

Evaluation Summary for Wolf Trap, 2019-2020

Prepared for

Delaware Institute for Arts in Education (DiAE)

Prepared by

Two Roads Consulting

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Final Wolf Trap Evaluation Summary, 2019 - 2020

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Introduction

The Delaware Wolf Trap (DWT) residency is a partnership between a Wolf Trap Teaching Artist (TA) and an early childhood educator (i.e. preschool classroom teachers) to provide professional development for the educators while helping students learn through active participation.

Classroom experiences in a DWT residency focus on performing arts-integrated strategies to promote literacy and STEAM (science, technology, engineering, arts & math) development that teachers can use to foster young children's learning and development. Classroom experiences in the residency support early childhood curriculum standards and outcomes.

Evaluation Goals

Evaluation of the DWT residency program from 2019-2020 focused on assessing the quality of program implementation to inform program improvement, classroom teacher/school outcomes, and student outcomes. Evaluation questions specified in the scope of work were:

Domain 1: Program Implementation. Document and monitor program activities (i.e. what TAs are doing in the classrooms) to investigate how the program is actually implemented, including:

- What strategies are teaching artists implementing in the classroom?
- What are the primary challenges faced and how can these challenges be resolved?
- How do families who attend family workshops experience those workshops?

Domain 2: Classroom Teacher and School Outcomes. It is important to understand how this program contributes to teachers' sense of confidence in their teaching.

- To what extent and under what conditions do classroom teachers...
 - Gain confidence in integrating arts into their curriculum?
 - Intend to integrate arts more comprehensively into their curriculum?
 - Share their experiences about integrating arts with other teachers?
- To what extent do school administrators...
 - Encourage more holistic integration of the arts into the classroom?
 - Perceive that arts integration impacts teacher job satisfaction?

Domain 3: Student Outcomes. There is a consensus in the field that student engagement is strongly related to student achievement, across all subject areas, and with student behavior and socio-emotional growth.

- To what extent do teachers perceive their students to...
 - Engage in activities?
 - Achieve identified curriculum standards?
 - Achieve identified arts curriculum standards?

****NOTE:** Due to the current global pandemic and disruption in services caused by Covid19, some of the evaluation questions were not fully answered.

Methods

Evaluator Observations

- ✓ Evaluators observed each of the four teaching artists (TAs) teaching classes in the Fall of 2019, somewhere in the middle of their residency (lessons 4, 5, or 6).
- ✓ Observation protocols included general field notes of TA activities, and then ratings for the extent to which TAs implemented engaging activities and how students responded to the activities.

Family Workshop Reflections

- ✓ At 4 of the family workshops, program staff asked family members (n=38 adults) to reflect on their experiences and what they learned at the workshop that they could use at home.

Administrator Reflections

- ✓ 6 administrators (representing 4 different schools) filled out an administrator reflection survey
- ✓ Administrator surveys asked administrators to reflect on the impact of the program on their teachers and students.

Teaching Artist Surveys

- ✓ 11 survey responses were collected from TAs in the Fall of 2019. TAs were asked to fill out one survey per classroom teacher they worked with. All 4 TAs filled out at least 1 survey (with a range of 1 to 4 surveys collected per TA).
- ✓ TA surveys asked about their experiences with the planning process, the degree to which teachers and students achieved intended objectives, and what they learned from the residency experiences.

Classroom Teacher Surveys

- ✓ 14 classroom teachers filled out the survey in the Fall of 2019, at least one classroom teacher from each participating school.
- ✓ Teacher surveys asked about comfort level using the performing arts to teach curricular concepts, how they would integrate what they learned into their classroom, and any suggestions for future residency experiences.

****METHODS NOTE:** Covid19 disrupted lessons and much of the data collection that was planned to happen for this evaluation. Data were collected in the Fall of 2019, but data collection in Spring of 2020 was paused since schools were closed, and was not able to resume as originally hoped in the Summer of 2020.

Findings

The following represent the key findings from the methods described above. Findings are reported by evaluation domain.

Domain 1: Program Implementation

Evaluator observations indicated that teaching artists successfully enacted engaging activities.

Evaluators were able to observe all four TAs teach at least two classes each throughout the Fall of 2019. Evaluators noticed that TAs utilized different arts activities to engage the students and elicit their participation. Indeed, all TAs received the highest score for eliciting participation from students in activities they conducted in the classrooms, and most used activities that had students using the art skills they were learning. Ratings were slightly lower for linking arts to other curricula, but still fairly high. For instance, one TA “incorporated counting within each song, and subtraction and addition were also included.”

Table 1. Evaluator Observations of Teaching Artist Activities

Dimension	Average Rating
TEACHING ARTIST Activities Used to Engage Students	
Elicit participation	4.0
Activities that have students use the art skills they are learning	3.7
Activities that link arts to other curricula (e.g. math or reading)	3.4

*NOTE: 1=Evidence absent; 4=Compelling evidence

Family members who attended workshops enjoyed them and left with activities to do at home.

Family members were able to attend workshops facilitated by TAs. For instance, in February, one TA conducted a workshop for Wilmington Head Start families. The workshop started with *Mi Familia*, a bilingual picture book, *Maria Had a Little Llama*, and taught participants a little dance to music with a 1,2, 1,2,3, 1,2, 1,2,3,4,5, beat that got people moving. The TA also explained to the families how they could count with the children in the home, in the car, etc. and help them identify shapes wherever they go.

Families were asked, “What is something that we did that you can do at home with your children?” They were then able to write their questions on sticky notes (in English or Spanish, which was then translated). Family members wrote down some of the activities they practiced, such as “counting while dancing” and “reading in English and Spanish,” as well as some of the songs they learned, like “the I Love You song.”

Family members were very appreciative of the workshop, many of them including some sort of thank you message written in their sticky note, like the following: “Dance with the child, , thank you!”

Other comments by family members includes:

“We dance all the time, but now we will be counting as we dance!”

- Telamon Family Member

“This was very stimulating! 10 Little Monkeys Jumping on the Bed!”

- Wilmington Head Start Family Member

Teaching artists adapted their classroom strategies to fit the needs of the teachers.

Teaching artists and teachers worked together during planning sessions to build the necessary skills and confidence needed for teachers to implement strategies in the classroom. Monthly planning meetings served as a catalyst for TAs to assess the comfort level and needs of teachers, brainstorm and incorporate ideas, adapt learning strategies, and develop a scaffolding approach to student learning outcomes. When asked to comment on their residency experience and identify skills learned, one TA noted in a survey:

“During our first planning session, Teacher A was...generally receptive to learning the arts strategies but felt inadequate in regard to portraying a character/role and getting out of her comfort zone. I intentionally focused on drama strategies which didn't require a particular dramatic flare such as leading imaginary activities, creating setting and coffee-can theater, which I believe she was comfortable with and is interested in pursuing in the future.”

Implementation challenges associated with this program in the 2020-2021 school year were identified.

Although the Wolf Trap residencies implemented by DiAE were quite successful, there were some challenges associated with the implementation, including:

- Finding consistent and regular time to meet with the classroom teachers proved challenging for the TAs. This was due in part to the lack of coverage for the preschool classrooms, so classroom teachers could not devote the time to meet with TAs during the school day.
- Evaluator observations indicated that teachers were not yet routinely leading lesson components, but rather relied on the TAs to lead many aspects of the lessons while they were in the classroom with the students. Although the DWT model does not proscribe that teachers will fully lead lessons in the middle of the residency (when evaluators observed lessons), evaluators were expecting teachers to take a more active leadership role in at least some components than was observed.
- Covid19 disrupted Spring 2020 implementation completely, such that all schools were closed and TAs could not complete their residencies. Unfortunately, the summer did not allow TAs to go back into classrooms, so many of the residencies were left incomplete.

Domain 2: Classroom and Teacher Outcomes

Administrators at participating schools believed the program was beneficial to their teachers.

When administrators were asked in their reflective surveys to consider how the training activities have impacted teachers, they were very complimentary about the impact, citing how it motivated and inspired teachers, and provided them with useful resources. One administrator wrote that the program has helped teachers “think outside of the box when it comes to teaching their students.” Other administrators wrote about how teachers used, and are continuing to use, the resources and strategies in their classrooms:

“This gave teachers more resources to incorporate math through learning in different ways. Both teachers are still implementing this in the classrooms.”

“Teachers will be able to keep [the training] for a lifetime, and they will be able to pass their experience along to others.”

Teachers felt more confident using the performing arts to teach curricular concepts.

In the beginning of the residencies, when TAs introduced how to use the performing arts in a classroom setting, participating teachers had varying levels of experience, comfort levels and self efficacy. One TA reflected on their residency stating, “It took a bit of time to convince this teacher of the value of what we do, but within the middle of the residency, she ‘got it’ and showed genuine enthusiasm.” Throughout the residencies, classroom teachers had the opportunity to first learn from and then observe TAs, before transitioning to creating and leading lessons. This scaffolding approach helped to build confidence in teachers and provided them the necessary tools to successfully apply performance arts to their curricula in the future. When teachers were asked to reflect on how the program training has helped them that noted:

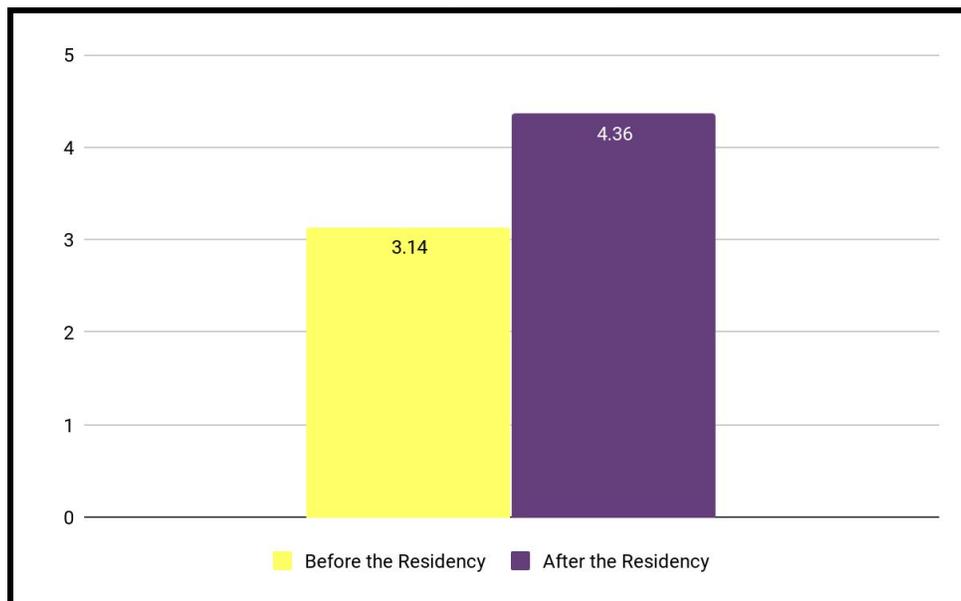
“It gave me more tricks to add to my bag as well as give me more confidence in using them.”

“[I’m] more confident, thinking of books in a more mathematical way.”

“It has helped me to become more aware of other ways to teach concepts in the classroom.”

In surveys, teachers reported that their comfort level for teaching standards through the performing arts increased from before (mean=3.14) to after (mean=4.36) participating in the residency. This difference of 1.32 is statistically significant at $p < .05$.

Figure 1. Teacher survey reports of comfort using performing arts to teach curricular concepts.



**NOTE: 1=Very Uncomfortable; 5=Very Comfortable*

Teachers planned to integrate the performing arts to teach curricular concepts in the future.

By the end of the residency, teachers felt that the performing arts strategies learned were valuable and impactful to their classroom teaching methods. Teachers identified the tools and strategies that resonated with their students and were crucial to classroom learning such as introducing new songs, rhythm patterns, play acting, and body movement to learn new concepts. When classroom teachers were asked in surveys to reflect on their intention to integrate the performing arts strategies and experiences in the classroom moving forward they identified multiple techniques:

“I plan to integrate the use of more instruments and props for literacy extension. I also enjoyed integrating rhythm and patterns with our bodies for movement during lessons.”

“The most helpful strategy was the use of songs for brain breaks, gaining student attention and transitions.”

Many participating teachers

Teachers have already begun to share best practices learned during the residency, resources and tools developed with teaching artists, and the benefits of integrating the performing arts into the classroom with other teachers. One teacher expressed the desire for colleagues to have the same opportunity to experience the program writing in a survey, “[I] often recommend to others about the program and the benefits the children and myself have learned.” Teachers and administrators also noted in their surveys that they have started dialogues within their schools about the performing arts and shared a multitude of resources, including:

“Teachers talk about how their lessons went in class and what the benefits were.”

- Administrator

“I shared with my colleagues the connections that the students have made with the books, combining literacy and math.”

- Classroom Teacher

“I have shared lessons with colleagues that include literacy extensions and song ideas.”

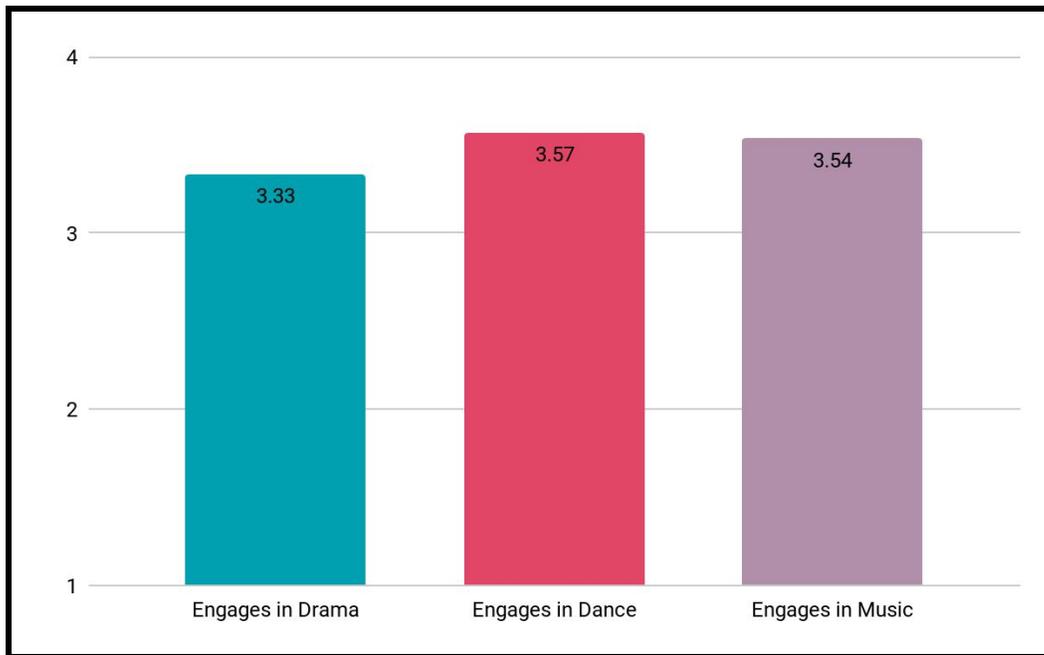
- Classroom Teacher

Domain 3: Student Outcomes

There was a consensus that this program positively impacted student engagement in the arts.

In surveys, teachers reported their perceptions of changes they observed in their students as a result of the DiAE Wolf Trap residency. They reported improvements in student engagement in the arts (see Figure 2 below, means ranging from 3.33 to 3.57).

Figure 2. Teacher survey reports of changes in student engagement as a result of the program.



**NOTE: 1=No Change; 4=Much Improvement*

One teacher noted that students expressed joy when engaging in drama, dance, and music strategies stating, “My students love to sing and dance. It helps to have fun while learning and this residency helped with that.”

Evaluators also noticed that students were universally engaged in activities facilitated by the TAs, and demonstrated positive behaviors for the most part, meaning that the students were primarily “on task” while TAs conducted lessons.

Table 2. Evaluator Observations of Student Engagement

Dimension	Average Rating
STUDENT Outcomes	
Students are engaged	3.9

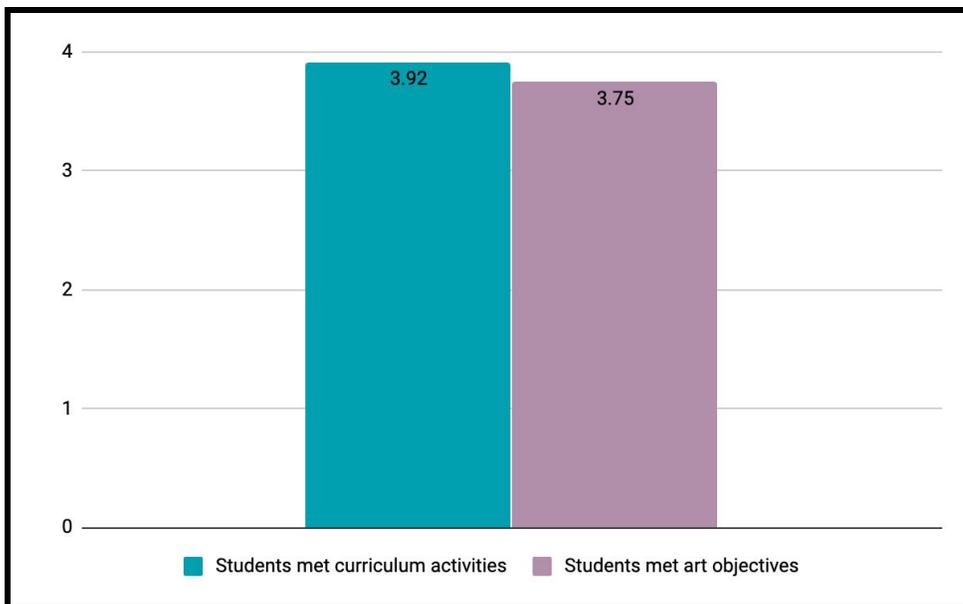
Students demonstrating “good” behaviors	3.6
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*NOTE: 1=Evidence absent; 4=Compelling evidence

There was mixed evidence about the extent to which students achieved curriculum standards.

TAs believed that students achieved most of the identified curriculum standards and art objectives. One TA remarked that, “There were some very exceptional children in terms of their mastery of the math concepts and it was a pleasure to see them grow in their competency.” TAs were asked in surveys to rate the degree to which the students achieved the curriculum standards and art objectives, and rated them close to “Absolutely!” (mean=3.92 and mean=3.75 out of 4.0) (see Figure 3 below).

Figure 3. Teaching Artist survey reflections on whether students met identified objectives.



*NOTE: 1=No; 4=Absolutely!

In evaluator observations, evaluators noticed that many students showed achievement of arts standards, such as staying on a steady beat. However, in their observations, evaluators noted that not all students mastered all arts standards identified. For instance, in one case, the TA led a counting song that went up to 20, with body movements associated with each number. By the time students got to 15, most had lost the associated body movements.

Similarly, evaluators observed that some students were able to show achievement in their academic standards, such as counting and recognizing numbers, although not all lessons highlighted these tasks and not every student was proficient in the academic areas practiced.

Table 3. Evaluator Observations of Student Achievement

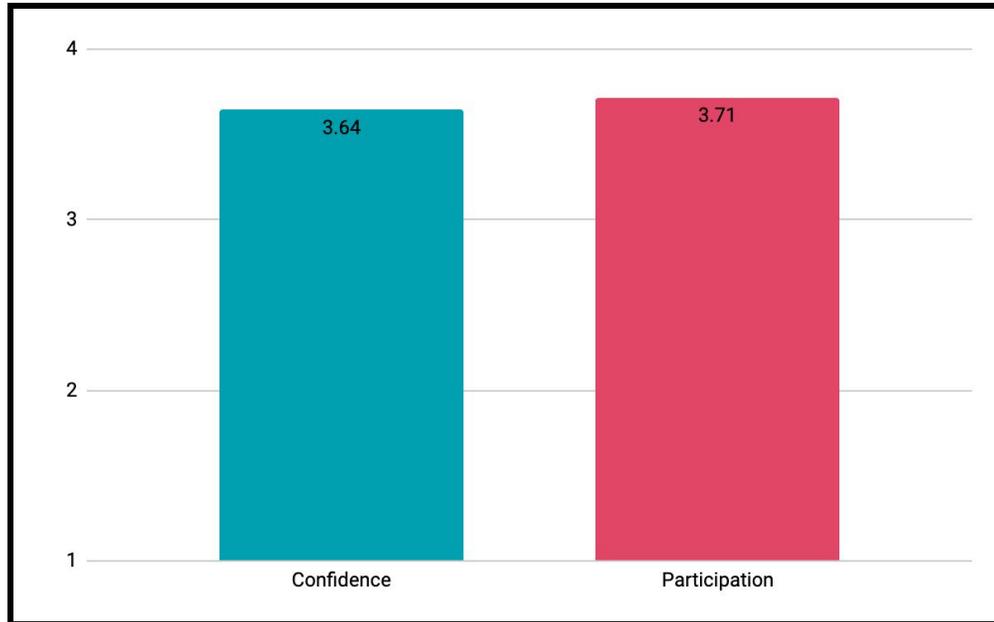
Dimension	Average Rating
STUDENT Outcomes	

Students show achievement of arts standards	3.3
Students show achievement of other standards (e.g. math)	3.0

*NOTE: 1=Evidence absent; 4=Compelling evidence

In surveys, classroom teachers noted changes they observed in their students as a result of the residency, including improvements in confidence (mean=3.64) and participation (mean=3.71) (see Figure 4 below).

Figure 4. Teacher survey reports of changes in student outcomes as a result of the program.



*NOTE: 1=No Change; 4=Much Improvement

When teachers were asked in surveys to reflect on what the primary educational benefits of the residency was for their students they identified the achievement of curriculum standards:

“Literacy development of letter/sound recognition, increase in vocabulary and language, increase in social emotional development, self confidence, and many musical opportunities.”

“My students can now recognize #s 1 - 10 and they were having so much fun!”

Administrators and teachers alike believed the program helped students’ attention and focus.

In reflective surveys, all administrators wrote about how this program and integrating the arts helped student behavior “by giving them a different outlet” and keeping them engaged. One administrator wrote that when students’ needs are met “through imagination and play,” their behavior is positively impacted. Other administrators wrote:

“Integrating arts has increased student attention spans and helped children focus and be persistent... the increased focus has helped students progress in language, literacy, and math.”

“Children absorb information in different ways. Individual styles of learning are met through arts education. Movement, music, storytelling and all forms of artistic engagement stimulate different senses and allow children to integrate learning in ways that best suit their cognitive abilities.”

Teachers recognized that the performing arts strategies introduced into their classroom increased student engagement, focus, and behavior by building confidence and comfort levels when learning curricular concepts.

“It helped my students feel more comfortable at circle time which helps them be more apt to learn. They also started recognizing 1-10 better.”

“Student behavior is improved because they loved to be involved in the activities and in the roleplaying activities.”

Conclusions by Domain

Domain 1: Program Implementation

For the most part, this program was implemented as expected (with the exception of Covid19 disruptions). The primary challenge was in getting classroom teachers to take on more active participation and facilitation roles while TAs were with them. Family workshops were very well received, and families seemed to value the experience and left with ideas of how to engage their children in the arts at home.

Domain 2: School and Teacher Outcomes

Teachers seem to have clear plans to integrate the arts, but evaluators did not see evidence of this happening quite yet. This finding could in part be explained by considering the Stages of Action framework (see [Appendix C](#) for a full explanation). In this framework, teachers are moving along the continuum towards implementing lessons and integrating arts activities into their curricula, as they are gaining confidence and resources to do so. They most likely moved from the *Disinterest* or *Deliberation* phases right into the *Designing* phase, and are preparing to enter the *Doing* phase.

Domain 3: Student Outcomes

There is a strong consensus that students were highly engaged in program activities, and that these activities helped the students to be more focused and attentive. There is also the possibility that there could be an impact on arts and other curricular standard achievements for the students.

Recommendations

The following are recommended for future iterations of this project:

Consider more decisively encouraging classroom teachers to lead lessons earlier on in the process.

- Having a tighter model for the TAs to follow to get classroom teachers leading lessons could help with this shift. Classroom teachers may need a bit of a push to go from *Deliberation* to *Doing*.

Implement a more efficient system to focus planning meetings on preparing teachers to lead lessons.

- Using the Residency Planning Form (see [Appendix D](#)) to help guide classroom teachers towards leading lessons, and help focus lessons on student outcomes may also be useful.

Increase systematic assessment of student outcomes.

- It is often true that “what gets measured gets done.” Consistently assessing student outcomes will allow teachers and TAs to determine what is working and what can be continued to be improved.

Future evaluation efforts for the DiAE Wolf Trap program could include:

- Use of the residency planning form.
- Continue to collect data from administrators and family members.
- Formalize feedback for TAs to provide input on classroom teacher’s leading arts lessons and strategies.

Appendix A. Observation Protocol

Delaware Institute for Arts Education (DiAE) Wolf Trap - *Observation Protocol*

I. Observer Information

Name:

Date of observation:

Length of observation:

II. Lesson Description and Purpose

Focus:

Activity Name/Description:

In a few sentences, describe the lesson you observed and its purpose.

Field NOTES:

III. Evidence of Program Activities and Student Outcomes

In this section, you are asked to rate each of a number of key dimensions as descriptive of the lesson in different categories, from 1 (evidence absent) to 4 (compelling evidence). Use N/A (not applicable) when you consider the indicator inappropriate given the purpose and context of the lesson.

Dimension	Evidence	Rating
TEACHING ARTIST Activities Used to Engage Students		
Elicit participation		
Activities that link arts to other curricula (e.g. math or reading)		
Activities that have students use the art skills they are learning		
STUDENT Outcomes		
Students are engaged		
Students show achievement of arts standards		
Students show achievement of other standards (e.g. math)		
Students demonstrating “good” behaviors		

Appendix B. Reflection Questions for Administrators

In general, how do you think has this training helped your teachers? *

Long answer text

What are the educational benefits of the residency for your students? *

Long answer text

How does integrating the arts impact student behavior and engagement? *

Long answer text

Appendix C. Stages of Action Framework

This model for understanding intentional behavior change emerged from the field of behavioral psychology (Prochaska, Norcross, & DiClemente, 1992) and describes the ways that individuals and groups progress through a series of stages as described below.

Figure 1. Stages of Action Summary Chart

Stage*	Description	Strategies for success
Disinterest (1)	<ul style="list-style-type: none"> ● Not intending to make a change in the next six months ● Not necessarily opposed, just not ready to start 	<ul style="list-style-type: none"> ● Focus on basic information of who, what, when ● Build awareness and inspiration
Deliberation (2)	<ul style="list-style-type: none"> ● Thinking about making a change in next six months ● Ambivalent about costs v. benefits of the effort required 	<ul style="list-style-type: none"> ● Begin exploring why and how ● Present information, discussion in terms of “What’s in this for me?”
Designing (3)	<ul style="list-style-type: none"> ● Intending to make a change in the near future ● Convinced potential benefits outweigh the risks 	<ul style="list-style-type: none"> ● Provide coaching, supportive relationships, skill and capacity building ● Pushing too quickly can lead to demoralization
Doing (4)	<ul style="list-style-type: none"> ● Overt behavior changes have been made 	<ul style="list-style-type: none"> ● Celebrate, encourage, support ● Be alert for overwhelm and slipping into previous stages
Deepening (5)	<ul style="list-style-type: none"> ● Maintained behavior change for at least six months ● Behavior has become more automatic ● The “old days” seem distant 	<ul style="list-style-type: none"> ● Regularly highlight and reinforce progress made ● Continue some level of support ● Formalize self-support mechanisms ● Structural redesign

According to the stages of action research, behavior patterns do not change all at once. Rather, change happens in increments, and reversion to prior stages is normal and to be expected. Further, “the underlying structure of change is neither technique-oriented nor problem specific” (Prochaska, et al., p. 1110). Thus, success might be more accurately and usefully measured in terms of progression along a continuum of stages instead of solely in terms of having achieved the end goal in a linear, lock step, theoretically predictable progression.

* These stage names are based on work by Doppelt (2009). The corresponding terms from the foundational research of Prochaska et al. (1992) are: pre-contemplation, contemplation, preparation, action, and maintenance.

Prochaska, J., DiClemente, C., & Norcross, J. (1992). In search of how people change: Applications to addictive behaviors. *American Psychologist*, 47(9), 1102-1114.

Doppelt, B. *The Power of Sustainable Thinking: How To Create A Positive Future For The Climate, The Planet, Your Organization and Your Life* (In press, 2009, Earthscan Publishing).

Appendix D. Residency Planning Reflection Form

Residency Planning REFLECTION: Planning Meetings 2/3/4

Teaching Artist: _____

School: _____ Date: _____

Classroom Teacher: _____ Planning Meeting # _____

Please rate your progress on curriculum standards addressed so far, from:

1= no progress; 2=A little progress; 3=some progress; 4=A lot of progress

Use N/A (not applicable) when you consider the indicator inappropriate given the context of the lesson.

Standard	Rating	Plan to move this standard forward
CURRICULUM STANDARD IDENTIFIED		
Curriculum standard #1		
Curriculum standard #2		
Curriculum standard #3		
ARTS CURRICULUM STANDARD IDENTIFIED		
Arts Curriculum standard #1		
Arts Curriculum standard #2		
Arts Curriculum standard #3		
TEACHER'S STRATEGY GOALS IDENTIFIED		
Strategy Goal #1		
Strategy Goal #2		

Appendix E. Delaware WolfTrap Planning Forms

ARTIST LESSON PLAN FORM

Teaching Artist: _____ Date/Session #: _____
School: _____ Book: _____
Classroom Teacher: _____ Author: _____

Curriculum Standard for the Residency:

Arts Standard for the Residency:

Teacher's Professional Development Arts Skill for the Residency:
Today's Arts Focus:

Children's Objective(s) for Today:

Curriculum Content Vocabulary:

Arts Vocabulary:

Children's Prior Knowledge:

Procedure:

❖ **Introduction:**
Teacher Role:

❖ **Main Experience:**
Teacher Role:

❖ **Closing:**
Teacher Role:

Teacher and Teaching Artist's Intentional Questions to Assess and Further Learning:
(not all areas below need to be addressed for each lesson)

Open-Ended (i.e. children contributing possibilities, thoughts):

Demonstration (i.e. "show me..."):

Application of Learning (i.e. making connections to real world experience):

Problem Solving/Critical Thinking (i.e. prediction):

Factual Questions:

Teaching Artist Reflection

Describe the teacher's progress toward acquiring the targeted arts skill:

Describe children's progress toward attaining, applying the skills/concepts:

Did the children have the opportunity to practice using curriculum/arts vocabulary? Yes__ No__

Teacher's thoughts about the lesson:

Modifications/Challenges:

Possible extension experiences for the classroom and/or for parents to enhance learning:

Please **HIGHLIGHT** the art strategies on which you will focus the teacher’s training.

Elements of the art form: Drama

- Use Coffee Can Theater (to introduce character/setting/story)
- Perform a role/create characters
- Develop storytelling techniques
- Create sound effects
- Use imaginary travel to create imagery
- Use of props, real or imaginary
- Use imagination to create/develop character with the body and voice
- Assume a role interacting with others
- Interact within a setting or environment in and out of role play
- Use language/narrative in and out of role play
- Interact with narrative or conflict in and out of role play

Elements of the art form: Dance

- Develop simple sequences of movement
- Use props (real or imaginary) to explore space and movement
- Explore/use dance elements: space (self space, general space, body shape, level, pathways or patterns), time (fast/slow), energy (degrees of force/quality of movement)
- Use negative space to explore movement
- Use locomotor and non-locomotor movement to convey characters, actions, setting and meaning
- Respond to steady beat with movement techniques
- Express through movement and dance what is heard in various musical tempos and styles
- Move in time to different patterns of beat, rhythm and music

Elements of the art form: Music

- Link singing/chanting to classroom transitions
- Explore the use of musical instruments found in classroom
- Create new songs; adapt existing songs
- Use body parts or instruments to keep a steady beat
- Practice using breath to sustain sound
- Explore/use musical elements: tempo (fast/slow), pitch (high/low), dynamics (loud/quiet)
- Sing/chant/use body sounds/instruments to repeat simple musical patterns
- Use instruments to respond to/enhance musical suggestions in literature, informational texts, chants or nursery rhymes
- Develop awareness of characteristics of musical sounds and silence, and the diversity of sounds in the environment
- Improvise melodies, variations and accompaniments
- Listen to and respond to various genres of music
- Experiment with standard and individually created symbols to represent sound

