cenicienta*. Glass Half Full Theatre.
- Sankoff, I & Hein, D. (2019) *Come from Away: Welcome to the Rock*. Hachette Books.
- Smith, A. D. (2019) *Notes from the Field*. Anchor.
- Stafford, N. (2007) *War Horse*. Farber and Farber.
- TYA/USA and American Alliance for Theatre and Education. (2016) *Young Playwrights for Change: A "What is a Family" Play Anthology*. TYA Press.
- TYA/USA and American Alliance for Theatre and Education. (2015) *Young Playwrights for Change: A "Anti-Bullying" Play Anthology*. TYA Press.
- Zeder, S. (1978) *Wiley and the Hairy Man*. Dramatic Publishing.

## Appendix D: Visual Arts—Selected Short List of Resources for Teachers

*This list of resources was curated with the intent of providing teachers with more understanding of how the outlined skills progressions may be taught and/or observed within visual art classrooms. They do not correlate specifically with either skills progression because the two progressions happen simultaneously within art and artmaking.*

*The suggested artists and works in this document were taken from these books: *Teaching Contemporary Art with Young People: Themes in Art for K-12 classrooms*, *Integrating the Visual Arts Across the Curriculum*, and *Artmaking, Play and Meaning Making*. The remaining resources support underlying values, beliefs, and techniques expressed in the documents.*

To access the examples of artists and their works outlined in the **Potential Skill Applications Within the Clusters** column, it is suggested that teachers seek out websites that contain highly reputable background and reference sources. This includes official artist sites, artist foundation sites (e.g., [Andy Warhol Foundation](#), [Joan Mitchell Foundation](#)), art galleries (e.g., [Alexander Gray Associates](#), [Eli Klein](#)), museum sites (e.g., [National American Art Gallery](#), [Tate Modern](#)), Art Fair Archives (e.g., [Venice Biennale](#), [Documenta](#)), non-profit arts organization sites (e.g., [Art21.org](#), [NAEA](#)), and art-related articles and online journals (e.g., [Hyperallergic](#), [Big Red & Shiny](#), [Art Forum](#), [Juxtapoz](#)).

Barry, L. (2017). *One! Hundred! Demons!* Montreal: Drawn & Quarterly.

Barry, L. (2014). *Syllabus: Notes from an accidental professor*. Montreal: Drawn & Quarterly.

Barry, L. (2008). *What It Is*. Montreal: Drawn & Quarterly. Montreal: Drawn & Quarterly.

Desai, D., Hamlin, J., & Mattson, R. (2009). *History as art, art as history: Contemporary art and social studies education*. New York: Routledge.

Dewhurst, M. (2021). *Engaging youth in critical arts pedagogies and creative research for social justice: Opportunities and challenges of arts-based work and research with young people*. New York: Routledge.

Dewhurst, M. (2014). *Social justice art: A framework for activist art pedagogy*. Boston: Harvard Education Press.

Douglas, K., & Jaquith, D., (2018). *Engaging learners through art making: Choice-based art education in the classroom (TAB), 2<sup>nd</sup> Edition*. New York: Teachers College.

Hafeli, M. (2014). *Exploring studio materials: Teaching creative art making to children*. New York: Oxford.

Hara, K. (2015). *Ex-formation*. Zurich, Lars Müller.

Harmon, K. (2009). *The map as art: Contemporary artists explore cartography*. New York: Princeton Architectural.

Hogan, J., Hetland, L., Jaquith, D., & Winner, E. (2018). *Studio thinking from the start: The K-8 art educator's handbook*. New York: Teachers College.

Kimbell, R. A., Stables, K., Wheeler, A. D., Wozniak, A. V., Kelly A. V., (1991.). *The Assessment of Performance in Design and Technology*, Schools Examinations and Assessment Council, HMSO, London, UK

Lowenfeld, V. (1987). *Creative and mental growth, 8th Edition*. Upper Saddle River, NJ: Prentice Hall.

Marshall, J., Stewart, C., & Thulson, A. (2021). *Teaching contemporary art with young people: Themes in art for K-12 classrooms*. New York: Teachers College.

Marshall, J. (2019). *Integrating the visual arts across the curriculum: An elementary and middle school guide*. New York: Teachers College.

Mayer, R. (1991). *The artist's handbook of materials and techniques, 5th Ed*. New York: Viking.

O'Donnel Wicklung Pigozzi & Peterson, Architects Inc., VS Furniture, & Mau, B. (2010). *The third teacher: 79 ways you can use design to transform teaching learning*. New York: Abrams.

Sheridan, K., Veenema, S., Winner, E., & Hetland, L. (2022). *Studio thinking 3: The real benefits of visual arts education*. New York: Teachers College.

Sobel, D. (2008). *Childhood and nature: Design principles for educators*. Portland, ME: Stenhouse.

Sobel, D. (1998). *Mapmaking with children: Sense of place education for the elementary years*. Portsmouth, NH: Heinemann.

Walker, S. (2021). *Art making, play, and meaning making*. Worcester, MA: Davis.

Walker, S. (2001). *Teaching meaning in art-making*. Worcester, MA: Davis.