Foundational Skills Progressions for Theatre





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**The Arts: Foundational Skills Progressions**

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**The Arts: Foundational Skills Progressions**

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**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](https://www.doe.mass.edu/frameworks/arts/2019-08.docx) is the development of artistic literacy, defined as “…the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform or present, respond, and connect through symbolic and metaphoric forms that are unique to the arts.” (p. 13[[1]](#endnote-2)). The “language” of the arts goes beyond solely verbal communication—it also may include movement, sound, form, expression, symbolism, and any other means that artists or performers utilize to convey their ideas. For example, theatre, which relies heavily upon the spoken word, uses the “vocabulary” of body language, facial expression, vocal inflection, lighting, and other visual and auditory effects to communicate the full weight and power of drama.

 **“It is not technique that is the essence of art, but the soul. As soon as the soul can communicate freely, without obstacles, a complete musical (artistic) effect is created. Technique sufficient for a free manifestation of the child's soul can be easily mastered under a good leader in any school.” (Zoltán Kodály[[2]](#endnote-3))**

## 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 Theatre Imagining Progression:

| **Theatre Foundational Skills Progression Area 1: Imagining** |
| --- |
|  **Grades** | **Curiosity and Questioning** | **Investigation** | **Revision/Refinement** | **Potential Skill Applications Within the Clusters** |

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

As stated in the 2019 ***MA Arts Curriculum Framework***, “The standards define what all students should know and be able to do, not how teachers should teach. While the Framework provides an overall structure, it purposefully leaves the details of curriculum and instruction to the discretion of district teachers and curriculum developers. Educators are best equipped to design programs that are most appropriate in promoting excellence in their own communities.” (MACF, p. 11[[3]](#endnote-4)).

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]](#endnote-5) 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]](#endnote-6)

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]](#endnote-7) 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]](#endnote-8)

|  |
| --- |
| **“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]](#endnote-9) 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.** |

**Foundational Skill Progressions for the Arts, Pre-K—12**

# Foundational Skills Progressions for Theatre

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

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

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

## Drama/Theatre Foundational Skills Progression 1: Imagining

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

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

| **Theatre Foundational Skills Progression Area 1: Imagining** |
| --- |
| **Grades** | **Curiosity & Questioning**  | **Investigation** | **Revision/Refinement**  | **Potential Skill Applications Within the Clusters** |
| **Pre-K and K** | * Generate, with teacher facilitation, a list of questions around a prompt, image, or artifact (drama strategy) linked to a story that will be used in drama work.
* Pose questions to reflect on the drama experience using who, what, where, when, why, and how.
 | * Devise around a prompt, image, or artifact (drama strategy) incorporating the five senses.
* Use words and images to investigate possible prompt-inspired scenarios.
* Respond to a prompt using body, voice, and/or imagination.
 | * Develop new “theatrical” ideas by offering suggestions that fit with the given circumstances that are not already present.
 | **Creating:*** Generate ideas and give examples that would support the making of a story using descriptive words. e.g., create an anchor chart to pair with ***Rainbow Joe and Me*** by Maria Diaz Strom and ***Lucy’s Pictur*e** by Nicola Moon. (PK-K.T.Cr.01.a) (RL.PK.1) (RL.K.1)

**Performing:*** Embody characters and environments using ideas generated by the students. e.g., create statues and stage pictures that pair with ***Tar Beach*** by Faith Ringgold. (PK-K.T.P.06) (PK-K.D.Cr.01) (PK-K.M.Cr.01) (RL.PK.3)

**Responding:*** Describe observations of story that influence meaning-making. e.g., utilize Visual Thinking Strategies (VTS) and “Describe-Analyze-Relate” (Dawson & Lee, 2018) with “artifact” (drama strategy). (PK-K.T.R.08) (PK-K.V.P.04) (PK-K.V.R.08) (RL.K.7)

**Connecting:*** Identify text-to-self connections before, during, and after story-making. e.g., explain verbal connections when exploring a picture book, oral story, or dramatic experience with ***Drummer Boy of John John***by Mark Greenwood. (PK-K.T.Co.10) (RL.PK.9)
 |
| **1-2** | * Generate a list of close questions around a character, plot point, environment, or theme/issue within a specific story.
* Use the prompt “I wonder” to offer suggestions within the drama experience.
 | * Select and embody questions through the use of a standard theatrical tool, the “magic if.”
* Recognize and identify how voice, body, and imagination are engaged through exploration of creative impulses.
 | * Build on others’ ideas by using “yes, and” (a standard theatrical tool).
* Revise and edit the original idea through collaboration by using the prompts “what if…”, “how about we…”, and “why not try…”.
 | **Creating:*** Utilize and transform objects to support the making of a fictional world or character. e.g., utilize “This is Not A…” (drama strategy) to explore object transformations; paired with ***Not a Stick*** and ***Not a Box***by Antoinette Portis and***Round as a Mooncake*** and ***Round as a Tortilla*** by Roseanne Thong. (1-2.T.Cr.01.a) (1-2.V.Cr.03)

**Performing:*** Develop verbal dialogue and physical action that could be used in a specific moment of a story that fits with the given circumstances. e.g., utilize “Paired Improvisation” (drama strategy) to improvise dialogue with a folktale or myth, such as ***Beautiful Blackbird***by Ashley Bryan. (1-2.T.P.05) (1-2.M.Cr.03) (RL.1.3)

**Responding:*** Describe details of the world or character through embodiment of characters and environments. e.g., utilize process drama to explore and reflect on characters, settings, and scenarios, respond in and out of role; topics/stories could range from Ruby Bridges to solving community problems, like pollution. (1-2.T.R.08) (RL.2.3)

**Connecting:*** Identify text-to-world and text-to-text connections before, during, and after story-making. e.g., explain verbal connections when exploring a picture book, oral story, or dramatic experience with ***Watercress*** by Andrea Wang and Jason Chin. (PK-K.T.Co.10) (1-2.V.Co.10) (1-2.M.Co.10) (RL.2.9) (RL.2.7)
 |
| **3-4** | * Create plausible characters, scenarios, and environments that emerge from a prompt or story.
* Describe multiple ways that the same element might be explored (voice, body, design, theatrical form, genre, style, etc.).
* Identify prior content knowledge and draw connects to or apply within the current drama exploration or theatre unit.
 | * Visualize design and technical elements to embody or bring to life characters, scenarios, and environments.
* Research theatrical genres, styles, and forms, and apply essential unique qualities to characters, scenarios, and environments.
* Research/investigate questions and inquiries that emerge throughout a drama exploration or theatre unit.
 | * Use the prompt “I wonder” to offer suggestions that fit the given circumstances.
* Revise characters, scenarios, and environments after sharing and reflecting by making clear and identifiable choices.
 | **Creating:*** Construct multiple ways that design could be used to enhance world building of a single story. e.g., select design elements needed to bring ***Fry Bread***by Kevin Noble Maillard to the stage. (3-4.T.Cr.01) (3-4.V.Cr.02) (3-4.V.Cr.03)

**Performing:*** Produce a piece of theatre that embodies a specific genre, style, or form collaboratively. e.g., after studying the elements of **Greek Theatre,** perform a poem using ensemble andchoral modes and use papier-mâché masks that replicate the expressions used in Greek Theatre masks. (3-4.T.P.06) (3-4.V.P.06) (3-4.V.P.05)

**Responding:*** Analyze theatrical work to identify essential elements needed to tell the story. e.g., stage multiple moments of theatrical work using a limited number of physical materials with ***Judy Moody & Stink: The Mad, Mad, Mad, Mad Treasure Hunt***by Allison Gregory. (3-4.T.R.09.a) (RL.3.2) (RL.3.3) (RL.4.2) (RL.4.3)

**Connecting:*** Translate ideas from everyday life into theatrical storytelling to identify the difference between theatre and real life.e.g., explore multiple ways to stage a specific action or event, such as a celebration (that would appear in real life), using different theatrical tools and mediums. (3-4.T.Co.11) (RL.4.7)
 |
| **5-6** | * Discern what research, preparation, and materials are needed to successfully develop a unified and cohesive product.
* Map out or visualize a story, noting the group’s questions, possible challenges, and diverse contributions.
* Use the prompt “I discovered” to reflect on the drama experience.
 | * Design and create with others by taking on a specific theatrical role (director, actor, designer, dramaturg, etc.).
* Research theatrical genres, styles, and forms, and apply multiple unique qualities to characters, scenarios, and environments to develop a unified and cohesive product.
* Respond to a prompt using diverse methods and modes (e.g., imagining, movement, sound, images, physical materials).
 | * Use the “I appreciate” prompt to name what is working and explain why.
* Identify and compare elements or aspects of the process, select those that need more time and attention than others to work on before final sharing.
 | **Creating:*** Embody roles to develop a cohesive piece with performance, design, and tech that utilizes a specific genre, style, or form. e.g., utilize “Mantle of the Expert” (drama strategy) to take on theatrical jobs/roles to collaboratively develop a piece of theatre. (5-6.T.Cr.01)

**Performing:*** Produce work highlights the performance characteristics of a specific genre, style, or form. e.g., generate a list of essential elements of **melodrama,** createa scene using the genre’s characteristics, anddevelop an artistic statement to accompany the work. (5-6.T.P.04) (5-6.D.P.4) (SL.5.4) (SL.6.4) (W.5.7) (W.5.8) (W.5.9) (W.6.7) (W.6.8) (W.6.9)

**Responding:*** Use discipline-specific vocabulary to reflect and respond to one’s own work and the work of others e.g., collaboratively create an anchor chart of discipline-specific vocabulary to be used when reflecting and responding to a given work. (5-6.T.R.07) (5-6.M.R.08) (5-6.V.R.08) (5-6.D.R.08) (RL.5.2) (RL.5.3) (RL.5.5)

**Connecting:*** Explain how and what impacted and influenced theatre’s style, form, and function. e.g., create a “PSA” or “commercial” (drama strategy) that highlights different influential theatrical works from various periods and highlight their influence and impact. (5-6.T.Co.11)
 |
| **7-8** | * Evaluate what students know (prior knowledge) and want to know (inquiry) about specific theatrical forms, traditions, styles, genres, etc.
* Analyze how theatre history and dramaturgy can support a theatrical process by researching conventions, traditions, and practitioners to support a deeper understanding of theatre and theatre-making.
* Develop open-ended questions to support collaboration and ask questions of the work (story, play, theatrical piece, and/or drama experience).
 | * Research theatrical conventions, traditions, and practitioners to understand the historical roots of a method for working.
* Analyze elements of design, technical, or performance that link to history and dramaturgy, while noting that a piece or production pulls upon many different influences.
* Respond to theatrical work using diverse methods and modes (e.g., imagining, movement, sound, images, physical materials).
 | * Use the prompt “I discovered” to name process/reflections about theatre and theatre-making.
* Develop specific questions to ask the audience before and after sharing.
* Create student-generated rubrics that identify essential elements and success criteria.
 | **Creating:*** Decide what is given in the text and develop a plan for research that supports theatre-making and performance beyond the text. e.g., provide renderings of design ideas or stage moments between the lines of the text that make-meaning of character, plot, time, or location with ***jj’s place*** by José Casas. (7-8.T.Cr.01) (RL.7.3) (RL.7.5) (RL.8.3) (W.7.7) (W.7.8) (W.7.9) (W.8.7) (W.8.8) (W.8.9)

**Performing:*** Select a theatre form to pair with intended goal for the audience e.g., provide a “recipe for…” (drama strategy) that includes the elements, characteristics, and process of the theatrical form; then perform a piece of work that illustrates and embodies an aspect of the form of theatre in action, for example **Noh Theatre**, **Khayal al-zill Shadow Puppets**, or **Commedia dell’arte**. (7-8.T.P.06) (RL.7.5)

**Responding:*** After sharing of a piece, facilitate a reflection session using a series of student-generated questions that will aid in a student’s revision process. e.g., use a talkback protocol for new work development by creating specific, scaffolded questions to pose to the audience that will forward the work, then document audience responses to the questions during the talkback. (7-8.T.R.09)

**Connecting:*** Explain when, where, and how dramaturgy on a play or production supports the understanding of histories. e.g., create a dramaturgy casebook on ***Bocón*** by Lisa Loomer after studying **magical realism**. (7-8.T.Co.11) (7-8.M.Co.11) (RL.7.9) (RL.8.9) (HSS.7.T1) (HSS.7.T2) (HSS.7.T3) (HSS.7.T4)
 |
| **High School** **Foundations** | * Consider which stories and voices are encountered in theatre the most and the least, and why this may be.
* Develop questions to ask a guest artist(s) that would enhance student understanding of theatre or theatre-making.
* Create individual learning goals and identify applicable success criteria; assess progress throughout the course through a portfolio.
 | * Read, view, and attend theatre by artists and companies.
* Compare and contrast work from across and beyond the canon to identify connections and junctures.
* Respond to an issue or question using theatrical methods, modalities, or conventions.
 | * Give peer feedback through questions that support the further refinement of the work.
* Propose plausible solutions to challenges that arise in the rehearsal that could be reworked or reimagined before final sharing.
 | **Creating:*** Reimagine theatrical work after sharing and receiving feedback or after attending a performance/speaking to a guest. e.g., create a “process-folio” by documenting feedback, tracking changes to new information, and sharing a new draft. (F.T.Cr.03) (F.V.Cr.02) (F.V.Cr.03)

**Performing:*** Produce original work that embodies stories that are not already in the canon or provides personal perspective. e.g., use a playwrighting process in a 10-minute fictional play that explores a diverse perspective on a topic or issue, reference the ***Young Playwrights for Change: “What is a Family”*** and ***“Anti-Bullying” Play Anthologies*** by TYA/USA and American Alliance for Theatre and Education. (F.T.P.06) (RL.9-10.3) (RL.9-10.5)

**Responding:*** Analyze theatrical work from within and beyond the canon by understanding the creator’s intentions, influences, and goals which impacted the writing, directing, or design of the piece. e.g., study ***A Raisin in the Sun*** by Lorraine Hansberry and ***Clybourne Park*** by Bruce Norris. (F.T.R.07) (RL.9-10.9)

**Connecting:*** Reflect on one’s own emerging style and preferences as a result of engaging with a performance/speaking to a guest. e.g., share reflections through journaling or a creative response that highlights “statements of meaning.” (Lerman, 2003) (F.T.Co.10) (F.V.Co.10)
 |
| **High School Proficient** | * Reflect on work studied and choose areas of theatre or practitioners, theorists, theatrical work, and companies not encountered yet to learn about.
* Create individual learning goals and identify applicable success criteria; assess progress throughout the course through a portfolio and student-led conferences.
 | * Create a plan for research and analysis that explores the area of theatre, practitioner, theorist, theatrical work, or company using multiple primary and secondary sources.

- Examine ways to explore these areas through a physical or embodied modality. * Gather diverse responses to an issue, question, or inquiry; create a piece of theatre from the investigation.
 | * Develop artistic criteria or identify patterns that emerge from the investigation of the area of theatre, practitioner, theorist, theatrical work, or company (research, analysis, and application) that can be applied to individual processes and class projects.
 | **Creating:*** Combine multiple storytelling techniques to develop work influenced by research. e.g., after studying **Pig Pen Theatre Co** and **Manuel Cinema’s** approach to theatre-making, create work which uses ensemble-based methods with puppetry, light, objects, and digital media. (P.T.Cr.02) (P.V.Cr.03) (P.MA.Co.10)

**Performing:*** Modify or adapt work for a specific audience by using research to understand modes and functions of theatre, e.g., adapt work for an audience (i.e., young people) after studying **Trusty Sidekick** and **Oily Cart’s** theatre-making methods. (P.T.P.05) (P.V.Cr.01) (P.D.Cr.01)

**Responding:*** Compare and contrast practitioners, theorists, theatrical work, or companies to identify unique qualities, influences, and aesthetics. e.g., study **Frantic Assembly** and **Synetic Theatre Company** to compare and contrast the physical theatre methods and aesthetics of each company through embodiment. (P.T.R.08)

**Connecting:*** Research non-commercial theatre and explain its impact on the field of theatre and/or communities. e.g., study **Bread and Puppet Theatre** and develop an interactive presentation that weaves together research and physical demonstration of the artform (P.T.Co.11) (P.V.Co.11) (P.M.Co.11)
 |
| **High School Advanced** | * Recognize how one's own culture, history, and perspectives shape and influence personal aesthetic and meaning-making.
* Select an existing work and reimagine it by applying a specific perspective.
* Create individual learning goals and identify applicable success criteria; assess progress throughout the course through a portfolio, student-led conferences, and feedback from outside artists.
 | * Describe how individual cultural and historical perspectives shape theatrical work and experiences.
* Develop theatrical work that utilizes clear and specific theatre conventions across cultures, genres, and historical periods to share one's own perspective on the world.
* Create a theatrical piece that responds to an issue, question, or inquiry and put the piece in conversation with other theatrical work.
 | * Use a specific critical lens when responding to theatrical work.
 | **Creating:*** Develop an adaptation of an existing work that infuses one’s own culture or history to reimagine its meaning. e.g., create an adaptation after studying ways to infuse new meaning into classical texts, such as **Shakespeare**. (A.T.Cr.01) (HSS.WHI.T1)

**Performing:*** Convey a specific perspective or viewpoint within a student-developed piece of theatre by employing a specific mood, tone, style, or convention to communicate meaning. e.g., create a piece of **ethnodrama**, **verbatim**, and/or **documentary theatre** after studying the form through ***Notes from the Field*** by Anna Deavere Smith, ***Come from Away*** by Irene Sankoff and David Hein, and ***14***by José Casas. (A.T.P.06) (A.V.P.04) (AG.M.P.04)

**Responding:*** Analyze a contemporary theatrical work and discuss how its form and function are shaping contemporary culture and history. e.g., study ***In the Heights*** and ***Hamilton*** by Lin-Manuel Miranda. (A.T.P.04) (AG.M.Co.11) (HSS.WHI.T1)

**Connecting:*** Articulate one’s own artistic aesthetic as reflective of their experiences, interests, and theatre-making influences. e.g., develop a journey journal that documents ideas and reflections through the course. (A.T.Co.10) (A.V.Cr.02) (AG.M.Cr.02)
 |

## Drama/Theatre Foundational Skills Progression 2: Expressing

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

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

| **Theatre Foundational Skills Progression Area 2: Expressing** |
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| **Grades** | **Voice Choice & Communication** | **Body Choice & Communication** | **Reading/****Interpreting** | **Potential Skill Applications Within the Clusters** |
| **Pre-K and K** | * Match and follow the leader as voice or sound is explored through - loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated.
* Recommend voice or sound choices to pair with a specific moment in a story.
 | * Match and follow the leader as the body is explored through - levels (low to high), line/shape (straight, curved, rounded, etc.), and single body parts (face, hand, etc.).
* Recommend body choices to pair with a specific moment in a story.
 | * Identify if voice or sound is - loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated.
* Identify how the body is using - levels (low, medium, high), line/shape (straight, angular, curved, rounded, etc.), and use of single body parts (face, hand, etc.).
 | **Creating:*** Improvise sound and body movements that pair with a narrative read by the teacher. e.g., create “statues”, “soundscapes”, and “narrative pantomime” (drama strategies) to pair with ***Giraffe’s Can’t Dance***by Giles Andreae. (PK-K.T.Cr.03) (PK-K.D.P.04) (PK-K.M.P.04) (RL.PK.3)

**Performing:*** Match voice and body exploration offered by a student leader. e.g., use Mirroring (drama strategy) or call and response method for students to be a leader. (PK-K.T.P.06) (PK-K.D.Cr.02a) (PK-K.M.Cr.02.a) (PK-K.M.Cr.02.b)

**Responding:*** Compare and contrast voice soundscapes and body stage pictures by identifying the compositional elements of each. e.g., create a “rainforest” soundscape and a “rainforest” stage picture, compare and contrast. (PK-K.T.R.07) (PK-K.M.P.04)

**Connecting:*** Develop soundscapes and stage pictures that exist in the real world and discuss

elements that add to believability. e.g., create soundscapes and stage pictures to pair with ***Same, Same but Different***by Jenny Sue Kostecki-Shaw. (PK-K.T.Co.10) (PK-K.M.Cr.02.b) (PK-K.M.Co.10) |
| **1-2** | * Select voice and sound choices (loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated) to communicate a character’s emotions/attitude and character traits.
* Select voice and sound choices (loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated) to build a world, environment, or atmosphere.
 | * Select body choices (low, medium, high levels; line/shape straight, angular, curved, rounded body, etc.; and use of single body parts face, hand, etc.) to communicate a character’s emotions/attitude and character traits.
* Select body choices (low, medium, high levels; line/shape straight, angular, curved, rounded body, etc.; and use of single body parts face, hand, etc.)  to build a world, environment, or atmosphere.
 | * Compare and contrast choices made in response to the same prompt - highlighting the diverse choices individuals made.
* Formulate ways to deepen the actors’ choice by modifying or expanding voice/body choices using whole body or full vocal range.
 | **Creating:*** Imagine and embody fictional or non-fictional characters who would express themselves in a specific way using voice and body. e.g., use voice and movement to pair with moments from ***Last Stop on Market Street*** by Matt de le Peña. (1-2.T.Cr.03.a) (1-2.M.Cr.01) (1-2.D.P.04) (RL.1.3) (RL.1.9) (RL.2.3) (RL.2.6)

**Performing:*** Select moments from a story to perform a non-human figure on stage using only voice and body. e.g., utilize “Machine” (drama strategy) to shape body and voice, like making a Dragon Machine with ***Dragons Love Tacos*** by Adam Rubin or ***Paperbag Princess*** by Robert Munsch. (1-2.T.P.06) (1-2.M.Cr.01) (1-2.D.Cr.01) (RL.1.7)

**Responding:*** Adapt, modify, and edit dialogue, stage pictures, gesture, or sound based on feedback to enhance the story and communicate clearly to an audience. e.g., refine, revise, and rehearse using Daniel A Kelin’s ***V.I.B.E.S.*** charts. (1-2.T.R.09) (1-2.D.Cr.01) (RL.1.2)

**Connecting:*** Analyze when, how, and why specific voice or body choices would be made to accompany a specific character trait. e.g., using a list of character traits and a mood meter, develop statues to pair with various traits and moods. (1-2.T.Co.10) (1-2.M.Co.11) (RL.2.1)
 |
| **3-4** | * Embody and explore the continuum/range between - loud/quiet, sharp/soft, high/low, heavy, light, silence/sound, fast/slow, single/repeated.
* Identify connection between voice and breath.
* Illustrate how voice choices would shift the style, tone, or genre of a piece.
 | * Embody and explore the quality of a body movement, continuum/range such as direction, weight, speed, and flow.
* Identify connection between body and breath.
* Illustrate how body choices would shift the style, tone, or genre of a piece.
 | * Describe how voice and/or body choices changed or evolved throughout a piece.
* Identify alternative ways to express the same intention using voice and/or body.
* Explain how genre or style would impact voice and body choices.
 | **Creating:*** Express a specific moment in a story in multiple ways. e.g., explore three different ways to tell the beginning, middle, and end of a multicultural oral story, such as ***Anansi and the Spider***.(3-4.T.Cr.03) (3-4.D.Cr.03)

**Performing:*** Use a variety of prompts to adapt scene work that allow students to identify specific voice and body choices that fit a given genre, tone, mood, or style. e.g., use “pantomime” (theatrical genre and acting style) with scenes from ***Old Jake’s Skirts*** by José Cruz González. (3-4.T.P.06) (3-4.M.Cr.03) (3-4.D.Cr.03) (RL.3.3) (RL.4.3)

**Responding:*** Indicate the voice and body choices used in the various moments of a play that develop a dramatic arc within the story. e.g., use “Visual Mapping” (drama strategy) with the play ***The Smartest Girl in the World*** by Mariam Gonzales. (3-4.T.R.07) (RL.3.4) (RL.4.2)

**Connecting:*** Identify how one’s own unique vocal and physical expression may be different than others. e.g., create a vocal and physical vocabulary for characters; then compare and contrast, while honoring and acknowledging different interpretations. (3-4.T.Co.10) (3-4.M.Co.10) (3-4.D.Co.10)
 |
| **5-6** | * Integrate sound design with the human voice to enhance performance.
* Make connections between impulse, breath, and voice.
* Apply voice choices to theatrical stories that support the context, including projection, pitch, intonation, rhythm, and articulation.
 | * Indicate how costume, set, and prop design impacts body movements and enhance physical performance.
* Make connections between impulse and body movement.
* Apply effective blocking choices to theatrical texts and stories that support the given circumstances.
 | * Describe how design choices support the human voice or body to create a believable moment.
* Analyze theatrical texts and stories and identify significant moments for voice and body choices.
* Discuss when a specific body choice would be more effective than a voice choice, and vice versa.
* Make connections between body, voice, and breath.
 | **Creating:*** Create a design plot that would pair with a specific story that enhances or influences physical movement. e.g., utilize ***And in this Corner: Cassius Clay*** by Idris Goodwin and create a cohesive design for the play (sound, costumes, lights, set, etc.). (5-6.T.Cr.01) (5-6.V.Cr.01) (5-6.M.Cr.01) (5-6.D.Cr.01)

**Performing:*** Express believable physical and vocal choices for a character in a story or play. e.g.,collaboratively provide a clear, specific, and dynamic physical and vocal vocabulary for ***Wiley and the Hairy Man***by Suzan Zeder. (5-6.T.P.05) (5-6.D.P.06) (RL.5.2) (RL.6.3) (RL.6.5)

**Responding:*** Use discipline-specific vocabulary when interpreting voice and movement from a script. e.g., analyze and embody scenes from *The* ***Girl Who Swallowed a Cactus***by Eric Coble and ***Cenicienta*** by **Glass Half Full Theatre**, focusing on object puppetry, voice, and movement to tell a story. (5-6.T.R.08) (5-6.M.R.08) (5-6.D.R.08) (RL.5.4)

**Connecting:*** Analyze how different stories or theatrical work utilize design and physical choices to communicate to audiences. e.g., study the ***War Horse*** production by the **National Theatre** and ***Peter and the Starcatcher*** production by **Disney Theatricals** and analyze the design and physical choices made in each production. (5-6.T.Co.11) (5-6.M.Co.11) (5-6.D.Co.11) (RL.5.5) (RL.6.7)
 |
| **7-8** | * Develop contrasting characters by utilizing different voice choices/dynamics for monologues and scene work.
* Demonstrate how the voice can be connected to emotional impulse in creative exploration.
* Apply choral and voice techniques to develop an ensemble piece.
 | * Develop contrasting characters by utilizing different body choices/dynamics for monologues and scene work.
* Demonstrate how the body can be connected to physical impulses in creative exploration.
* Apply a range of physical choices and stage pictures to develop an ensemble piece.
 | * Describe how voice and body choices support the physical manifestation of the character's objective, obstacle, tactics, and character change.
* Analyze monologues and scenes and select significant moments for voice and body choices that communicate the environment and internal thoughts or feelings of a character.
 | **Creating:*** Create a cohesive backstory for a character that has implications for physical acting choices in monologue or scene work. e.g., create a character profile sheet and use “Hot Seating” (drama strategy) for a character from ***Seedfolks*** by Paul Fleischman. (7-8.T.Cr.01) (7-8.D.Cr.01) (RL.7.3) (RL.8.3***)***

**Performing:*** Analyze how a character’s inner thoughts are shaped by and connect to outside forces, pressures, or perspectives and discuss the implications for performance. e.g., utilize “Role on the Wall” (drama strategy) while embodying characters from ***Augusta and Noble*** by Carlos Murillo. (7-8.T.P.04) (7-8.D.P.04)(RL.8.3)

**Responding:*** Analyze how different stories or theatrical work from across time reflect a historical moment, dialogue, or issue use design and physical choice to communicate their message. e.g., study ***This is Modern Art***by Idris Goodwin & Kevin Coval and ***Lift Every Voice*** by G. Riley Mills and Prince Roc and apply theatrical work (acting, directing, dramaturgy, design) to accompany a production. (7-8.T.R.07) (7-8.V.R.07) (RL.7.5) (RL.7.7) (RL.7.8)

**Connecting:*** Describe how personal expression and individual experience can be translated into theatrical work that feels authentic and promotes student agency. e.g., create a digital story that uses images and sound, reference ***Digital Storytelling, Applied Theatre, and Youth*** by Megan Alrutz. (7-8.T.Co.10) (7-8.MA.Co.10)
 |
| **High School** **Foundations** | * Research theatre practitioners and companies to understand how the voice/sound is used between specific methods or performances.
* Apply voice/sound skills, practice, conventions, or methods of a practitioner or company to performance work.
* Analyze the technical needs to support voice and sound choices in performance.
 | * Research practitioners and theatre companies to understand how the body/design (costume, set, prop) is used and explored in a specific method or performance.
* Apply body/design (costume, set, prop) skills, practice, conventions, or methods of a practitioner or company to performance work.
* Analyze the technical needs to support physical choices in performance.
 | * Describe the voice or body choices that are associated with or emblematic of a specific company or practitioner.
* Analyze how multiple methods or styles appear together to create a singular performance vocabulary or world onstage.
 | **Creating:*** Demonstrate distinguishing physical and design characteristics of a theatrical form, company, or practitioner’s work. e.g., study ***Voices of Now*** (Arena Stage) and ***Viewpoints***, explore physically how Voices of Now is utilizing the Viewpoints methods/techniques. (F.T.Cr.01) (F.D.R.08)

**Performing:*** Research and share primary and secondary sources that provide an understanding of theatrical movements, conventions, forms, companies, or practitioners. e.g., study the **Federal Theatre Project**’s impact on the **Black Theatre Movement**. (F.T.P.04) (F.D.P.04) (WCA.9-10.7) (WCA.9-10.8) (WCA.9-10.9)

**Responding:*** Compare and contrast diverse theatrical forms, companies, and practitioner’s work. e.g., study ***Anon(ymous)*** by Naomi Iizuka vs Homer’s***Odyssey***. (F.T.R.07) (RL.9-10.9)

**Connecting:*** Identify how different theatrical forms, companies, and practitioners influenced theatrical movements and/or communities. e.g., study **Augusto Boal** and demonstrate Boal strategies/techniques, such as forum theatre and newspaper theatre. (F.T.Co.11)
 |
| **High School Proficient** | * Select and lead acting exercises that support the exploration of voice culled from diverse theatre practices and practitioners.
* Develop a cohesive sound design for a theatrical piece.
 | * Select and lead acting exercises that support the exploration of the body culled from diverse theatre practices and practitioners.
* Develop a unified costume, set, and prop design for a theatrical piece.
 | * Describe one’s individual process of preparing for a role using body and voice.
* Analyze a theatre practitioner’s process of preparing for design, directing, or dramaturgy work.
* Create a unifying concept for design and performance and apply it to a theatrical piece.
 | **Creating:*** Create a personalized set of physical and design exercises that support the development of ongoing craft. e.g., research, select, and document a bank of exercises pulled from a range of sources, individually connect the exercises to the ***Artist Habits of Mind***.(President and Fellows of Harvard College, 2003) (P.T.Cr.02) (P.D.Cr.02) (F.M.P.04)

**Performing:*** Share the preparatory work used to develop a cohesive design or performance for an audience. e.g., create a directors or designer’s casebook for a production that highlights underrepresented, overlooked, or new work that is not regularly found in the classroom, use sources such as the ***Kilroys List***. (P.T.P.05) (P.V.P.04) (P.D.P.04)

**Responding:*** Examine how diverse contemporary practitioners use the influences of multiple styles, genres, and conventions to create their work. e.g., study ***Everybod*y** by Branden Jacob Jenkins and ***John******Proctor is a Villain*** by Kimberly Bellflower, explain how both are exploring and pulling on theatre history. (P.T.R.08) (RL.11-12.3) (RL.11-12.5)

**Connecting:*** Describe how the making of a cohesive and unified design or performance enhances an understanding of other disciplines outside of theatre. e.g., study **Punchdrunk’s** **immersive theatre**, collaboratively develop a conceptual piece for an audience using the company’s methods, and rehearse the piece which includes design, dramaturgy, acting, directing, and playwriting. (P.T.Co.10) (P.V.Co.10) (P.D.Co.10) (P.M.Co.10)
 |
| **High School** **Advanced** | * Develop a robust vocabulary of actionable vocal choices to pair with a specific piece in performance that live in the world of the play and are unique to the student.
* Devise a theatrical piece inspired by voice or sound.
 | * Develop a robust vocabulary of actionable physical choices to pair with a specific piece in performance that live in the world of the play and are unique to the student.
* Devise a theatrical piece inspired by movement or gesture.
 | * Consider one’s personal aesthetics and how those may differ from the aesthetics of a particular piece, practitioner, or audience member
* Compare and contrast different vocal and body vocabularies and identify when and how to use each.
 | **Creating:*** Create an original theatrical piece that utilizes individual aesthetic choices. e.g., create slam poetry or other solo performance after studying ***Paige in Full*** by Paige Hernandez and ***Where Did We Sit on the Bus?*** by Brian Quijada. (A.T.Cr.01) (A.D.Cr.01)

**Performing:*** Organize, document, and share an original piece of theatre that communicates a message/idea or poses an essential question for the audience to consider. e.g., utilize a playmaking/devising process, such as ***Devising Critically Engaged Theatre with Youth*** by Megan Alrutz and Lynn Hoare. (A.T.P.05)

**Responding:*** Recognize individual influences, perspectives, and positionality that affect and enhance the viewing of work. e.g., create a personal identity map and then create an artistic work in reflection that explains how personal markers shape individual perspectives and positionality. (A.T.R.09) (AG.M.R.08) (A.D.R.08)

**Connecting:*** Make personal connections to develop an artistic statement or artistic vision for a piece or individual practice. e.g., write, revise, and share an artistic statement that identifies what drew a student to the work, explains the artistic or dramaturgical influences that informed the process or product, and invites the audience into the work with a lingering question. (A.T.Co.10) (A.V.Co.10) (A.D.Co.10)
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# Appendix: Theatre—Selected List of Resources for Teachers

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

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

**Books Mentioned/Resources**

Alrutz, M. (2014) *Digital Storytelling, Applied Theatre, & Youth: Performing Possibility.* Routledge.

Alrutz, M. & Hoare, L. (2020) *Devising Critically Engaged Theatre with Youth: The Performing Justice Project.* Routledge.

Bailey, S. (2021) *Drama for the Inclusive Classroom: Activities to Support Curriculum and Social-Emotional Learning.* Routledge.

Bogart, A. & Landau, T. (2004) T*he Viewpoints Book: A Practical Guide to Viewpoints and Composition.* Theatre Communications Group.

Bowell, P. & Heap, B.S. (2012, 2nd Ed.) *Planning Process Drama: Enriching Teaching and Learning.* Routledge

Cahnmann-Taylor, M. & McGovern, K. (2021) *Enlivening Instruction with Drama and Improv: A Guide for Second Language and World Language Teachers.* Routledge.

Carleton, J.P. (2012) *Story Drama in the Special Needs Classroom: Step-by-Step Lesson Plans for Teaching through Dramatic Play.* Jessica Kingsley Publishers.

Dawson, K. & Lee, B.K. (2018) *Drama-Based Pedagogy Activating Learning Across the Arts.* Intellect.

Lerman, L. (2003). *Liz Lerman’s Critical Response Process: A Method for Getting Useful Feedback.* Liz Lerman Dance Exchange.

Kelin, D. A., II. (2017) *Drama V.I.B.E.S.: Foundations for Creative Learning.* CreateSpace Publishing.

President and Fellows of Harvard College. (2003) “Artist Habits of Mind.” Harvard College.

Saxton, J. et al. (2018, 3rd Ed.) *Asking Better Questions: Teaching and Learning for a Changing World*. Pembroke Publishers.

Yenawine, P. (2013) *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines.* Harvard Education Press.

**Picture Books Referenced**

Andreae, G. & Parker-Rees, G. (2001) *Giraffes Can’t Dance.* Orchard Books.

Bryan, A. (2011) *Beautiful Blackbird.* Atheneum Books for Young Readers.

de la Peña, M. & Robinson, C. (2015) *Last Stop on Market Street.* G.P. Putnam’s Sons Books for Young Readers.

Greenwood, M. & Lessac, F.(2018) *Drummer Boy of John John.* Lee & Low Books.

Kostecki-Shaw, J. S. (2011) *Same, Same but Different.* Henry Holt and Co.

Maillard, K. N.& Martinez-Neal, J. (2019) *Fry Bread.* Roaring Brook Press.

Moon, N. & Ayliffe, A. (2010) *Lucy’s Pictur*e. Orchard.

Portis, A.(2006) *Not a Box.* HarperCollins.

Portis, A. (2007) *Not a Stick.* HarperCollins.

Ringgold, F. (1996) *Tar Beach*. Dragonfly Books.

Rubin, A. & Salmieri, D. (2012). *Dragons Love Tacos.* Dial Books.

Munsch, R. & Martchenko, M. (2018, reprint) *The Paper Bag Princess.* Annick Press.

Strom, M. D. (1999) *Rainbow Joe and Me*. Lee & Low Books.

Thong, R. & Lin. G. (2014) *Round as a Mooncake.* Chronicle Books.

Thong, R. & Lin. G. (2015) *Round as a Tortilla.* Chronicle Books.

Wang, A. & Chin, J.(2021) *Watercress.* Neal Porter Books.

**Plays/Musicals Referenced**

Bellflower, K. (2023) *John Proctor is a Villain*. Dramatists Play Service.

Casas, J. (2022) *jj's place*. Dramatic Publishing.

Casas, J. (2018) *14.* Dramatic Publishing.

Coble, E. (2020) *The Girl Who Swallowed a Cactus.* Dramatic Publishing.

Elice, R. (2014) *Peter and the Starcatcher*. Disney Editions, Acting Edition.

Fleischman, P. (2015) *Seedfolks* Playscripts.

González, J. C. (2006) *Old Jake’s Skirts*. Dramatic Publishing.

Gonzales, M. (2018) *The Smartest Girl in the World*. Dramatic Publishing.

Goodwin, I. (2016) *And in this Corner: Cassius Clay.* Playscripts.

Goodwin, I. & Coval, K. (2019) *This is Modern Art.* Playscripts.

Gregory, G. (2020) *Judy Moody & Stink: The Mad, Mad, Mad, Mad Treasure Hunt.* Playscripts.

Hansberry, L. (2014, Reprint Reissue) *A Raisin in the Sun*. Vintage.

Hernandez, P. (2023) *Paige in Full.* B-Fly Entertainment.

Iizuka, N. (2007) *Anon(ymous)*. Playscripts.

Jenkins, B. J. (2018) *Everybod*y. Dramatists Play Service.

Loomer, L. (1998) *Bocón* Dramatic Publishing.

Mills, G. R. & Prince Roc. (2021) *Lift Every Voice*. Dramatic Publishing.

Miranda, L. & Hudes, Q. A. (2013) *In the Heights*. Applause.

Miranda, L. & McCarter, J. (2016). *Hamilton: The Revolution*. Grand Central Publishing.

Murillo, C. (2016) *Augusta and Noble.* Dramatic Publishing.

Norris, B. (2011) *Clybourne Park*. Farrar, Straus and Giroux.

Quijada, B. (2023) *Where Did We Sit on the Bus?* Playscripts.

Reck, C. & Reyes, R. (2022) *Cenicienta***.** Glass Half Full Theatre.

Sankoff, I & Hein, D. (2019) Come from Away: Welcome to the Rock. Hachette Books.

Smith, A. D. (2019) *Notes from the Field.* Anchor.

Stafford, N. (2007) *War Horse*. Farber and Farber.

TYA/USA and American Alliance for Theatre and Education. (2016) *Young Playwrights for Change: A “What is a Family” Play Anthology.* TYA Press.

 TYA/USA and American Alliance for Theatre and Education. (2015) *Young Playwrights for Change: A* *“Anti-Bullying” Play Anthology.* TYA Press.

Zeder, S. (1978) *Wiley and the Hairy Man.* Dramatic Publishing.

1. Massachusetts Department of Elementary and Secondary Education. *Arts Curriculum Framework, 2019*, p. 13 [↑](#endnote-ref-2)
2. Bonis, Ferenc, ed. *The Selected Writings of Zoltán Kodály*. NY: Boosey and Hawkes, 1974, p. 122 [↑](#endnote-ref-3)
3. Massachusetts Department of Elementary and Secondary Education. *Arts Curriculum Framework, 2019*, p. 11. [↑](#endnote-ref-4)
4. IBID, pp. 19-20 [↑](#endnote-ref-5)
5. Hans, James (1981), ***The Play of the World***, Amherst: Univ of Massachusetts [↑](#endnote-ref-6)
6. MA Department of Elementary and Secondary Education (2015), ***Massachusetts Standards for Preschool and Kindergarten*** [↑](#endnote-ref-7)
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/>

 [↑](#endnote-ref-8)
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 [↑](#endnote-ref-9)