

FOUNDATIONAL SKILLS
PROGRESSIONS FOR
MUSIC AND VISUAL ARTS



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The Arts: Foundational Skills Progressions

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The Arts: Foundational Skills Progressions

Table of Contents

| | |
|---|-----------|
| Acknowledgments | 2 |
| Introduction | 4 |
| Overview..... | 4 |
| About the Foundational Skills Progressions..... | 4 |
| A Note on “Play” | 5 |
| Foundational Skills Progressions for Music | 6 |
| Music Foundational Skills Progression 1: Singing..... | 6 |
| Music Foundational Skills Progression 2: Listening..... | 13 |
| Foundational Skills Progressions for Visual Arts | 19 |
| Visual Arts Foundational Skills Progression 1: Materials and Tools..... | 19 |
| Visual Arts Foundational Skills Progression 2: Intent and Idea..... | 25 |
| Appendix A: Music Resources – Singing Skills | 30 |
| General..... | 30 |
| Resources on the physiology of vocal production..... | 30 |
| Resources for choosing appropriate song material for general music classes..... | 30 |
| Appendix B: Music Resources – Listening | 31 |
| Appendix C: Visual Arts—Selected Short List of Resources for Teachers | 32 |

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. 13¹). 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 Kodály²)

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

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

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

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. 11³).

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*.⁴ 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.⁵

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.⁶ These 21st-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.”⁷

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

⁴ IBID, pp. 19-20

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

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

⁷ 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/>

“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.⁸ 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.

⁸ 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 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.

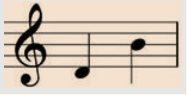
Music Foundational Skills Progression 1: Singing

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.

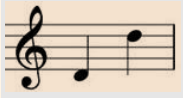
The following PreK-12 Singing Skill Progression shows how to develop both in-tune singing as well as healthy vocal techniques and habits. This skill is taught primarily in group settings, with solo singing skills being developed as appropriate. There are many different types of vocal production suitable 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.

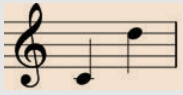
Music Foundational Skills Progression Area 1: Singing

| Grades | Approximate Range | Scale Systems | Vocal Production | Potential Skill Applications Within the Clusters |
|-------------|---|--|--|---|
| Pre-K and K | M 6 th D4 to B4  | <ul style="list-style-type: none"> • Sing primarily (but not limited to) pentatonic and echo songs. | <ul style="list-style-type: none"> • Distinguish between whispering, speaking, calling, and singing voices. (PK-K.M.Cr.02.b) • Use a light singing voice • Begin singing with a “tall mouth.” • Articulate song lyrics clearly. This can be aided by using rhymes and tongue twisters. • Demonstrate different areas of their voices by imitating various sounds (e.g., sirens, animals, wind, etc.). | <p>Creating:</p> <ul style="list-style-type: none"> • 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) • Improvise sung melodies about what they did over the weekend or other topics created by the teacher or students. (PK-K.M.Cr.01) <p>Performing:</p> <ul style="list-style-type: none"> • Sing in unison, both accompanied and unaccompanied in groups. (PK-K.M.P.06) • Sing and match descending minor third interval accurately. (PK-K.M.P.04) • Imitate high and low pitches in speech and singing. (PK-K.M.Cr.02.b) <p>Responding:</p> <ul style="list-style-type: none"> • Respond to sung questions - matching pitch and types of voice production (PK-K.M.Cr.02.b) • Express the mood of a song (happy/sad) with their singing voice. (PK-K.M.P.06) • Imitate teacher movements which unconsciously show melodic direction. (PK-K.M.R.09) <p>Connecting:</p> <ul style="list-style-type: none"> • 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) • 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) |


Music Foundational Skills Progression Area 1: Singing

| Grades | Approximate Range | Scale Systems | Vocal Production | Potential Skill Applications Within the Clusters |
|--------|---|---|--|--|
| 1-2 | Octave, D4 to D5  | <ul style="list-style-type: none"> • Sing mostly (but not limited to) pentatonic and diatonic (major/minor) songs. | <ul style="list-style-type: none"> • Sing already learned songs in higher ranges to encourage the use of head tone. • Sing with a “tall mouth.” • Demonstrate basic diaphragmatic breathing techniques. • Further the development of vocal articulation through awareness of placement of final consonants | <p>Creating:</p> <ul style="list-style-type: none"> • Improvise sung solo melodies about what they did over the weekend or other topics created by teacher or students. (1-2.M.Cr.03) • 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) • Improvise sung simple melodic phrases in a “question and answer” format. (1-2.M.Cr.02) <p>Performing:</p> <ul style="list-style-type: none"> • Sing in unison, both accompanied and unaccompanied, individually and in groups. (1-2.M.P.06) • 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) • Sing and match simple pentatonic patterns accurately. (1-2.M.P.05) • Use hand signs and/or body movements to show melodic directionality. (1-2.M.P.06) <p>Responding:</p> <ul style="list-style-type: none"> • Use tempo, dynamics, and articulation to express the mood of a song with their singing voice. (1-2.M.R.07) • Respond to and critique their own sung compositions/performances and the work of classmates. (1-2.M.R.09) • Imitate teacher movements which consciously show melodic directionality. (1-2.M.R.07) <p>Connecting:</p> <ul style="list-style-type: none"> • 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) • 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) |



Music Foundational Skills Progression Area 1: Singing

| Grades | Approximate Range | Scale Systems | Vocal Production | Potential Skill Applications Within the Clusters |
|--------|---|--|---|---|
| 3-4 | M 9 th , C4 to D5  | <ul style="list-style-type: none"> • Sing a variety of pentatonic, diatonic (major and minor) and modal songs | <ul style="list-style-type: none"> • Demonstrate healthy vocal production, consistent breath support, and appropriate singing posture. • Demonstrate understanding of the difference between singing in the <i>head</i> voice and in the <i>chest</i> voice. • Bring head voice down into lower registers. • 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. • 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. | <p>Creating:</p> <ul style="list-style-type: none"> • Improvise and compose sung melodies using the learned solfa/numeric patterns appropriate to the grade. (3-4.M.Cr.01) <p>Performing:</p> <ul style="list-style-type: none"> • Sing in unison, both accompanied and unaccompanied. (3-4.M.P.06) • 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) <p>Responding:</p> <ul style="list-style-type: none"> • 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) • 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) • 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) <p>Connecting:</p> <ul style="list-style-type: none"> • 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). • 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) |


Music Foundational Skills Progression Area 1: Singing

| Grades | Approximate Range | Scale Systems | Vocal Production | Potential Skill Applications Within the Clusters |
|--------|--|---|---|---|
| 5-6 | P 11 th B3 to E5  | <ul style="list-style-type: none"> • Sing a rich variety of pentatonic, diatonic, and modal songs. • Sing chromatics and altered tones. | <ul style="list-style-type: none"> • 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 the voice in this range. (5-6.M.P.05b) • Distinguish healthy singing from "belting." • Continue use of formal vocalises that now utilize up to a full octave and that require conscious diaphragmatic breath support. | <p>Creating:</p> <ul style="list-style-type: none"> • Improvise, arrange, and compose short phrases of music using major, minor, or modal tonalities. (7-8.M.Cr.01) <p>Performing:</p> <ul style="list-style-type: none"> • Perform songs and vocal exercises from notation and apply written dynamics, tempo, articulations, meter, and expression. (5-6.M.P.04) • Sing in up to three parts (e.g., ostinato patterns, rounds, descants, and partner songs). • Begin learning how to sing harmony in 3rds in two parts. (5-6.M.P.05a) <p>Responding:</p> <ul style="list-style-type: none"> • 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) • 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) <p>Connecting:</p> <ul style="list-style-type: none"> • 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) |

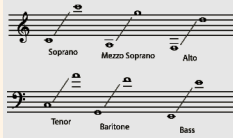
Music Foundational Skills Progression Area 1: Singing

| Grades | Approximate Range | Scale Systems | Vocal Production | Potential Skill Applications Within the Clusters |
|--------|--|---|--|---|
| 7-8 | <ul style="list-style-type: none"> • Changing Voice*; G#3 to F4 comfortable range:  <ul style="list-style-type: none"> • Other students begin developing as sopranos, altos, tenors, baritones, basses**:  | <ul style="list-style-type: none"> • Sing a rich variety of pentatonic, diatonic, and modal songs. • Sing chromatics and altered tones. | <ul style="list-style-type: none"> • Understand the physiological aspects of human voice (vocal cords, larynx, glottis, etc.) to understand how voice works and promote vocal health. • Develop skillful use of head voice and falsetto. • Develop a refined blend of vocal timbres when singing in groups. • 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. | <p>Creating:</p> <ul style="list-style-type: none"> • 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) <p>Performing:</p> <ul style="list-style-type: none"> • 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) • 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) <p>Responding:</p> <ul style="list-style-type: none"> • 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) • 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) <p>Connecting:</p> <ul style="list-style-type: none"> • 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) |

Music Foundational Skills Progression Area 1: Singing

| Grades | Approximate Range | Scale Systems | Vocal Production | Potential Skill Applications Within the Clusters |
|---|---|--|--|--|
| <p>High School Novice / Foundations</p> | <ul style="list-style-type: none"> • Typical ranges of sopranos, altos, tenors, baritones, basses**:  | <ul style="list-style-type: none"> • Sing a wide variety of choral repertoire in various keys, times signatures, and modes. | <ul style="list-style-type: none"> • Demonstrate proper breath support and breathing techniques. • Demonstrate proper vowel shape and placement that corresponds with the style of music being performed. • Demonstrate healthy resonance and tone production that corresponds with the style of music being performed. • Develop acoustically-correct intonation. • Demonstrate proper singing posture. • Develop tonal memory. | <p>Creating:</p> <ul style="list-style-type: none"> • 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) <p>Performing:</p> <ul style="list-style-type: none"> • 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) • 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). <p>Responding:</p> <ul style="list-style-type: none"> • Discuss culturally and/or historically specific nuances and apply them to performances of various pieces (e.g., identify stylistic elements of Bob Marley's interpretation of reggae and apply those elements to a performance; identify stylistic elements of a gospel piece and apply those elements to a performance). (F.M.R.07) <p>Connecting:</p> <ul style="list-style-type: none"> • 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 "America the Beautiful"). (F.M.Co.11) • 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 "Lift Every Voice and Sing"). (N.M.R.08) • 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) |

Music Foundational Skills Progression Area 1: Singing

| Grades | Approximate Range | Scale Systems | Vocal Production | Potential Skill Applications Within the Clusters |
|--|--|---|--|---|
| <p>Hig h Sch ool Pro fici ent</p> | <ul style="list-style-type: none"> Begin range expansion development**.  | <ul style="list-style-type: none"> Learn a wide variety of choral repertoire that may involve changing keys, chromaticism, time signatures, and modes. | <ul style="list-style-type: none"> Develop stylistically advanced, nuanced ensemble singing skills: <ul style="list-style-type: none"> 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. Demonstrate precision with entrances and cut offs. Refine solo singing skills: <ul style="list-style-type: none"> Exhibit dynamic control. Sing with expression. Be able to convey the meaning/mood of the lyrics. | <p>Creating:</p> <ul style="list-style-type: none"> 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) <p>Performing:</p> <ul style="list-style-type: none"> 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) 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) Rehearse a piece or section of a piece. (P.M.P.04) <p>Responding:</p> <ul style="list-style-type: none"> 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) 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 The Carter Family (1931) with the version by Anna Kendrick (2012)). (P.M.R.08) <p>Connecting:</p> <ul style="list-style-type: none"> Find similarities and differences in pieces of music from varying styles and cultures. e.g., examine the traditional music of China, Korea, and Japan for similarities and differences; apply this knowledge to sung performances of pieces from these cultures. (P.M.Co.11) 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) 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) |

*Changing voices may start as early as 5th grade or as late as 10th 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 |
|-------------|---|---|---|---|
| Pre-K and K | <ul style="list-style-type: none"> Show curiosity, attention, and interest when listening to short pieces of music that feature 1 or 2 musical “opposites” such as: <ul style="list-style-type: none"> <i>fast/slow</i> <i>loud/soft</i> <i>high/low</i> <i>choppy/smooth</i> Describe musical attributes in recorded and live music they experience using age-appropriate vocabulary and/or expressive movements. | <ul style="list-style-type: none"> Show recognition of the “moods” in musical listenings through silent interpretive body movements and simple verbal descriptions. Answer analytical questions like: <ul style="list-style-type: none"> <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> | <ul style="list-style-type: none"> Match their physical movements with particular music and answer question such as e.g., <ul style="list-style-type: none"> <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> | <p>Creating:</p> <ul style="list-style-type: none"> 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). 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 <i>Moonlight Sonata</i>. Choppy—Florence Price: “Juba” from <i>Symphony #3</i> (PK-K.M.Cr.02.a). <p>Performing:</p> <ul style="list-style-type: none"> 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 <i>Surprise Symphony</i> expressing soft and loud extremes (PK-K.D.P.04). <p>Responding:</p> <ul style="list-style-type: none"> Describe what qualities were heard in the music that inspired their invented movement choices, e.g., <ul style="list-style-type: none"> <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) Use movement to respond to the call and response format of <i>Pegumberere</i> (Zimbabwe), Virginia Mukweshwa (PK-K.M.R.07) <p>Connecting:</p> <ul style="list-style-type: none"> 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) |

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"> • 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. • Create and perform “in place” expressive movements to familiar recorded musical selections and favorite songs. • Demonstrate physically the “steady beat” in duple and triple meters while listening, moving/ dancing, and singing. | <ul style="list-style-type: none"> • Identify thematic material previously learned through notation reading by raising one’s hand on each occurrence. • Compare folk song forms (e.g., AABA, ABAC) to forms in listening pieces. • Detect and describe attributes of musical contrasts, e.g., “<i>First it was fast, then it got slow.</i>” “<i>It was choppy (staccato), then smooth (legato), then choppy (staccato) again.</i>” | <ul style="list-style-type: none"> • Describe how previously read themes appear in a listening piece using contrast language and/or use of different instrumental families. • Evaluate each group’s dance creation and performance: <ul style="list-style-type: none"> - <i>focus and attention of performers</i> - <i>connection of movements to the music</i> | <p>Creating:</p> <ul style="list-style-type: none"> • 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 Surprise Symphony; 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 Good News! Chariot’s Coming, African-American Spiritual, (1-2.M.Cr.02) <p>Performing:</p> <ul style="list-style-type: none"> • Read simple rhythms of themes of piece, e.g. <i>In the Hall of the Mountain King</i>, from Peer Gynt Suite 1, Edward Grieg. (1-2.M.P.05) • Perform their group choreographies for the rest of the class (1-2.M.P.06) <p>Responding:</p> <ul style="list-style-type: none"> • 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) <p>Connecting:</p> <ul style="list-style-type: none"> • 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) |
| 3-4 | <ul style="list-style-type: none"> • Read rhythmically and melodically more complex listening themes using musical elements appropriate to grades 3-4, e.g., adding 16th note combinations, whole and half notes, and full pentatonic scales. • Identify musical attributes that make individual themes <i>sound different</i> from one another. • Recognize and describe the timbres (tone colors) | <ul style="list-style-type: none"> • Listen to a variety of musical genres that contain rhythmic and/or melodic ostinati. Differentiate between the ostinato and the main tune. • Describe and replicate an ostinato heard in a recording by clapping, singing, or playing a classroom instrument. • Describe the aural impact of <i>several</i> ostinati being performed at once. | <ul style="list-style-type: none"> • Develop and apply a basic four-level rubric to self-assess music listening skills, e.g.: <ul style="list-style-type: none"> 4 <i>I listened without being distracted</i> 3 <i>I listened with only 1-2 small distractions</i> 2 <i>I lost my place occasionally but got back on track</i> 1 <i>I lost my place and could not get back on track</i> • Use peer and self-assessments to | <p>Creating:</p> <ul style="list-style-type: none"> • 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) <p>Performing:</p> <ul style="list-style-type: none"> • 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 Surprise Symphony, <i>Allegretto</i> movement from Symphony #7, Beethoven ; or Connor Chee’s Cedar. (3-4.M.P.04) • Perform and record improvisations and compositions. (3-4.M.P.06) • Listen to/view recorded one’s own composition performances, self-critique citing strengths and needs for improvement. (3-4.M.P.05) • Create and employ simple rubrics and exchange verbal feedback on peer performances. (3-4.M.R.09) <p>Responding:</p> <ul style="list-style-type: none"> • Attentively process feedback from peers and teacher and apply it to refinement of improvisations and compositions. (3-4.M.R.09) |

Music Foundational Skills Progression 2: Listening

| Grades | Identify and Differentiate | Interpret Intent and Meaning | Apply Evaluation Criteria | Potential Skill Applications Within the Clusters |
|--------|--|--|--|---|
| | <p>of various orchestral and multicultural instruments.</p> <ul style="list-style-type: none"> Listen to and discuss recordings that feature chosen instruments of band and orchestra students. | <ul style="list-style-type: none"> Perform multiple ostinati with classmates, each playing a separate part on a separate classroom instrument while singing the main theme or song. | <p>improve personal ostinato performances</p> <ul style="list-style-type: none"> Record their own singing and recorder playing, describe what they hear using musical vocabulary, e.g., <i>introduction, theme, phrase, meter, etc.</i> | <ul style="list-style-type: none"> Discuss, compare, and contrast impressions of music experienced through listening and movement lessons, citing lasting impressions and preferences, e.g.: <i>Comanche Riding Song</i>, Doc Tate Nevaquaya, and II. Un Poco Agitato from <i>Quatre Visions Fugitives</i>, Clara Wieck Schumann. (3-4.M.R.09) <p>Connecting:</p> <ul style="list-style-type: none"> 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) 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) |

Music Foundational Skills Progression 2: Listening

| Grades | Identify and Differentiate | Interpret Intent and Meaning | Apply Evaluation Criteria | Potential Skill Applications Within the Clusters |
|--------|--|---|--|--|
| 5-6 | <ul style="list-style-type: none"> • 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. • Identify folk-music quotations in composed and arranged music • Analyze non-traditional music such as multicultural vocal and instrumental; complex polyrhythms; non-Western scales and modes; and digitally generated music. • Listen analytically to familiar popular music genres, detecting and describing their internal musical elements, forms, and styles. | <ul style="list-style-type: none"> • Describe musical attributes (e.g., tempo, dynamics, phrasing, form, mode) in the music they listen to during <i>leisure time</i>. • Infer composers' and performers' artistic intentions when listening to and/or viewing live/recorded performances. • Recognize and compare the styles of different pop music artists. • Compare and contrast music produced digitally vs. acoustic instruments and voice. | <ul style="list-style-type: none"> • Seek input and feedback from several sources when engaged in a creative musical project: <ul style="list-style-type: none"> - for inspiration during the initial conceptualizing stage - throughout the development of the creative work - after the sharing/performance of the completed work • Observe how listeners respond to the performance of one's original music • Infer the intent of and meaning in others' original musical works using specific vocabulary. • Use rubrics to assess accuracy, sound quality, and expressiveness. | <p>Creating:</p> <ul style="list-style-type: none"> • 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) • 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., <i>Corta Jaca</i> by Chiquinha Gonzaga (Brazil). (5-6.M.Cr.02.b) • Listen to compositions in rondo form (ABACA. etc.) form, e.g., <i>La Raspa</i> (Mexico) and Theme and Variations, e.g., Mozart's <i>Twelve Variations on Vous dirai-je, Maman</i>, or Margaret Bonds, <i>Montgomery Variations</i> as models for their own compositions. (5-6.M.Cr.02.b) <p>Performing:</p> <ul style="list-style-type: none"> • Sight-sing and read themes from listening pieces, including folk-song quotations used in compositions, e.g., <i>Finale</i> from the <i>Firebird Suite</i> by Stravinsky (using 3/2 and 7/4 meters); <i>Folk Song Suites 1, 2, 3, 4</i> by William Grant Still; or <i>Negro Folk Symphony</i> by William Levi Dawson. (5-6.M.P.04) • Present specific things for which to listen when student original compositions are performed. (5-6.M.P.04) <p>Responding:</p> <ul style="list-style-type: none"> • Inform the audience about their musical intentions <i>before</i> a student composer performance to help focus audience listening. (5-6.M.R.07) • Provide feedback about whether or not composers' musical intentions were fulfilled. (5-6.M.R.09) <p>Connecting:</p> <ul style="list-style-type: none"> • Reflect on insights gained through a performance of their original music: <ul style="list-style-type: none"> - <i>What did I learn from this performance?</i> - <i>Did the audience relate to my style, content, and intent?</i> (5-6.M.R.07) - <i>What needs re-working or re-thinking?</i> |

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"> Exhibit increasing ability to study scores and sightread complex listening themes. Listen to evaluate unfamiliar music from other genres, styles, historical periods, and cultures. Listen to a variety of complex musical styles and forms, e.g., world music, jazz, opera, musicals, atonal music, fugues, symphonies Detect stylistic details and structural form. * Describe the effect that style and form have on the emotional and intellectual impact of musical works. | <ul style="list-style-type: none"> Draw connections between historical songs/compositions and their historical/cultural context. Compare the differences between live and recorded music. Analyze popular music that “pushes” social and behavioral boundaries. Analyze music from several world cultures, listening for attributes shared with and different from music of one’s own culture. | <ul style="list-style-type: none"> Discern how social-cultural messages are delivered overtly and covertly through musical works as well as paintings, posters, films, and theatrical performances. Detect and describe the intent and power of auditory and visual media that serve to sway public opinion about social, environmental, and cultures issues. | <p>Creating:</p> <ul style="list-style-type: none"> 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) <p>Performing:</p> <ul style="list-style-type: none"> 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) <p>Responding:</p> <ul style="list-style-type: none"> 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) 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) <p>Connecting:</p> <ul style="list-style-type: none"> Transfer understanding of “messaging” to other historical and contemporary “protest” media, e.g., paintings, posters, graffiti, and social media. (7-8.M.Co.11) |
| High School Novice/Foundations | <ul style="list-style-type: none"> Expand one’s own listening repertoire when choosing live and recorded music to consume that is unfamiliar or outside of one’s comfort zone. Evaluate and discuss recordings of contemporary and historical amateur and professional performers who play one’s major instrument. Expand aural recognition of | <ul style="list-style-type: none"> Identify composers’ and performers’ musical intentions through deep and repeated listening to a wide variety of their performances and recordings. | <ul style="list-style-type: none"> Evaluate the effectiveness of selected composers’ choice and manipulation of compositional elements. Compare and analyze differences in stylistic interpretation and finesse in different performances of the same composition. Self-evaluate one’s own instrumental | <p>Creating:</p> <ul style="list-style-type: none"> 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) Compose, perform, and refine short instrumental or vocal pieces for oneself and others at the same ability level. (N.M.Cr.03) <p>Performing:</p> <ul style="list-style-type: none"> Perform short original pieces for classmates, friends, teachers, and family members who provide feedback on the piece and the performance. (N.M.P.06) <p>Responding:</p> <ul style="list-style-type: none"> 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) <p>Connecting:</p> <ul style="list-style-type: none"> 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 & |

Music Foundational Skills Progression 2: Listening

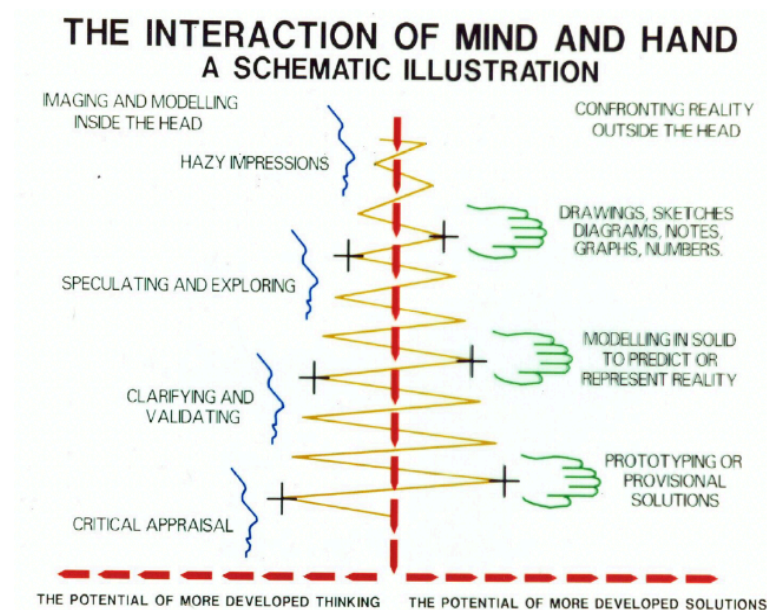
| Grades | Identify and Differentiate | Interpret Intent and Meaning | Apply Evaluation Criteria | Potential Skill Applications Within the Clusters |
|--|---|--|---|---|
| | <p>multicultural timbres, rhythms, scales, and instruments.</p> | | <p>and/or vocal technique through recordings.</p> | <p>TransMongolia; <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 align="center">H i g h S c h o o l P r o f i c i e n t</p> | <ul style="list-style-type: none"> • Read fairly complex scores with 2 or more parts before listening to compositions. • Identify the style/genre of listening pieces with minimal prompting. • Recognize the historical period/cultural origin of a piece through its attributes and components. • Identify the overall form of unfamiliar music with minimal prompting. • Listen and show? (curiosity is an internal state) curiosity and understanding to music based on modes, chromatic scale, and cultural tonal patterns. | <ul style="list-style-type: none"> • Research the historic and cultural origins of one’s ensemble and private lesson repertoire. • Understand the historical/cultural origins of music as well as the form and style through analysis, listening, practice, and research. • 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. | <ul style="list-style-type: none"> • Show commitment to consistent private practice on an instrument or voice between rehearsals. • Listen broadly during rehearsals to one’s own performance, one’s section, and the ensemble as a whole. • Self-evaluate regularly through use of recording technology, aiming toward achieving the highest quality playing/singing techniques and mastery of ensemble repertoire. | <p>Creating:</p> <ul style="list-style-type: none"> • 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) • 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) <p>Performing:</p> <ul style="list-style-type: none"> • 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) <p>Responding:</p> <ul style="list-style-type: none"> • 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) • Discuss advanced musical forms and music built on multicultural modes while listening accompanied by score study. (P.M.R.07) • Choose eclectic music for private study and personal enjoyment. (P.M.R.07) <p>Connecting:</p> <ul style="list-style-type: none"> • Make connections between the music they listen to and perform and the broader social, cultural, and historical contexts. (P.M.Co.11) |
| | <ul style="list-style-type: none"> • Make self-directed, challenging, stylistically and culturally varied listening choices beyond common expectations for high school students. • Analyze complex musical styles, e.g., | <ul style="list-style-type: none"> • Show perceptive and independent ability to deduce the artistic intent and meaning of complex musical works from varied historical periods, world cultures, and individual composers/arrangers | <ul style="list-style-type: none"> • Transfer learning fluidly from multiple sources to identify the style, form, historical period, as well as the composer/performer of unidentified | <p>Creating:</p> <ul style="list-style-type: none"> • 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) <p>Performing:</p> <ul style="list-style-type: none"> • 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) • 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 |

Music Foundational Skills Progression 2: Listening

| Grades | Identify and Differentiate | Interpret Intent and Meaning | Apply Evaluation Criteria | Potential Skill Applications Within the Clusters |
|---|---|---|---|---|
| <p style="writing-mode: vertical-rl; transform: rotate(180deg);">High School Advanced</p> | <p>through-composed, aleatoric, 12-tone, fugue, et al.</p> <ul style="list-style-type: none"> 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. | <ul style="list-style-type: none"> Show ability to realize the artistic intentions of composers 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. | <p>listening selections and notated musical scores.</p> <ul style="list-style-type: none"> Independently set high standards for one’s own musical studies, practice, and musical performances. | <p>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)</p> <ul style="list-style-type: none"> 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) <p>Responding:</p> <ul style="list-style-type: none"> 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) <p>Connecting:</p> <ul style="list-style-type: none"> 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 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"> Reset personal workspace and put personal materials and tools away with prompting and support. (HSS. PK.T1) | <ul style="list-style-type: none"> 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?” | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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.” | <p>Creating:</p> <ul style="list-style-type: none"> When presented with a variety of loose parts, including recyclable materials, construct collages, assemblages, or other artworks. e.g., Artist: Louise Nevelson (PK-K.V.Cr.01) <p>Presenting:</p> <ul style="list-style-type: none"> Arrange and rearrange loose parts and tell a friend about the arrangement. e.g., Assemblage artists: Betye Saar: <i>Sojourn</i>; Vanessa German: <i>You Bring Out the Savage In Me #1</i> (PK-K.V.P.05) <p>Responding:</p> <ul style="list-style-type: none"> Compare and contrast the wearable artwork of two artists who use unusual materials. e.g., Artists: Cyrus Kabiru: <i>C-Stunners Series</i>; Nick Cave: <i>Sound Suits</i> (PK-K.V.R.07) <p>Connecting:</p> <ul style="list-style-type: none"> 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) |
| 1-2 | <ul style="list-style-type: none"> Maintain basic materials and tools, such as paints and brushes, in a personal workspace after teacher models. Maintain shared space, materials, and tools by completing assigned tasks, i.e., wiping tables/emptying water cups. | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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.” | <p>Creating:</p> <ul style="list-style-type: none"> Create works of art using shapes by freeform drawing, stenciling, rubbings of found objects, or stamping. e.g., Artist: Ed Emberley (1-2.V.Cr.03) <p>Presenting:</p> <ul style="list-style-type: none"> 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) <p>Responding:</p> <ul style="list-style-type: none"> 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) <p>Connecting:</p> <ul style="list-style-type: none"> 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) |

| Visual Arts Foundational Skills Progression Area 1: Materials and Tools | | | | | |
|---|--|---|--|---|--|
| Grades | Care | Play | Choice | Use | Potential Skill Applications Within the Clusters |
| By End of Grade 2 | <p>By the end of Grade 2, students may be introduced to these suggested materials and tools: Drawing - graphite and colored pencils, crayons of assorted sizes, oil pastels, markers of assorted sizes, chalk or chalk pastels, charcoal, pens; Painting - daubers, watercolor pans, liquid paints, crayons, and pencils; tempera cakes, liquid paints, and paint sticks; inks; Printmaking - water-based inks or paints or markers, stamps, monoprints, Styrofoam etchings, cyanotypes, collagraphs; Collage – assorted papers, fabrics, found ephemera; Sculpture and Modeling - modeling, air dry, or earthenware clays; blocks, cardboard, ceramic glazes or finishes, papier mâché, found objects, and recyclables; Fibers - yarn, felt, fabric, fiber-fill, strings, burlaps, threads, simple stitching; New Media - simple cameras, stop motion animation apps, digital collage apps; Miscellaneous - craft materials, such as feathers, beads, chenille stems, poms, ribbons, wooden shapes, brads; Paper Types - drawing, watercolor, tag board, construction, decorative, tissue, origami, newsprint, kraft.</p> <p>Related Tools include erasers, sharpeners, scissors, glue sticks, liquid glue, various tapes, hole and shape punches, paper crimpers, stencils, texture rubbing plates, brayers, barens, 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> | | | | |
| 3-4 | <ul style="list-style-type: none"> Maintain personal workspace, materials, and tools following verbal instruction. Maintain shared space, materials, and tools to complete more involved, assigned tasks, such as reorganizing supply storage. | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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...” | <ul style="list-style-type: none"> 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.” | <p>Creating:</p> <ul style="list-style-type: none"> 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) <p>Presenting:</p> <ul style="list-style-type: none"> Photograph first sketches and/or clay models and organize into a portfolio that showcases a variety of materials and tools. e.g., Artist: Leonardo da Vinci: Sketches (3-4.V.P.04) <p>Responding:</p> <ul style="list-style-type: none"> When viewing and talking about art, infer why particular art materials were chosen for their relationship to colors, lines, textures. e.g., Artist: Jen Stark: Tunnel Vision (3-4.V.R.07) <p>Connecting:</p> <ul style="list-style-type: none"> 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: Paul Briggs, Ceramic vessels (3-4.V.Co.10) |
| By End of Grade 4 | <p>By the end of grade 4, students may be introduced to these additional suggested materials and tools: Drawing - a broader range of hardness for graphite pencils; Painting - acrylic paints for specific limited use; Sculpture and Modeling - soft wire, plaster infused gauze, 3D printing; Fibers - wool roving, wet felting, twine, simple paper making; Miscellaneous - simple bookbinding, scratch art, instant cameras.</p> <p>Related Tools include standard sewing needles and implements, cardboard saws, needle nose pliers, mathematical compasses</p> | | | | |

Visual Arts Foundational Skills Progression Area 1: Materials and Tools

| Grades | Care | Play | Choice | Use | Potential Skill Applications Within the Clusters |
|-------------------|---|--|--|--|---|
| 5-6 | <ul style="list-style-type: none"> Maintain personal and shared workspaces after verbal or written instruction, as 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. | <ul style="list-style-type: none"> Combine familiar media with new materials and tools that require greater 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." | <ul style="list-style-type: none"> Draft personal artistic works that demonstrate understanding of selected materials and tools after 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." | <ul style="list-style-type: none"> Respond to the inherent properties of preferred materials and tools by using a selection of techniques they 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>Creating:</p> <ul style="list-style-type: none"> Combine materials in unexpected ways to express a specific artistic intent. e.g., Artist: William Kentridge: <i>Drawings for Projection short films</i> (5-6.V.Cr.01) <p>Presenting:</p> <ul style="list-style-type: none"> Title work and write an artist statement to explain the material choices related to your artistic intent. (5-6.V.P.04) <p>Responding:</p> <ul style="list-style-type: none"> When reflecting on personal work or the work of others, discuss what makes the materials good choices. (5-6.V.R.09) <p>Connecting:</p> <ul style="list-style-type: none"> 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: Tezuka Osamu (5-6.V.Co.10) |
| By End of Grade 6 | <p>By the end of grade 6, students may be introduced to these additional suggested materials and tools: Drawing – better-quality colored pencils, dip pens; Painting – acrylic paints; Sculpture and Modeling – heavier gauge wire; Fibers – needle felting, rope, batik, reeds and basket-making; New Media – video; Miscellaneous – metal tooling, leather, mosaics Paper Types – higher quality watercolor paper</p> <p>Related Tools include hot glue guns, felting needles, simple hand tools.</p> | | | | |

Visual Arts Foundational Skills Progression Area 1: Materials and Tools

| Grades | Care | Play | Choice | Use | Potential Skill Applications Within the Clusters |
|-------------------|---|--|---|--|---|
| 7-8 | <ul style="list-style-type: none"> 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 cleaned tools in closet bins. | <ul style="list-style-type: none"> 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." | <ul style="list-style-type: none"> 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." | <ul style="list-style-type: none"> Experiment with assorted techniques using their preferred materials and tools to determine a variety of ways to achieve a desired result. Plan for and execute artistic intent by selecting specific materials and tools to explore initial ideas versus refining finished works. e.g., "I practiced with modeling clay before using ceramic clay." | <p>Creating:</p> <ul style="list-style-type: none"> Consider multiple unexpected or surprising ways art materials can be used to expand on a repertoire of techniques e.g., Artists: David Zinn: Street chalk art; Victoria Villasana: Textile art. (7-8.V.Cr.01) <p>Presenting:</p> <ul style="list-style-type: none"> 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) <p>Responding:</p> <ul style="list-style-type: none"> Use material selection as criteria for selecting work for a student-juried exhibition. (7-8.V.R.09) <p>Connecting:</p> <ul style="list-style-type: none"> 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) |
| By End of Grade 8 | <p><i>By the end of grade 8</i>, students may be introduced to these additional suggested materials and tools: Drawing – alcohol- or dye-based markers; Painting – tube watercolors, canvases, gessoed paper, wood panels; Printmaking – block printing, carvable block surfaces, oil-based inks, stenciling; Sculpture and Modeling – wood, soap, plaster, foam; Fibers – simple costume/clothing patterns, up-cycling, latch-hooking; New Media – graphic design apps; Miscellaneous – intermediate book binding; Paper Types – printmaking papers.</p> <p>Related Tools include a full range of basic hand tools, lino cutters, x-acto blades, cutting mats, sewing machines, pottery wheels, palette knives</p> | | | | |

Visual Arts Foundational Skills Progression Area 1: Materials and Tools

| Grades | Care | Play | Choice | Use | Potential Skill Applications Within the Clusters |
|-------------------------|---|--|--|--|---|
| High School Foundations | <ul style="list-style-type: none"> Continue maintaining personal and shared workspaces, materials, and tools with peer management, and frequently noticing and addressing studio needs without prompting. | <ul style="list-style-type: none"> Document exploration with materials and tools, such as keeping a sketchbook of material swatches or experiments. | <ul style="list-style-type: none"> Justify and describe personal artistic material and tool choices and changes in preferences following new experiences. | <ul style="list-style-type: none"> Compare the variety of techniques of their preferred artistic materials and tools in initial and finished works. <ul style="list-style-type: none"> Explain changes made in technical use, mastery attained, or modifications to plans that their preferred materials and tools necessitated and/or facilitated. | <p>Creating:</p> <ul style="list-style-type: none"> Create mock-ups, sketches, or prototypes to test out material applications before starting on a large or prolonged work. e.g., Artists: Edward Hopper: <i>Drawings</i>, Whitney Museum; Claus Oldenburg: <i>Notes at Gemini G.E.L., 1968, photograph, National Gallery</i> (F.V.Cr.02) <p>Presenting:</p> <ul style="list-style-type: none"> 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) <p>Responding:</p> <ul style="list-style-type: none"> Utilize student-generated rubrics in combination with teacher-provided rubrics for evaluating the application of materials within artworks. (F.V.R.09) <p>Connecting:</p> <ul style="list-style-type: none"> Discuss why and how artists can work from the same prompt and have very different results, e.g., Artist: Lenka Clayton: <i>One Brown Shoe Series</i> (F.V.Co.10) |
| High School Proficient | <ul style="list-style-type: none"> Independently maintain personal and shared workspaces, materials, and tools without peer or teacher management, and consistently noticing and addressing needs without prompting. | <ul style="list-style-type: none"> Explore and systematically document their investigation and mastery of their preferred materials and tools while executing their artistic intent in a given work. <p>e.g., "In each cell of a chart, I document how watercolor pigment changes when I add salt, oil, rubbing alcohol, or sugar."</p> | <ul style="list-style-type: none"> 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." | <ul style="list-style-type: none"> Intentionally integrate a variety of learned techniques with their preferred artistic materials and tools to master specific outcomes. | <p>Creating:</p> <ul style="list-style-type: none"> Develop artistic ideas using found materials as a constraint. e.g., Artists: Joe Foreman: <i>Sculpt the World</i>; Andy Goldsworthy: <i>Digital Catalogue Part I, 1976-86</i> (P.V.Cr.03) <p>Presenting:</p> <ul style="list-style-type: none"> 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) <p>Responding:</p> <ul style="list-style-type: none"> Reflect on materials and processes for creating a work, and how the materials express meaning. e.g., Artists: Ai Weiwei: <i>Straight</i>; Sun Yuan & Peng Yu: <i>Can't Help Myself</i> (P.V.R.07) <p>Connecting:</p> <ul style="list-style-type: none"> Discuss how artists have used materials to comment on themes such as commercialization in their work. e.g., Artists: Andy Warhol: <i>Brillo Boxes</i>; Lucy Sparrow: <i>Tampa Fresh Foods</i> (P.V.Co.11) |

| Visual Arts Foundational Skills Progression Area 1: Materials and Tools | | | | | |
|---|--|--|---|--|---|
| Grades | Care | Play | Choice | Use | Potential Skill Applications Within the Clusters |
| High School Advanced | <ul style="list-style-type: none"> Maintain personal and shared workspaces, materials, and tools autonomously, taking full responsibility for access, maintenance. And storage. Notice and address studio needs without direction, initiating, and dividing cleaning tasks equitably as would be expected of artists in a shared work environment. | <ul style="list-style-type: none"> Systematically document material explorations in many ways, and refer to these while planning, making, and presenting works that showcase their artistic intent. | <ul style="list-style-type: none"> Seek and respond to critique around material and tool choices within peer groups and with teachers. | <ul style="list-style-type: none"> 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. | <p>Creating:</p> <ul style="list-style-type: none"> 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) <p>Presenting:</p> <ul style="list-style-type: none"> 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) <p>Responding:</p> <ul style="list-style-type: none"> Describe how materials can be transformed beyond their intended uses. e.g., Artists: Tara Donovan: <i>Untitled (Styrofoam Cups)</i>; Tim Noble and Sue Webster: <i>Shadow Art</i> (A.V.R.07) <p>Connecting:</p> <ul style="list-style-type: none"> Discuss how personal aesthetic or style persists across a body of work in different types of media. e.g., Artists: Yayoi Kusama; Alexander Calder (A.V.Co.10) |
| By End of Grade 12 | <p><i>By the end of grade 12</i>, students may be introduced to these additional suggested materials and tools: Painting – spray paints, tube acrylics, oil paints, solvents, mediums, canvas stretching; Printmaking – screen printing materials, etching, woodblock carving; Sculpture and Modeling – metals, higher firing pottery clays, plastics, surface treatments; Fibers – professional or self-made costume/clothing patterns, knit, stretch, and diaphanous fabrics, advanced paper making; Digital Media – advanced design programs; Miscellaneous – film cameras, holgas. Jewelry: enameling, soldering, patinas, glass and specialty beads, precious metals Related Tools – 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"> 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.” | <ul style="list-style-type: none"> Choose personally relevant topic(s) as the subject matter of their artwork. | <ul style="list-style-type: none"> Generate artistic ideas by choosing easily accessible objects to stand for something else. 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?” | <ul style="list-style-type: none"> 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.” | <p>Creating:</p> <ul style="list-style-type: none"> Play with materials to make images or objects. e.g., Artists: Nina Katchadourian: <i>Seat Assignment Series</i>; Meret Oppenheim: <i>Breakfast in Fur</i> (PK-K.V.Cr.01) <p>Presenting:</p> <ul style="list-style-type: none"> Describe a creation to friends or classmates. (PK-K.V.P.04) <p>Responding:</p> <ul style="list-style-type: none"> Describe a classmate’s creation and infer what it could mean. (PK-K.V.R.08) <p>Connecting:</p> <ul style="list-style-type: none"> Look around a space for anything made by any person. Name those objects and group them by similarities. (PK-K.V.Co.10) |
| 1-2 | <ul style="list-style-type: none"> Explore possible ideas, alone and with others, by using simple, open-ended strategies (e.g., spinners, dice). e.g., “The dice say ‘add circles.’” | <ul style="list-style-type: none"> Choose personally relevant abstract experiences to depict in their artwork and explain how they captured it visually. e.g., “I painted a storm about when we were on | <ul style="list-style-type: none"> Research several provided resources for information about a topic, including books, media, artworks, and others’ experiences. “I saw how all the storms begin, get | <ul style="list-style-type: none"> Draft several additional works about a topic after researching how other artists depict it to expand understanding. e.g., “These clouds are dark and fast like in the paintings I saw.” | <p>Creating:</p> <ul style="list-style-type: none"> Make a “storm” under a classroom table or in a corner. e.g., Artist: Olafur Eliasson: <i>The Weather Project</i> (1-2.V.Cr.01) <p>Presenting:</p> <ul style="list-style-type: none"> Share art made about weather so others understand how to be safe in a storm. e.g., Artist: Nathalie Mieback, <i>Storms, Gales, and Blizzards</i> (1-2.V.P.04) <p>Responding:</p> <ul style="list-style-type: none"> Describe how different weather pictures make you feel. e.g., Artists: William Blake: <i>Winter, 1820-25</i>; Jasper Johns: <i>The Seasons (Winter), 1987</i>. (1-2.V.R.08) |

Visual Arts Foundational Skills Progression Area 2: Intent and Idea

| Grades | Play | Personalize | Inquire | Iterate | Potential Skill Applications Within the Clusters |
|--------|--|--|---|---|--|
| | | the porch, and I smelled the rain.” | worse, and then move on.” | | <p>Connecting:</p> <ul style="list-style-type: none"> Make groups of pictures for different types of weather. e.g., Artist: J. M. W. Turner: <i>Snow Storm–Steamboat off a Harbor’s Mouth</i> (1-2.V.Co.10; Science 1-ESS1-2) |
| 3-4 | <ul style="list-style-type: none"> 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?” | <ul style="list-style-type: none"> Show how personally relevant subject matter relates to the greater context or visual setting within their artwork. | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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. | <p>Creating:</p> <ul style="list-style-type: none"> Sketch three trading cards for disguised animals. e.g., Artist: Laurel Roth Hope: <i>Biodiversity Suits for Urban Pigeons</i> (3-4.V.Cr.03) <p>Presenting:</p> <ul style="list-style-type: none"> Document all the forms of represented animals and organize them into an exhibition for peers. (3-4.V.P.04) <p>Responding:</p> <ul style="list-style-type: none"> 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) <p>Connecting:</p> <ul style="list-style-type: none"> Discuss how an artistic work is different from a scientific illustration or model. e.g., Artists: Albrecht Dürer: <i>Animal works</i>; Jason Freeny: <i>Cootie</i> (3-4.V.Co.11; Science 4-LS1.1) |
| 5-6 | <ul style="list-style-type: none"> 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 shoe design to Velcro instead of strings?”” | <ul style="list-style-type: none"> 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 seats, individual phone chargers, and food delivery chutes where you can order on your phone!” | <ul style="list-style-type: none"> Collect references for locally significant objects or places through research, photography, or note taking. Consider ways to improve these objects or places. e.g., “The ice cream parlor doesn’t have a place for kids to play. I’ll add a climbing wall with ice cream scoops for hand holds.” | <ul style="list-style-type: none"> 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!” | <p>Creating:</p> <ul style="list-style-type: none"> Design strategies (sketch, prototype, storyboard) to make a place described by a peer. e.g., Artist: Sol LeWitt: <i>Wall Drawings</i>. (5-6.V.Cr.02) <p>Presenting:</p> <ul style="list-style-type: none"> Connect artwork to another discipline (science, social studies, literature) and explain the place to peers. e.g., Artists: Margaret Wertheim and Christine Wertheim: <i>The Coral Reef Project</i> (5-6.V.P.06) <p>Responding:</p> <ul style="list-style-type: none"> Think about precise words to describe the selected place, using vocabulary from two disciplines (art and one other). (5-6.V.R.08) <p>Connecting:</p> <ul style="list-style-type: none"> Compare historical and contemporary Persian works, with a focus on place. e.g., Artists: Ala Ebtekar: <i>Coelestis; Persian Miniature Paintings</i>. (5-6.V.Co.11) |

Visual Arts Foundational Skills Progression Area 2: Intent and Idea

| Grades | Play | Personalize | Inquire | Iterate | Potential Skill Applications Within the Clusters |
|-------------------------|---|--|--|---|--|
| 7-8 | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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?” | <ul style="list-style-type: none"> 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.” | <p>Creating:</p> <ul style="list-style-type: none"> 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) <p>Presenting:</p> <ul style="list-style-type: none"> Consider how work should impact the viewer. Design an artwork, installation or exhibition to achieve that impact. e.g., “I wanted people to think about the stuff we buy; my art compares stuff to people to ask what matters more.” (7-8.D.P.06) <p>Responding:</p> <ul style="list-style-type: none"> 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: Kathy Aoki: Hello Kitty Monument Diorama (7-8.V.R.08) <p>Connecting:</p> <ul style="list-style-type: none"> Shift the lens of viewing historical artworks and artifacts to consider diverse perspectives. How does that change the meaning? e.g., Artist: Fred Wilson: Mining the Museum: An Installation (7-8.V.Co.10) |
| High School Foundations | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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 cultures to use when I need a topic for an artwork.” | <ul style="list-style-type: none"> Consider personal and cultural influences in response to multiple sources of information and interpretations related to selected ideas. e.g., “The resources made me wonder if everyone thinks about love the same way.” | <ul style="list-style-type: none"> 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, across the US, and all around the world.” | <p>Creating:</p> <ul style="list-style-type: none"> Make works influenced by an artist from the global community, expanding on their concepts and visual qualities. e.g., Artist: El Anatsui: Proximately Series (F.V.Cr.01) <p>Presenting:</p> <ul style="list-style-type: none"> 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: Sarah Sze: Triple Point; James Turrell: Aten Reign (F.V.P.05) <p>Responding:</p> <ul style="list-style-type: none"> After learning about a particular art style, discuss elements in particular works that convey the style’s themes. e.g., Historical Surrealists: Salvador Dali; Giorgio De Chirico; Jean Arp; Max Ernst Contemporary Surrealists: Julie Curtiss; Mary Reid Kelley; Nathaniel Mary Quinn (F.V.R.08) <p>Connecting:</p> <ul style="list-style-type: none"> Find art styles that emerged in historical eras and locations, and discuss ways their iconography is tied to the period. e.g., Artist: |

Visual Arts Foundational Skills Progression Area 2: Intent and Idea

| Grades | Play | Personalize | Inquire | Iterate | Potential Skill Applications Within the Clusters |
|--|---|--|--|--|--|
| <p style="text-align: center;">Hig h Sch ool Pro fici ent</p> | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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!” | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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.” | <p>Titus Kaphar: <i>Beyond the Myth of Benevolence</i> (F.V.Co.11; Social Studies: USI.T5)</p> <p>Creating:</p> <ul style="list-style-type: none"> 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: Gabriel Orozco: <i>Yielding Stone</i> (P.V.Cr.02) <p>Presenting:</p> <ul style="list-style-type: none"> 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) <p>Responding:</p> <ul style="list-style-type: none"> 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) <p>Connecting:</p> <ul style="list-style-type: none"> Recognize how ideas transfer between art and other subjects, such as social studies, science, and literature. e.g., Artist: Kara Walker: <i>Silhouettes</i> e.g., <i>The Legacy Museum: From Enslavement to Mass Incarceration; The National Memorial for Peace and Justice</i> (P.V.Co.10) |
| | <p style="text-align: center;">High School Advanced</p> | <ul style="list-style-type: none"> 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.” | <ul style="list-style-type: none"> 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 cultural perspectives and aesthetics of | <ul style="list-style-type: none"> 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 characters on TV.” | <ul style="list-style-type: none"> 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.” |

Visual Arts Foundational Skills Progression Area 2: Intent and Idea

| Grades | Play | Personalize | Inquire | Iterate | Potential Skill Applications Within the Clusters |
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| | | Buddhism & Christianity.” | | | <p>Connecting:</p> <ul style="list-style-type: none"> View and create contemporary art in response to historical and cultural contexts that influence meaning. e.g., Artist: Samuel Bak (A.V.Co.11) |

Appendix A: Music Resources – Singing Skills

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

General

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.espaicriveu.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/ 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 Digital Traditional Folk Songs (hundreds of songs)
<https://www.bethsnotesplus.com/find-songs> Extensive collection of songs organized by multiple categories

Appendix B: Music 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/ (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: 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), 2nd 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.