



## Unit 2 – Visual and Performing Arts: Getting Ready for the Unit and Connecting to Experience

### Focus of Getting Ready for Unit 2

Students think about their roles as teachers in planning curriculum related to the visual and performing arts by connecting their own early experiences with visual art, music, dance, and drama to those of the children they will teach.

### Curriculum Alignment Project (CAP) Student Learning Outcomes

The Curriculum Alignment Project's (CAP) lower division eight courses and student learning outcomes are mapped onto each instructional guide key topic. See Appendix A for the specific student learning outcomes, objectives, and examples of course content and topics for the courses listed below.

- Child, Growth, and Development
- Introduction to Curriculum
- Principles and Practices of Teaching Young Children
- Teaching in a Diverse Society
- Practicum-Field Experience

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### Instructional Methodologies

- Personal reflection
- Small group work
- Reflective discussion—large group
- Individual reflection

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### California Early Childhood Educator Competency Areas to Consider

The Faculty Initiative Project will be undertaking a comprehensive process in the future to map the content of the instructional guides to the California



Department of Education, Child Development Division's California Early Childhood Educator Competencies. The "Competency Areas to Consider" below are listed in this instructional guide as a preliminary exploration of how particular competency areas might be addressed through these key topics.

- Child Development and Learning
- Culture, Diversity, and Equity
- Observation, Screening, Assessment, and Documentation
- Learning Environments and Curriculum



## Unit 2 – Visual and Performing Arts: Getting Ready for the Unit and Connecting to Experience

### Getting Ready for the Unit



Slides 2, 5, 6

The visual and performing arts domain in the *California Preschool Curriculum Framework, Volume 2* is a companion to the same domain in the *California Preschool Learning Foundations, Volume 2* and is organized with the same strands and substrands. In both the foundations and curriculum framework, the three substrands for visual art, music, and dance are identical whereas the substrands for drama are slightly different. In drama, the first substrand is the same as for the other three disciplines, but the second substrand is a combination of the second and third substrands of the other disciplines. These differences are presented on page 49 of the *California Preschool Curriculum Framework, Volume 2*.

#### Strands - Visual Art, Music, and Dance

Substrand 1.0 Notice, Respond, and Engage

Substrand 2.0 Develop Skills

Substrand 3.0 Create, Invent, and Express

#### Strand - Drama

Substrand 1.0 Notice, Respond, and Engage

Substrand 2.0 Develop Skills to Create, Invent, and Express Through Drama

As in the four domains of the *California Preschool Curriculum Framework, Volume 1*, the visual and performing arts domain also contains guiding principles, suggestions for environments and materials, vignettes, teachable moments, interactions and strategies, strategies for engaging families, research highlights, and questions for reflection. The 14 domain guiding principles and the 13 environments and materials are at the domain level; the research highlights, strategies for engaging families, and reflection questions are at the strand level; and the vignettes, teachable moments, and interactions and strategies are at the substrand level.

The visual and performing arts are a wonderful way to support children's language, mathematics, and social-emotional development as well as foster their natural curiosity and interest in exploring and creating. Chapter 2 of the *California Preschool Curriculum Framework, Volume 2* provides guidance for teachers in planning curriculum in the four disciplines of the visual and performing arts, ensuring



and building on child-initiated activities as well as intentionally planning environments, materials, and experiences that challenge and allow children to further their knowledge and skills.

The students may have widely varying experiences with the visual arts, music, drama, and dance and their associated concepts, skills, and vocabulary. By having a thorough understanding of the visual and performing arts foundations, instructors can better gauge their students' knowledge levels of the four disciplines and what kind of background material students will need as they begin their work with the curriculum framework. Some of the following learning experiences in the *Instructional Guide for the California Preschool Learning Foundations, Volume 2* provide opportunities for students to familiarize themselves with the visual and performing arts foundations:

- Learning Experience 3: Piecing Together the Visual and Performing Arts Domain Content Puzzle (pp. 32–49)
- Learning Experience 4: Exploring the Content of the Visual and Performing Arts Domain Through Vocabulary (pp. 50–59)
- Learning Experience 6: Using the Research Base for Understanding Children's Development in the Visual and Performing Arts (pp. 70–81)

### **Motivator and Connection to Experience**

#### **Before You Start**

As an introduction to this unit on the visual and performing arts, it may be helpful for the students to think back to some of their own early experiences with visual art, music, dance, and drama and then consider how their backgrounds with each discipline may influence the curriculum planning they do for the children in their classes. Because the visual and performing arts encompass four disciplines or areas, students may have varied degrees of familiarity with each one.

Students could first complete a word association exercise related to the visual and performing arts. A list of suggested word prompts is included in the "Getting it started" segment, though faculty may choose to develop their own list. After completing their word associations, students then reflect on what early memories and experiences these words trigger. They may discover that they had very rich memories or experiences in one or more of the four areas and few or none in others. Some students may feel that they had very limited experiences in any discipline. It is important to point out that there will probably be a wide range of experiences and that there are many factors that contributed to this diversity. Examples include personal interests, family and community culture and values, family preferences, availability of affordable opportunities in the community, and the curriculum in students' preschool and early elementary grades.

It is also important to acknowledge that some of the students' word association responses may trigger memories of experiences that were uncomfortable. For example, some students may have been made to take music or dance lessons at a time when they didn't want to or had embarrassing moments in performances such





as school plays or recitals. Depending on the students' readiness and willingness to share some of these memories, as well as the instructors' level of experience and comfort, faculty may explore with students how these experiences could inform their work as teachers. Faculty might consider planning a short break after the final reflection to allow students an opportunity to deal with any strong emotions that may have surfaced.

A similar reflection experience for the visual and performing arts can be found in Learning Experience 1 of the visual and performing arts domain of the *Instructional Guide for the California Preschool Learning Foundations, Volume 2* (pp. 18–26); utilizing the included handout (pp. 23–26) could prove especially beneficial for students' reflective engagements.

If students are keeping journals, instructors may suggest that they include their replies to some of the reflection questions.

If faculty choose to have students complete the word association activity as a move-about exercise, several large sheets of paper, markers, and tape will be needed. Instructors may wish to prepare these sheets ahead of class; two or three words could be written across the top of the sheet to prompt the word association exercise.

### Information Delivery



Slides 3-5

If students are not already familiar with the visual and performing arts domain, it will be helpful to do a brief review of the domain's strands and substrands by having students read the summary on pages 48–49 of the *California Preschool Curriculum Framework, Volume 2*.

Definitions of the four disciplines are also provided in Learning Experience 1 of the visual and performing arts domain on pages 20–21 of the *Instructional Guide for the California Preschool Learning Foundations, Volume 2* (IG PLF, V2). These definitions, taken directly or adapted from the glossary on pages 28–31 of the *California Preschool Learning Foundations, Volume 2* (PLF, V2), are included here for quick reference:

**Visual Art:** Products and processes of expression that use particular tools to create marks, colors, textures, and shapes of visual art. (IG PLF, V2, p. 20)

**Music:** Sounds selected and organized for expressive purposes; these sounds have pitch, tempo, rhythm, and tone. (IG PLF, V2, p. 21)

**Drama:** A participatory experience in which two or more children pretend to be someone else or to be someplace else. Drama is used in the preschool classroom as an experiential, play-based learning medium. Whereas theater is performance-oriented, drama at the preschool level is process-oriented and improvisational in nature (PLF, V2, p. 28)



**Dance:** Movement selected and organized for aesthetic purposes, or as a medium of expression, rather than for its function as work or play. (PLF, V2, p. 28)

## Active Learning



Slide 7

### Getting it started

Explain to the students that they will be doing a word association exercise about the visual and performing arts. When they are presented with a word related to one of the four disciplines—visual art, music, drama, and dance—they are to write down the first word or phrase that comes to mind.

There are two ways that this word association exercise may be conducted, depending on the size of the class and the space available in the classroom. The first way is to read each word from the list and ask students to individually write their responses on a sheet of paper. The second way is to post chart paper around the room with one to three words from the list written at the top of each paper. Students then move around the room and write their responses to the word prompts on the chart paper. Remind students to focus on their response to the word prompts rather than what other students have written. If choosing this second method, remind students to write large enough so that the words can be read while the students are seated.

The following words are suggestions for the list of word prompts:

- Drawing
- Painting
- Sculpting
- Singing solo
- Singing in a group
- Playing an instrument
- Dancing
- Pretend play
- Chalk
- Paints
- Crayons or markers
- Play dough or clay
- Collage
- Glue or paste
- Costumes and props
- Performance or play
- Art show
- Art/music/dance lessons

### Online Options

Students could complete the word association prior to class and then post their responses online. Upon instructor's recommendation, students could then review their peers' lists before coming to class for discussion.



Slides 8-9

### Keeping it going

Next ask students form small groups to discuss their word associations. They can use their own lists or read the ones on charts posted around the room. Ask the students to frame their



discussions around these questions:

- Which words or phrases appeared frequently? Which ones were unusual?
- Which words or phrases resonated with you? Why?
- Was there an adult who particularly encouraged you in the visual arts?
- What childhood memories of drawing or painting, singing, playing musical instruments, dancing, and engaging in pretend play or drama did these words evoke for you? What feelings were elicited?
- How might you use these memories and feelings when planning curriculum in the visual and performing arts for young children?

### **Taking it further**

Ask for volunteers to share highlights from their small group discussions. Encourage students to describe both similar and different memories and feelings, their thoughts about why some of the experiences were different, and insights drawn from sharing these experiences that they can use in their work with children in the visual and performing arts.

### **Putting it together**

Conclude by asking students to answer the following questions:

- What are some things that stand out for you from everyone's word associations and the discussion?
- What surprised you?
- What are some key points or themes that emerged from these discussions?
- Why is it helpful to think about your own early experiences in the visual and performing arts as you plan curriculum in these disciplines?
- What is one thing you want to remember in your curriculum planning?



Slide 10

**Reflection**

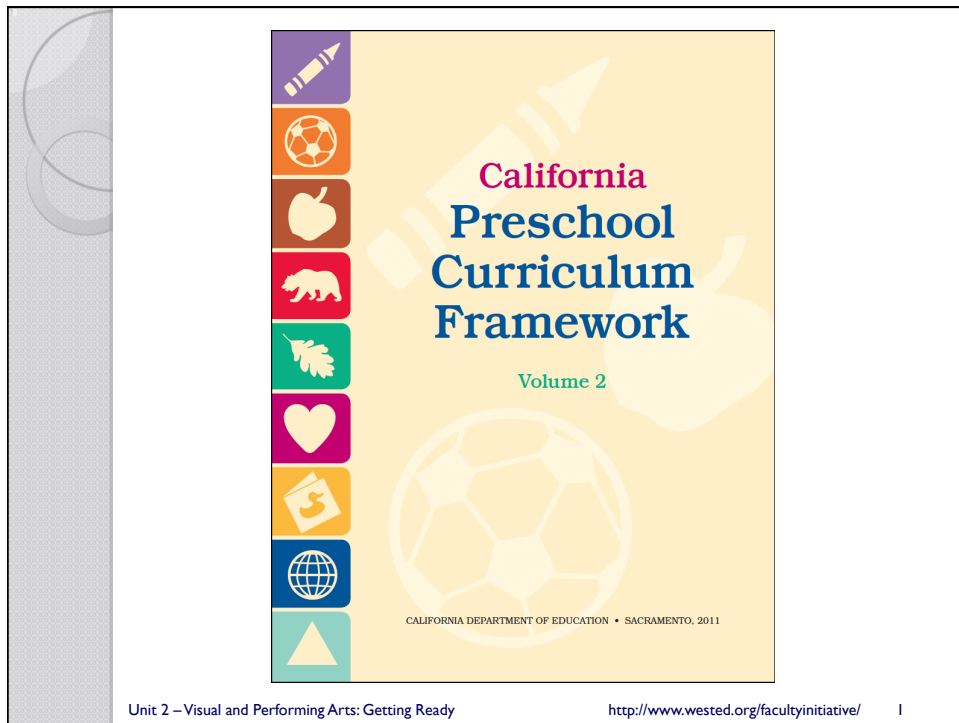
Students may also answer the reflective questions suggested in the “Putting it together” section individually.

This second set of questions is more general and can be used for individual reflection here and with the other key topics.



Slides 11-12

- What part of this class session stood out most for you today?
- Which ideas or concepts from today’s work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?
- What information or support do you need to do this?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?



## Visual and Performing Arts

The visual and performing arts domain in the *California Preschool Curriculum Framework, Volume 2* is:

- A companion to the same domain in the *California Preschool Learning Foundations, Volume 2*.
- A guide for teachers in planning curriculum in visual and performing arts.
- Organized with the same strands and substrands as the foundations.

## Visual and Performing Arts

The four disciplines defined, include:

- **Visual Art:** Products and processes of expression that use particular tools to create marks, colors, textures, and shapes of visual art.
- **Music:** Sounds selected and organized for expressive purposes; these sounds have pitch, tempo, rhythm, and tone.

(pages 28-31) *California Preschool Learning Foundations, Volume 2*

## Visual and Performing Arts

- **Drama:** A participatory experience in which two or more children pretend to be someone else or someplace else. Drama, in the preschool classroom, is an experiential, play-based learning medium. Whereas theater is performance-oriented, drama is process-oriented and improvisational in nature.
- **Dance:** Movement selected and organized for aesthetic purposes or as a medium of expression, rather than for its function as work or play.

(pages 28-31) *California Preschool Learning Foundations, Volume 2*

## Visual and Performing Arts

Strands - Visual Art, Music, and Dance

Substrand 1.0 Notice, Respond, and Engage

Substrand 2.0 Develop Skills

Substrand 3.0 Create, Invent, and Express

Strand - Drama

Substrand 1.0 Notice, Respond, and Engage

Substrand 2.0 Develop Skills to Create, Invent,  
and Express Through Drama

(pages 48-49) *California Preschool Curriculum Framework, Volume 2*

## Visual and Performing Arts

The visual and performing arts domain in the  
*California Preschool Curriculum Framework, Volume 2*  
contains:

- Guiding principles
- Suggestions for environments and materials
- Vignettes
- Teachable moments
- Interactions and strategies
- Strategies for engaging families
- Research highlights
- Questions for reflection

## Visual and Performing Arts

- Drawing
- Painting
- Sculpting
- Singing solo
- Singing in a group
- Playing an instrument
- Dancing
- Pretend play
- Chalk
- Paints
- Crayons or markers
- Play dough or clay
- Collage
- Glue or paste
- Costumes and props
- Performance or play
- Art show
- Art/music/dance lessons

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## Visual and Performing Arts

- Which words or phrases appeared frequently? Which ones were unusual?
- Which words or phrases resonated with you? Why?
- Was there an adult who particularly encouraged you in the visual arts?

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## Visual and Performing Arts

- What childhood memories of drawing or painting, singing, playing musical instruments, dancing, and engaging in pretend play or drama did these words evoke for you? What feelings were elicited?
- How might you use these memories and feelings when planning curriculum in the visual and performing arts for young children?

## Visual and Performing Arts

- What are stands out for you from everyone's word associations and the discussion?
- What surprised you?
- What are some key points or themes that emerged from these discussions?
- Why is it helpful to think about your own early experiences in the visual and performing arts as you plan curriculum in these disciplines?
- What is one thing you want to remember in your curriculum planning?



- What part of this class stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced?
- Which ones gave you a new perspective or insight?



- How might you apply a new idea or perspective to your work now or in the future?
- What information or support do you need to do this?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?



## **Unit 2 – Visual and Performing Arts:**

### **Key Topic 1: Organization and Rationale of the Visual and Performing Arts Domain**

#### **Focus of Unit 2 – Key Topic 1**

Students explore the rationale for including the visual and performing arts domain in the *California Preschool Curriculum Framework, Volume 2* and learn how the domain is organized. They also become familiar with the guiding principles for this domain.

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#### **Curriculum Alignment Project (CAP) Student Learning Outcomes**

The Curriculum Alignment Project's (CAP) lower division eight courses and student learning outcomes are mapped onto each instructional guide key topic. See Appendix A for the specific student learning outcomes, objectives, and examples of course content and topics for the courses listed below.

- Introduction to Curriculum
- Principles and Practices of Teaching Young Children
- Practicum-Field Experience

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#### **Instructional Methodologies**

- Lecture
- Brainstorming—small group or individual
- Class discussion
- Small group work
- Reflective discussion—large group
- Class presentation
- Development of resource tools
- Conversation grid
- Note-taking outline
- Reflection—individual



### **California Early Childhood Educator Competency Areas to Consider**

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- Child Development and Learning
- Learning Environments and Curriculum
- Professionalism



## Unit 2 – Visual and Performing Arts:

### Key Topic 1: Organization and Rationale of the Visual and Performing Arts Domain

Visual and Performing Arts Domain:  
Key Topic 1 - Organization and Rationale of the Visual and Performing Arts Domain

#### Before You Start

As in the *Instructional Guide for the California Preschool Curriculum Framework, Volume 1*, Key Topic 1 for this unit has three main components or subtopics: rationale for the domain, organization of the domain, and guiding principles for the domain. **Note** that the one exception to this structure is the English-language development domain of the *Instructional Guide for the California Preschool Curriculum Framework, Volume 1*; that domain addresses the guiding principles with the key topic on the environments and materials.

Each subtopic has a set of active learning experiences that are designed to familiarize students with the overall content and key elements of the visual and performing arts domain and where to locate these elements for their work in curriculum planning. The content of the domain is explored in more detail in the four other key topics for this domain.

Students may already be familiar with the curriculum framework's organizational structure if they have done Key Topic 1 of Unit 1 of this instructional guide. Or they may have gained an understanding of each domain's organization if they have done any of the second subtopics in Key Topic 1 of Units 3 or 4 of this guide. If such is the case, you may decide to skip Subtopic 2 and focus on the rationale for the domain, Subtopic 1, or the domain guiding principles, Subtopic 3.

The "Questions for Reflection" at the end of each strand in the *California Preschool Curriculum Framework, Volume 2* were designed to help students consider their practices as related to the content of the strand as preschool teachers. The reflective questions presented throughout this instructional guide focus on students' understanding of the active learning experiences in the key topics and how they might apply this knowledge in their work.

The following are planning considerations for some of the active learning experiences in the three subtopics:

- **Subtopic 1: Rationale for the Visual and Performing Arts Domain.** Students are asked to present their key points and some glossary terms to the rest of the class on chart paper or as a handout that can be shared. Either chart paper will need to be provided or time allotted between class sessions for students to prepare a handout for distribution.
- **Subtopic 2: Organization of the Visual and Performing Arts Domain.** Handout 1, that students are asked to fill in, is provided at the end of this key topic. Handout 2 is a completed reference for the instructor. Handout 3 is a copy of pages 103-107 from the appendix in the *California Preschool Learning*



*Foundations, Volume 2.* Electronic versions of these handouts will be available when this instructional guide is online at [www.wested.org/facultyinitiative](http://www.wested.org/facultyinitiative).

- **Subtopic 3: Guiding Principles for the Visual and Performing Arts Domain.** Handout 4, a conversation grid that students use in this subtopic, can be found at the end of this key topic. Handout 5, a listing of principles and disciplines, can be cut up for students to select their domain principle(s). Electronic versions of both handouts will be available when this instructional guide is online at [www.wested.org/facultyinitiative](http://www.wested.org/facultyinitiative).

## Information Delivery



Slides 2-6

If students do not have much background with the visual and performing arts as a curricular area, it may be helpful for them to become familiar with the visual and performing arts foundations by reading sections from the *California Preschool Learning Foundations, Volume 2* as an introduction or review.

### ***California Preschool Learning Foundations, Volume 2:***

- Discussion of the visual and performing arts strands (pp. 1–4)
- Review of the research for each strand (pp. 22–27)
- Glossary for the visual and performing arts domain (pp. 28–30)

The following sections from the ***California Preschool Curriculum Framework, Volume 2*** will be discussed in Subtopic 1:

- Introduction to Chapter 2, Visual and Performing Arts (pp. 40–41)
- Discussion of the visual and performing arts strands (pp. 50, 63, 86–87, and 101–102)
- Research highlights (pp. 59, 71, 84, 94, and 102)

This content may be delivered through lectures and/or assigned readings.

A review of the strands and substrands may also help students become familiar with the four disciplines of the visual and performing arts. These are found on pages 48–49 of the *California Preschool Learning Foundations, Volume 2* and listed here for reference:

- Visual Art (strand)

1.0 Notice, Respond, and Engage (substrand)



2.0 Develop Skills in Visual Art (substrand)

3.0 Create, Invent, and Express Through Visual Art (substrand)

- Music (strand)

1.0 Notice, Respond, and Engage (substrand)

2.0 Develop Skills in Music (substrand)

3.0 Create, Invent, and Express Through Music (substrand)

- Drama (strand)

1.0 Notice, Respond, and Engage (substrand)

2.0 Develop Skills to Create, Invent, and Express Through Drama (substrand)

- Dance (strand)

1.0 Notice, Respond, and Engage (substrand)

2.0 Develop Skills in Dance (substrand)

3.0 Create, Invent, and Express Through Dance (substrand)

The following key points are taken from the introduction in Chapter 2, Visual and Performing Arts, pages 40-41 of the *California Preschool Curriculum Framework, Volume 2*:

- Much of children's development in the visual and performing arts during the preschool years occurs naturally.
- Many skills unfold through children's play.
- Skills in the visual and performing arts are closely intertwined with those in other areas of development.
- Children follow their own interests and engage in areas where they are experiencing increasing mastery.
- The role of the preschool teacher is to let children experiment by providing materials and opportunities, offer advice when requested, and provide scaffolding as appropriate.
- The teacher also supports connections between the arts and other developmental areas and provides opportunities for children to grow and learn in relation to these other developmental areas while practicing skills in the visual and performing arts.



## Active Learning



Slide 7

### **Subtopic 1: Rationale for the Visual and Performing Arts Domain**

#### **Getting it started**

Ask the class to form four teams, and assign each team one of the disciplines. Instructors could also prepare four slips of paper, each with one of the four disciplines written on it, and let each team select its discipline by choosing a slip of paper.

Within the *California Preschool Curriculum Framework, Volume 2*, students will benefit from individually reading:

- the introduction to the chapter, pages 40–41
- the research highlights, pages 59, 71, 84, 94, or 102
- the glossary terms, pages 286–288 related to their assigned discipline.

Ask them to note key points and ideas as well as unfamiliar vocabulary as they do their reading.

#### **Keeping it going**

Students then meet in their teams and review their key points and vocabulary as a group. After all team members have had a chance to share, the team comes to agreement on the key points and vocabulary it will present to the rest of the class. Ask the teams to document their findings on paper that can be reproduced or is large enough to be seen by the entire class.

#### **Taking it further**

Each team presents its key points and vocabulary. Allow time for the other students to ask questions.

#### **Putting it together**

Conclude the presentations with a class discussion on the following questions:

- Which key points stood out for you? Which vocabulary terms?
- Where was there similarity among the key points for the four disciplines? Where did you see differences?
- Where were strong links to other developmental areas highlighted?



Slide 8

#### **Online Options**

Subtopic 1: Upon instructor's recommendation, students read material and post key points online; students review others' key points before coming to class for small group work.





- Which points do you want to keep in mind as you plan curriculum in visual art, music, drama, or dance for children? Why?

Instructors may wish to add some of the key points listed in the “Information Delivery” section if the students do not mention them.

### **Subtopic 2: Organization of the Visual and Performing Arts Domain**



Slide 9

#### **Getting it started**

Begin this learning experience by having students read the section titled “Organization of the Framework” on pages 9–11 of the *California Preschool Curriculum Framework, Volume 2*. Ask them to note the key structural components described for a domain chapter.



Slide 10

#### **Keeping it going**

Provide students with Handout 1 for this key topic, which is titled “Organization of the Visual and Performing Arts Domain.” Briefly review the handout with them, pointing out the similarities between the handout and their notes of the structural components of a domain chapter. Explain that the handout, when completed, will help them become familiar with the organizational structure of the domain and provide them with an expanded table of contents that they can use as a reference.

**Note** that Handout 2, a completed version of Handout 1, is provided for instructors.

Then ask students to thumb through Chapter 2, Visual and Performing Arts (pp. 39–130), and the glossary (pp. 286–288) of the *California Preschool Curriculum Framework, Volume 2* and complete Handout 1 by writing the page number(s) for each component listed. Suggest that the notes column on the handout can be used to remind them of any information they might find useful such as the number of vignettes, interactions and strategies, or research highlights in each strand or substrand.



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#### **Taking it further**

After the students have completed Handout 1 of the organizational structure of the visual and performing arts chapter, ask them to find the Appendix on pages 103–107 of the *California Preschool Learning Foundations, Volume 2*. This Appendix summarizes the strands, substrands, and foundations of the visual and performing arts domain. This summary can also be found following this key topic as Handout 3.

Ask the students to compare their completed Handout 1 with the



summary so that they see the parallel organization of the learning foundations and the curriculum framework for the domain. It will be important to point out that the foundations are the **what** and the curriculum framework is the **how**. The foundations are the **what**: goal-like statements that describe **what** children typically learn and develop with optimal support. The curriculum framework is the **how**: provides guidance for **how** teachers can intentionally support this learning and development.

This would also be a good time to remind students that the curriculum framework does not provide a one-to-one match between individual foundations and curriculum guidance such as the interactions and strategies.

### Putting it together

The following questions are suggested as a way to conclude this subtopic:



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- Which components or elements of the visual and performing arts chapter caught your attention?
- Which component did you want to spend more time reading about? Why?
- How can these components help you become more intentional in your teaching?
- How might you use this organizational guide as a reference in your work?

#### Online Options

Subtopic 2: Students complete the handout and post their responses to the reflective questions for this subtopic online.

### Subtopic 3: Guiding Principles for the Visual and Performing Arts Domain



Slides 13-15

#### Getting it started

Begin by asking students to read the 14 guiding principles for the visual and performing arts domain on pages 42–45 of the *California Preschool Curriculum Framework, Volume 2* and have them note a key point for each principle. Ask for volunteers to share their key points for each principle to ensure that students have a good understanding of each one. Also encourage students to ask for clarification or questions about any principle.

#### Keeping it going

The next step is to have students brainstorm an example of each principle for each of the four disciplines on Handout 4, a conversation grid that is provided at the end of this key topic.

Instructors may want to consider assigning the principles and disciplines in one of the following ways:



Slides 13-15

- Divide students into four groups, one group for each discipline. Then the students in each group divide up the principles among themselves so that each student has approximately the same number of principles.
- Ask students to count out from 1–14 and start again with number 1 until each student has a number from 1–14. Some numbers may be assigned to more than one student. Then each student is to brainstorm an example of the principle corresponding to his or her number for each of the four disciplines.
- Cut up Handout 5, which lists the principles and disciplines, into individual squares and place them in a container. Ask each student to choose a square; continue until all the squares have been chosen.

The amount of time provided for students to brainstorm their examples will depend on the size of the class and how many principles and disciplines each student is required to do.

### Taking it further

After the students have recorded their individual ideas, they could mingle and interview other students to complete their grids. Again the amount of time provided will depend on how many peers each student will need to interview. Remind the students to ask for clarification if any of the examples do not seem clear.

### Putting it together

Conclude this subtopic with a class discussion of these questions:

- Which domain principle(s) stood out for you?
- Which ones were familiar to you? Which ones were concepts that you had not considered before?
- How did the examples of a principle for the four disciplines increase your understanding of the principle?
- Which three domain principles will be the most important ones for you to apply in your curriculum planning? Why?



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### Online Options

Subtopic 3: Students could complete their own conversation grids online and post them. Upon instructor's recommendation, students review other students' postings to complete their own grids.



## Reflection



Slides 17-18

Two sets of reflective questions are offered for this key topic. The first set provides students with an opportunity to think about all three subtopics of the visual and performing arts domain:

- As you think about the rationale, organizational structure, and guiding principles of the visual and performing arts domain, what aspects stand out for you?
- What concepts or information resonated the most strongly with you? Why?
- What was useful in helping you understand this overview of the domain?
- How will you use the resource tools that you developed in your curriculum planning for the visual and performing arts?

This second set of questions is more general and can be used for individual reflection here and with the other key topics.

- What part of this class session stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?
- What information or support do you need to do this?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?

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## Deeper Understanding



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In the chapter on visual and performing arts in the *California Preschool Curriculum Framework, Volume 2*, there is a discussion of the developmental sequence of children's drawing (pp. 56–57). There is also a list of the elements of dance for young children (p. 106).

Students could either look for more resources on one of these topics or research whether there are similar developmental sequences or listing of elements for any of the four disciplines of the visual and performing arts. The number of resources each student is asked to find may depend on whether the students will share their findings with their classmates. Instructors may



suggest that students begin their searches with the resources listed in the teacher resources, endnotes, and bibliography of the *California Preschool Curriculum Framework, Volume 2* as well as the references in the *California Preschool Learning Foundations, Volume 2* (pp. 31–36).

Ask students to prepare their findings in a way that can be kept as a future resource tool for themselves and possibly their peers, such as a copy of the resource if it is not copyright protected or a written description of the resource.



## Organization of the Visual and Performing Arts Domain

Indicate the pages where each component can be found in the visual and performing arts domain chapter of the *California Preschool Curriculum Framework, Volume 2*. Use the notes column for any information that will help you remember what is in each component. For example, you might want to indicate that there are 14 guiding principles in this domain or that there are two vignettes in the first substrand of the Visual Art strand.

**Visual and Performing Arts Domain: Key Topic 1 - Organization and Rationale of the Visual and Performing Arts Domain**  
Handout 1 – Organization of the Visual and Performing Arts Domain

Component	Page(s)	Notes
Guiding Principles		
Environments and Materials		
Summary of the Strands and Substrands		
Teacher Resources		
Glossary		
Other		
<b>Visual Art (strand)</b>		
<i>1.0 Notice, Respond, and Engage (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
<i>2.0 Develop Skills in Visual Art (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
<i>3.0 Create, Invent, and Express Through Visual Art (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
Research Highlight(s)		



Component	Page(s)	Notes
Engaging Families		
Questions for Reflection		
Other		
<b>Music (strand)</b>		
<i>1.0 Notice, Respond, and Engage (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
<i>2.0 Develop Skills in Music (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
<i>3.0 Create, Invent, and Express Through Music (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
Research Highlight(s)		
Engaging Families		
Questions for Reflection		
Other		
<b>Drama (strand)</b>		
<i>1.0 Notice, Respond, and Engage (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		



Component	Page(s)	Notes
<i>2.0 Develop Skills to Create, Invent, and Express Through Drama (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
Research Highlight(s)		
Engaging Families		
Questions for Reflection		
Other		
<b>Dance (strand)</b>		
<i>1.0 Notice, Respond, and Engage (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
<i>2.0 Develop Skills in Dance (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
<i>3.0 Create, Invent, and Express Through Dance (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
Research Highlight(s)		
Engaging Families		
Questions for Reflection		
Other		





## Handout for the Organization of the Visual and Performing Arts Domain

### *Instructor Reference*

**Instructions for Students:** Indicate the pages where each component can be found in the visual and performing arts domain chapter of the *California Preschool Curriculum Framework, Volume 2*. Use the notes column for any information that will help you remember what is in each component. For example, you might want to indicate that there are 14 guiding principles in this domain or that there are two vignettes in the first substrand of the Visual Art Strand.

Component	Page(s)	Notes
Guiding Principles	42–45	14 principles
Environments and Materials	45–48	13 environments and materials
Summary of the Strands and Substrands	48–49	
Teacher Resources	119–121	
Glossary	286–293	
Other	122	Suggested Arts Materials
<b>Visual Art (strand)</b>	50	
<i>1.0 Notice, Respond, and Engage (substrand)</i>	51	
Vignettes and Teachable Moments	51–52	2 vignettes
Interactions and Strategies	53	3 interactions and strategies
<i>2.0 Develop Skills in Visual Art (substrand)</i>	54	
Vignettes and Teachable Moments	54	1 vignette
Interactions and Strategies	54–56	8 interactions and strategies
<i>3.0 Create, Invent, and Express Through Visual Art (substrand)</i>	58	
Vignettes and Teachable Moments	58	1 vignette

**Visual and Performing Arts Domain: Key Topic 1 - Organization and Rationale of the Visual and Performing Arts Domain**  
**Handout 2 – Organization of the Visual and Performing Arts Domain**



Component	Page(s)	Notes
Interactions and Strategies	60	3 interactions and strategies
Research Highlight(s)	59	1 research highlight: <ul style="list-style-type: none"> <li>Visual Art</li> </ul>
Engaging Families	62	6 suggestions
Questions for Reflection	62	10 questions
Other	56–57	Developmental Sequence of Drawing
<b>Music (strand)</b>	63	
<i>1.0 Notice, Respond, and Engage (substrand)</i>	64	
Vignettes and Teachable Moments	64, 66–68, 69	5 vignettes
Interactions and Strategies	65, 66–67, 68, 71	17 interactions and strategies
<i>2.0 Develop Skills in Music (substrand)</i>	72, 74, 77	
Vignettes and Teachable Moments	73, 75, 77	3 vignettes
Interactions and Strategies	73–74, 76–77, 78–79	10 interactions and strategies
<i>3.0 Create, Invent, and Express Through Music (substrand)</i>	80	
Vignettes and Teachable Moments	80, 81	2 vignettes
Interactions and Strategies	81, 82	6 interactions and strategies
Research Highlight(s)	71, 84	2 research highlights: <ul style="list-style-type: none"> <li>Music and the Brain</li> <li>Music</li> </ul>
Engaging Families	85	4 suggestions
Questions for Reflection	85	6 questions
Other		



Component	Page(s)	Notes
<b>Drama (strand)</b>	86–87	
<i>1.0 Notice, Respond, and Engage (substrand)</i>	88	
Vignettes and Teachable Moments	88	1 vignette
Interactions and Strategies	89–90	4 interactions and strategies
<i>2.0 Develop Skills to Create, Invent, and Express Through Drama (substrand)</i>	91	
Vignettes and Teachable Moments	91, 95	2 vignettes
Interactions and Strategies	93–95, 96–97	8 interactions and strategies
Research Highlight(s)	94	1 research highlight: <ul style="list-style-type: none"> <li>Drama</li> </ul>
Engaging Families	99–100	9 suggestions
Questions for Reflection	100	10 questions
Other		
<b>Dance (strand)</b>	101–102	
<i>1.0 Notice, Respond, and Engage (substrand)</i>	103	
Vignettes and Teachable Moments	103	1 vignette
Interactions and Strategies	104–107	9 interactions and strategies
<i>2.0 Develop Skills in Dance (substrand)</i>	108	
Vignettes and Teachable Moments	108	1 vignette
Interactions and Strategies	109–110	5 interactions and strategies
<i>3.0 Create, Invent, and Express Through Dance (substrand)</i>	111	



Component	Page(s)	Notes
Vignettes and Teachable Moments	111	1 vignette
Interactions and Strategies	112– 114	6 interactions and strategies
Research Highlight(s)	102	1 research highlight: • Dance
Engaging Families	115– 116	8 suggestions
Questions for Reflection	116	6 questions
Other	106	Table 2.1 Elements of Dance



## Appendix

# The Foundations

## Visual and Performing Arts

### Visual Art

#### 1.0 Notice, Respond, and Engage

<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
1.1 Notice and communicate about objects or forms that appear in art.	1.1 Communicate about elements appearing in art (such as line, texture, or perspective), and describe how objects are positioned in the artwork.
1.2 Create marks with crayons, paints, and chalk and then identify them; mold and build with dough and clay and then identify them.	1.2 Begin to plan art and show increasing care and persistence in completing it.
1.3 Enjoy and engage with displays of visual art, inside or outside the classroom. Begin to express preferences for some art activities or materials.	1.3 Enjoy and engage with displays of visual art. May expand critical assessment of visual art to include preferences for types of artwork or art activities.
1.4 Choose own art for display in the classroom or for inclusion in a portfolio or book and briefly explain choice.	1.4 Choose own art for display in the classroom or for inclusion in a portfolio or book and explain her or his ideas in some detail.

#### 2.0 Develop Skills in Visual Art

2.1 Make straight and curved marks and lines; begin to draw rough circle shapes.	2.1 Draw single circle and add lines to create representations of people and things.
2.2 Begin to create paintings or drawings that suggest people, animals, and objects.	2.2 Begin to create representative paintings or drawings that approximate or depict people, animals, and objects.

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## 2.0 Develop Skills in Visual Art (Continued)

<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
2.3 Make somewhat regular-shaped balls and coils out of dough or clay.	2.3 Make more representational forms out of dough or clay, using tools (for example, a rolling pin or a garlic press).
2.4 Begin to use paper and other materials to assemble simple collages.	2.4 Use paper and other materials to make two- and three-dimensional assembled works.
2.5 Begin to recognize and name materials and tools used for visual arts.	2.5 Recognize and name materials and tools used for visual arts.
2.6 Demonstrate some motor control when working with visual arts tools.	2.6 Demonstrate increasing coordination and motor control when working with visual arts tools.

## 3.0 Create, Invent, and Express Through Visual Art

3.1 Create art and sometimes name the work.	3.1 Intentionally create content in a work of art.
3.2 Begin to draw figures or objects.	3.2 Draw more detailed figures or objects with more control of line and shape.
3.3 Begin to use intensity of marks and color to express a feeling or mood.	3.3 Use intensity of marks and color more frequently to express a feeling or mood.

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## Music

### 1.0 Notice, Respond, and Engage

<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
1.1 Sustain attention and begin to reflect verbally about music; demonstrate familiarity with words that describe music.	1.1 Verbally reflect on music and describe music by using an expanded vocabulary.
1.2 Recognize simple repeating melody and rhythm patterns.	1.2 Demonstrate more complex repeating melody and rhythm patterns.
1.3 Identify the sources of a limited variety of musical sounds.	1.3 Identify the sources of a wider variety of music and music-like sounds.
1.4 Use body movement freely to respond loosely to beat—loud versus quiet (dynamics)—and tempo.	1.4 Use body movement freely and more accurately to respond to beat, dynamics, and tempo of music.

### 2.0 Develops Skills in Music

2.1 Begin to discriminate between different voices and certain instrumental and environmental sounds. Follow words in a song.	2.1 Become more able to discriminate between different voices and various instrumental and environmental sounds. Follow words in a song.
2.2 Explore vocally; sing repetitive patterns and parts of songs alone and with others.	2.2 Extend vocal exploration; sing repetitive patterns and entire songs alone and with others in wider ranges of pitch.

### 3.0 Create, Invent, and Express Through Music

3.1 Explore vocal and instrumental skills and use instruments to produce simple rhythms and tones.	3.1 Continue to apply vocal and instrumental skills and use instruments to produce more complex rhythms, tones, melodies, and songs.
3.2 Move or use body to demonstrate beat and tempo, often spontaneously.	3.2 Move or use body to demonstrate beat, tempo, and style of music, often intentionally.
3.3 Improvise vocally and instrumentally.	3.3 Explore, improvise, and create brief melodies with voice or instrument.

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## Drama

### 1.0 Notice, Respond, and Engage

<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
1.1 Demonstrate an understanding of simple drama vocabulary.	1.1 Demonstrate a broader understanding of drama vocabulary.
1.2 Identify preferences and interests related to participating in drama.	1.2 Explain preferences and interests related to participating in drama.
1.3 Demonstrate knowledge of simple plot of a participatory drama.	1.3 Demonstrate knowledge of extended plot and conflict of a participatory drama.

### 2.0 Develop Skills to Create, Invent, and Express Through Drama

2.1 Demonstrate basic role-play skills with imagination and creativity.	2.1 Demonstrate extended role-play skills with increased imagination and creativity.
2.2 Add props and costumes to enhance dramatization of familiar stories and fantasy play with peers.	2.2 Create and use an increasing variety of props, costumes and scenery to enhance dramatization of familiar stories and fantasy play with peers.

## Dance

### 1.0 Notice, Respond, and Engage

1.1 Engage in dance movements.	1.1 Further engage and participate in dance movements.
1.2 Begin to understand and use vocabulary related to dance.	1.2 Connect dance terminology with demonstrated steps.
1.3 Respond to instruction of one skill at a time during movement, such as a jump or fall.	1.3 Respond to instruction of more than one skill at a time in movement, such as turning, leaping, and turning again. Often initiate a sequence of skills.
1.4 Explore and use different steps and movements to create or form a dance.	1.4 Use understanding of different steps and movements to create or form a dance.

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## 2.0 Develop Skills in Dance

<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
2.1 Begin to be aware of own body in space.	2.1 Continue to develop awareness of body in space.
2.2 Begin to be aware of other people in dance or when moving in space.	2.2 Show advanced awareness and coordination of movement with other people in dance or when moving in space.
2.3 Begin to respond to tempo and timing through movement.	2.3 Demonstrate some advanced skills in responding to tempo and timing through movement.

## 3.0 Create, Invent, and Express Through Dance

3.1 Begin to act out and dramatize through music and movement patterns.	3.1 Extend understanding and skills for acting out and dramatizing through music and movement patterns.
3.2 Invent dance movements.	3.2 Invent and recreate dance movements.
3.3 Improvise simple dances that have a beginning and an end.	3.3 Improvise more complex dances that have a beginning, middle, and an end.
3.4 Communicate feelings spontaneously through dance and begin to express simple feelings intentionally through dance when prompted by adults.	3.4 Communicate and express feelings intentionally through dance.

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## Guiding Principles for the Visual and Performing Arts Domain

Principle	Visual Art Examples	Music Examples	Drama Examples	Dance Examples
The arts are inclusive of all children.	Name:	Name:	Name:	Name:
The arts are a language that is common to all.	Name:	Name:	Name:	Name:
The arts promote dispositions for learning.	Name:	Name:	Name:	Name:
Children make their own meaning.	Name:	Name:	Name:	Name:
Children are capable of creating original art in all its forms.	Name:	Name:	Name:	Name:

**Visual and Performing Arts Domain: Key Topic 1 – Organization and Rationale of the Visual and Performing Arts Domain**  
**Handout 4 - Guiding Principles for the Visual and Performing Arts Domain**

Principle	Visual Art Examples	Music Examples	Drama Examples	Dance Examples
Children learn about human connections, beauty, and appreciation of the arts.	Name:	Name:	Name:	Name:
The child's work is play.	Name:	Name:	Name:	Name:
Children are active learners who thrive when challenged appropriately.	Name:	Name:	Name:	Name:
Arts experiences for preschoolers are more about process than product.	Name:	Name:	Name:	Name:
The arts reinforce the integrated nature of learning.	Name:	Name:	Name:	Name:

Principle	Visual Art Examples	Music Examples	Drama Examples	Dance Examples
Cultural competence is approached through art.	Name:	Name:	Name:	Name:
The arts are motivating and engaging for learners.	Name:	Name:	Name:	Name:
Art can nurture the nurturer.	Name:	Name:	Name:	Name:
The arts provide a unique means for families to interact.	Name:	Name:	Name:	Name:



## Guiding Principles for the Visual and Performing Arts Domain

The arts are inclusive of all children.  Visual and Performing Arts	The arts are inclusive of all children.  Music	The arts are inclusive of all children.  Drama	The arts are inclusive of all children.  Dance
The arts are a language that is common to all.  Visual and Performing Arts	The arts are a language that is common to all.  Music	The arts are a language that is common to all.  Drama	The arts are a language that is common to all.  Dance
The arts promote dispositions for learning.  Visual and Performing Arts	The arts promote dispositions for learning.  Music	The arts promote dispositions for learning.  Drama	The arts promote dispositions for learning.  Dance
Children make their own meaning.  Visual and Performing Arts	Children make their own meaning.  Music	Children make their own meaning.  Drama	Children make their own meaning.  Dance
Children are capable of creating original art in all its forms.  Visual and Performing Arts	Children are capable of creating original art in all its forms.  Music	Children are capable of creating original art in all its forms.  Drama	Children are capable of creating original art in all its forms.  Dance

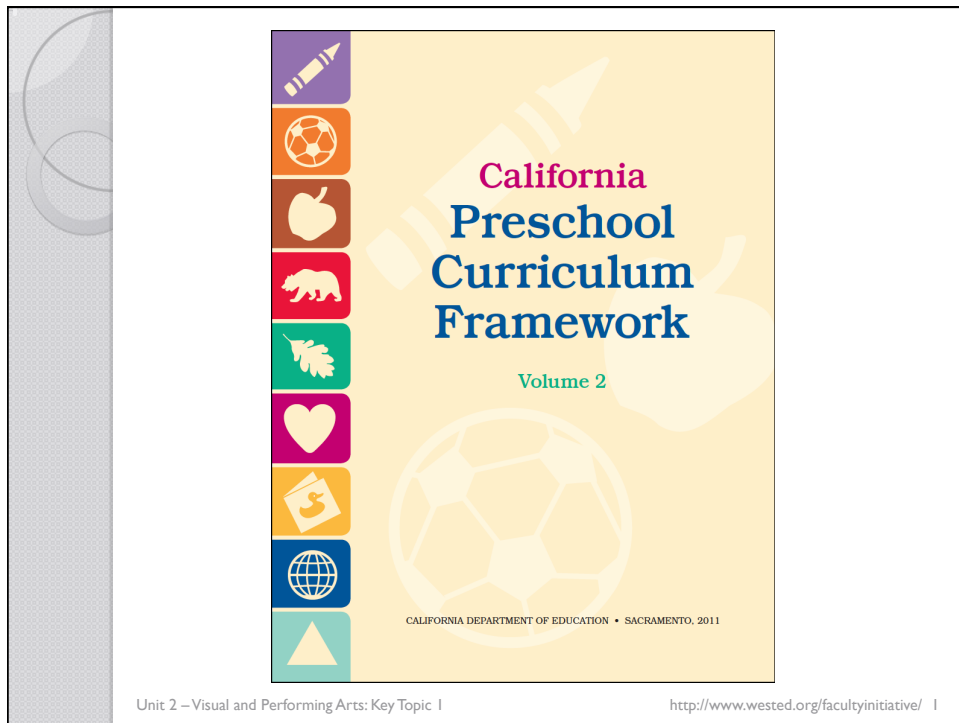
**Visual and Performing Arts Domain: Key Topic 1 – Organization and Rationale of the Visual and Performing Arts Domain**  
**Handout 5 - Guiding Principles for the Visual and Performing Arts Domain**



Children learn about human connections, beauty, and appreciation of the arts.  Visual and Performing Arts	Children learn about human connections, beauty, and appreciation of the arts.  Music	Children learn about human connections, beauty, and appreciation of the arts.  Drama	Children learn about human connections, beauty, and appreciation of the arts.  Dance
The child's work is play.  Visual and Performing Arts	The child's work is play.  Music	The child's work is play.  Drama	The child's work is play.  Dance
Children are active learners who thrive when challenged appropriately.  Visual and Performing Arts	Children are active learners who thrive when challenged appropriately.  Music	Children are active learners who thrive when challenged appropriately.  Drama	Children are active learners who thrive when challenged appropriately.  Dance
Arts experiences for preschoolers are more about process than product.  Visual and Performing Arts	Arts experiences for preschoolers are more about process than product.  Music	Arts experiences for preschoolers are more about process than product.  Drama	Arts experiences for preschoolers are more about process than product.  Dance
The arts reinforce the integrated nature of learning.  Visual and Performing Arts	The arts reinforce the integrated nature of learning.  Music	The arts reinforce the integrated nature of learning.  Drama	The arts reinforce the integrated nature of learning.  Dance



<p>Cultural competence is approached through art.</p> <p>Visual and Performing Arts</p>	<p>Cultural competence is approached through art.</p> <p>Music</p>	<p>Cultural competence is approached through art.</p> <p>Drama</p>	<p>Cultural competence is approached through art.</p> <p>Dance</p>
<p>The arts are motivating and engaging for learners.</p> <p>Visual and Performing Arts</p>	<p>The arts are motivating and engaging for learners.</p> <p>Music</p>	<p>The arts are motivating and engaging for learners.</p> <p>Drama</p>	<p>The arts are motivating and engaging for learners.</p> <p>Dance</p>
<p>Art can nurture the nurturer.</p> <p>Visual and Performing Arts</p>	<p>Art can nurture the nurturer.</p> <p>Music</p>	<p>Art can nurture the nurturer.</p> <p>Drama</p>	<p>Art can nurture the nurturer.</p> <p>Visual and Performing Arts</p>
<p>The arts provide a unique means for families to interact.</p> <p>Visual and Performing Arts</p>	<p>The arts provide a unique means for families to interact.</p> <p>Music</p>	<p>The arts provide a unique means for families to interact.</p> <p>Drama</p>	<p>The arts provide a unique means for families to interact.</p> <p>Dance</p>



## Visual and Performing Arts

The four disciplines defined, include:

- **Visual Art:** Products and processes of expression that use particular tools to create marks, colors, textures, and shapes of visual art.
- **Music:** Sounds selected and organized for expressive purposes; these sounds have pitch, tempo, rhythm, and tone.

(pages 28-31) *California Preschool Learning Foundations, Volume 2*



## Visual and Performing Arts

- **Drama:** A participatory experience in which two or more children pretend to be someone else or someplace else. Drama, in the preschool classroom, is an experiential, play-based learning medium. Whereas theater is performance-oriented, drama is process-oriented and improvisational in nature.
- **Dance:** Movement selected and organized for aesthetic purposes or as a medium of expression, rather than for its function as work or play.

(pages 28-31) *California Preschool Learning Foundations, Volume 2*

Unit 2 – Visual and Performing Arts: Key Topic 1

<http://www.wested.org/facultyinitiative/> 3

## Visual and Performing Arts

### Strands - **Visual Art, Music, and Dance**

Substrand 1.0 Notice, Respond, and Engage

Substrand 2.0 Develop Skills

Substrand 3.0 Create, Invent, and Express

### Strand - **Drama**

Substrand 1.0 Notice, Respond, and Engage

Substrand 2.0 Develop Skills to Create, Invent,  
and Express Through Drama

(pages 48-49) *California Preschool Curriculum Framework, Volume 2*

Unit 2 – Visual and Performing Arts: Key Topic 1

<http://www.wested.org/facultyinitiative/> 4

## Visual and Performing Arts

### *California Preschool Curriculum Framework, Volume 2*

- Much of children's development in the visual and performing arts during the preschool years occurs naturally.
- Many skills unfold through children's play and are closely intertwined with those in other areas of development.
- Children follow their own interests and engage in areas where they are experiencing increasing mastery.

Unit 2 – Visual and Performing Arts: Key Topic 1

<http://www.wested.org/facultyinitiative/> 5

## Visual and Performing Arts

### *California Preschool Curriculum Framework, Volume 2*

The role of the preschool teacher is to:

- Let children experiment by providing materials and opportunities, offer advice when requested, and provide scaffolding as appropriate.
- Support connections between the arts and other developmental areas
- Provide opportunities for children to grow and learn in relation to other developmental areas while practicing skills in the visual and performing arts.

Unit 2 – Visual and Performing Arts: Key Topic 1

<http://www.wested.org/facultyinitiative/> 6

## Visual and Performing Arts

*California Preschool Curriculum Framework, Volume 2*

- Introduction to the chapter, pages 40–41
- Research highlights, pages 59, 71, 84, 94, or 102
- Glossary terms, pages 286–288

Note key points, ideas, and unfamiliar vocabulary.

## Visual and Performing Arts

- Which key points stood out for you? Which vocabulary terms?
- Where was there similarity among the key points for the four disciplines? Where did you see differences?
- Where were strong links to other developmental areas highlighted?
- Which points do you want to keep in mind as you plan curriculum in visual art, music, drama, or dance for children? Why?

# Visual and Performing Arts

Read “Organization of the Framework” (pages 9–11) in *California Preschool Curriculum Framework, Volume 2*.

- Note the key structural components described for a domain chapter.



Unit 2 – Visual and Performing Arts: Key Topic 1

<http://www.wested.org/facultyinitiative/> 9

## Organization of the Visual and Performing Arts Domain

Component	Page(s)	Notes
Guiding Principles		
Environments and Materials		
Summary of the Strands and Substrands		
Teacher Resources		
Glossary		
Other		
<b>Visual Art (strand)</b>		
<i>1.0 Notice, Respond, and Engage (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
<i>2.0 Develop Skills in Visual Art (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
<i>3.0 Create, Invent, and Express Through Visual Art (substrand)</i>		
Vignettes and Teachable Moments		
Interactions and Strategies		
Research Highlight(s)		
Engaging Families		
Questions for Reflection		
Other		

Unit 2 – Visual and Performing Arts: Key Topic 1

<http://www.wested.org/facultyinitiative/> 10

## Visual and Performing Arts

- The foundations are the **what:** goal-like statements that describe **what** children typically learn and develop with optimal support.
- The curriculum framework is the **how:** provides guidance for **how** teachers can intentionally support this learning and development.

## Visual and Performing Arts

- Which components or elements of the visual and performing arts chapter caught your attention?
- Which component did you want to spend more time reading about? Why?
- How can these components help you become more intentional in your teaching?
- How might you use this organizational guide as a reference in your work?

## Visual and Performing Arts

### Guiding Principles

- The arts are inclusive of all children.
- The arts are a language that is common to all.
- The arts promote dispositions for learning.
- Children make their own meaning.
- Children are capable of creating original art in all its forms

## Visual and Performing Arts

### Guiding Principles

- Children learn about human connections, beauty, and appreciation of the arts.
- The child's work is play.
- Children are active learners who thrive when challenged appropriately.
- Arts experiences for preschoolers are more about process than product.

## Visual and Performing Arts

### Guiding Principles

- The arts reinforce the integrated nature of learning.
- Cultural competence is approached through art.
- The arts are motivating and engaging for learners.
- Art can nurture the nurturer.
- The arts provide a unique means for families to interact.

Unit 2 – Visual and Performing Arts: Key Topic 1

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## Visual and Performing Arts

- Which domain principle(s) stood out for you?
- Which ones were familiar to you? Which ones were concepts that you had not considered before?
- How did the examples of a principle for the four disciplines increase your understanding of the principle?
- Which three domain principles will be the most important ones for you to apply in your curriculum planning? Why?

Unit 2 – Visual and Performing Arts: Key Topic 1

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- As you think about the rationale, organizational structure, and guiding principles of the visual and performing arts domain, what aspects stand out for you?
- What concepts or information resonated the most strongly with you? Why?
- What was useful in helping you understand this overview of the domain?
- How will you use the resource tools that you developed in your curriculum planning for the visual and performing arts?

Unit 2 – Visual and Performing Arts: Key Topic 1

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- What part of this class session stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?
- What information or support do you need to do this? What is a first step you could take to locate this support or information?
- What steps could you take to start applying the new idea or perspective?

Unit 2 – Visual and Performing Arts: Key Topic 1

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## Visual and Performing Arts

Review the discussion of the developmental sequence of children's drawing (pp. 56–57) and the list of the elements of dance for young children (p. 106).

- Look for more resources on one of these topics.
- Research whether there are similar developmental sequences or listing of elements for any of the four disciplines of the visual and performing arts.



## Unit 2 – Visual and Performing Arts:

### Key Topic 2: Getting to Know Environments and Materials That Support the Visual and Performing Arts

**Visual and Performing Arts Domain:**  
Key Topic 2 – Getting to Know Environments and Materials That Support the Visual and Performing Arts

#### Focus of Unit 2 – Key Topic 2

Students become familiar with environmental arrangements and materials that can be used to support children’s development in the visual and performing arts and have opportunities to explore ways they can be applied.

#### Curriculum Alignment Project (CAP) Student Learning Outcomes

The Curriculum Alignment Project’s (CAP) lower division eight courses and student learning outcomes are mapped onto each instructional guide key topic. See Appendix A for the specific student learning outcomes, objectives, and examples of course content and topics for the courses listed below.

- Introduction to Curriculum
- Principles and Practices of Teaching Young Children
- Observation and Assessment
- Practicum—Field Experience

#### Instructional Methodologies

- Lecture
- Class discussion
- Class presentation
- Development of resource tool
- Interviews—teacher
- Observation—classroom
- Pairs work
- Small group work
- Reflective discussion—large group
- Individual reflection
- Photograph—observation and environments



### **California Early Childhood Educator Competency Areas to Consider**

The Faculty Initiative Project will be undertaking a comprehensive process in the future to map the content of the instructional guides to the California Department of Education, Child Development Division's California Early Childhood Educator Competencies. The "Competency Areas to Consider" below are listed in this instructional guide as a preliminary exploration of how particular competency areas might be addressed through these key topics.

- Child Development and Learning
- Observation, Screening, Assessment, and Documentation
- Special Needs and Inclusion
- Learning Environments and Curriculum
- Professionalism



## Unit 2 – Visual and Performing Arts: Key Topic 2: Getting to Know Environments and Materials That Support the Visual and Performing Arts

**Visual and Performing Arts Domain:**  
Key Topic 2: Getting to Know Environments and Materials That Support the Visual and Performing Arts

### Before You Start

This key topic provides students with an opportunity to become familiar with the environment and materials described in Chapter 2 of the *California Preschool Curriculum Framework, Volume 2* and to create two resource tools they can use in their teaching. The Active Learning component of this key topic also includes options for observing preschool programs and interviewing teachers.

The “Keeping it going” segment requires students to complete the handout provided with this key topic or create a similar one on blank paper. The number of copies of the handout will depend on how many of the 13 points regarding environments and materials each student is to complete and how many students are in the class. This handout is provided at the end of the key topic. An electronic version of this handout will be available when this instructional guide is online at [www.wested.org/facultyinitiative](http://www.wested.org/facultyinitiative). If the alternative approach is chosen, 13 large sheets of chart paper, markers, and tape will be needed.

The “Taking it further” segment involves showing photographs of early care and education settings that illustrate the 13 recommendations for environments and materials that support children’s learning in the visual and performing arts.

The “Deeper Understanding” segment suggests that students visit preschool programs and take photographs. Depending on students’ awareness of preschool programs in their communities, it may be helpful to have a list of programs that students can visit. Because students will be creating a personal resource tool, observing the same classroom will work. Students might consider any preschool programs currently located on campus as an easy and resource-rich observation platform. If students have not visited many preschool programs, remind them to check with the program director about visiting and observation procedures.

If students don’t have access to a camera or do not have photographic capability on their cell phones, students may form teams of two or three for the observations. Student groupings may prove beneficial regardless of access to photographic equipment.

### Information Delivery

The 13 environments and materials on pages 45–48 of the *California Preschool Curriculum Framework, Volume 2* are the main content for this key topic.

Depending on the students’ background, developing familiarity with the following topics in the framework may prove beneficial:



Slides 2-6

### **California Preschool Curriculum Framework, Volume 2**

- “Curriculum Planning” (pp. 14–19)
- “*The environment as curriculum: Interest areas to support children’s play and child-initiated learning*” (pp. 17–19)
- “The Daily Schedule” (pp. 19–25)

This content could be delivered through lectures or assigned reading.

### **Active Learning**

#### **Getting it started**

Ask the students to review the section on “Curriculum Planning” in the *California Preschool Curriculum Framework, Volume 2* (pp. 14–19), paying special attention to the section on the environment (pp. 17–19). Then hold a class discussion on key points that students identified from their reading.

#### **Keeping it going**

Ask the students to next review the section in the curriculum framework on “Environments and Materials” (pp. 45–48). Point out that there are 13 recommendations related to the environment and materials that support children’s experiences and learning in the visual and performing arts.



Slide 7

Provide students with copies of Handout 1, included with this key topic, or ask them to create similar ones on a sheet of blank paper. The number of handouts that each student has will depend on how many of the 13 environment and materials recommendations the student works on. Explain that the handout will be used to describe how each of the environment and materials recommendations relates to the visual and performing arts. A recommendation is to be written in the oval, and an example of how the recommendation applies to one of the four disciplines is to be written in the appropriate shape. Point out that some of the recommendations are specific to one or more of the four disciplines while others may apply to all four.

Depending on the size of the class, faculty may decide to assign students to one or more of the 13 environment or materials recommendations. Students may also work in pairs or small groups if more than one student is assigned the same recommendation.

An alternative approach could be to hang 13 sheets of chart paper in the room. Head each paper with a brief summary of one of the 13 environments and materials recommendations; the rest of the paper could be divided into four quadrants. Label



each quadrant with one of the four strands: visual art, music, drama, and dance. One of the following two options could be used to complete the charts:

- Students individually move around the room and add at least one example to each chart.
- A small group of students could complete one chart and then move on to another chart to add more examples.

### Taking it further

Next, show slides or photographs of early care and education settings. Ask students to look for additional examples of their assigned environment or materials recommendation and add them to their handout or chart paper.

### Putting it together

Provide time for the students to share their examples or review the completed charts. The handouts could be peer-reviewed or students could verbally describe their examples.

### Online Options

Upon instructor's recommendation, students may complete their handouts online and post them for peer review.

## Reflection



Slides 8-10

Ask students to reflect on this topic by answering one of the following sets of questions. This could be done as a class discussion, or all students could note their individual answers in journals.

- As you think about the environment and materials needed to support children's experiences in the visual and performing arts, which recommendations stood out to you?
- Which ones were easier to find examples for? Which ones were more challenging? Why?
- Some of the suggestions for the environment and materials were described as basic. How would you ensure that these elements reflect the diversity of the children in your program and support all children—including those who are young dual language learners or have disabilities?
- For which discipline do you feel more confident in setting up the environment and providing appropriate materials? How could you find support or resources for the other disciplines?



This second set of questions is more general and can be used for individual reflection here and with the other key topics.

- What part of this class session stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?
- What information or support do you need to do this?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?

**Deeper Understanding**

Ask students to identify a preschool program that they can visit to observe and photograph the environment. Because the main purpose is to collect photographic samples of the environment and materials used to support the visual and performing arts, it is suggested that the students set up a time when the children are not present. This will also alleviate the need to secure photo releases. Depending on how accessible preschool programs are to the students, and how much time is given them to conduct the visits, students may benefit from visiting and photographing multiple classrooms. Faculty could give students the option of conducting the visits in pairs or groups of three.

The students are looking for examples of the environments and materials described on pages 45–48 of the *California Preschool Curriculum Framework, Volume 2*. Remind students to observe both the indoor and outdoor areas and that a specific area may address more than one of the 13 environments and materials.

Students could also interview the teacher to learn why the environment and materials were selected and arranged the way they are and how they support the children's exploration and development in visual art, music, drama, and dance.

After completing their observations and interviews, the students can create a resource tool using the photographs and notes. This resource tool could be a physical or digital scrapbook, whichever form would be most useful to the students' work with children.

**Online Options**

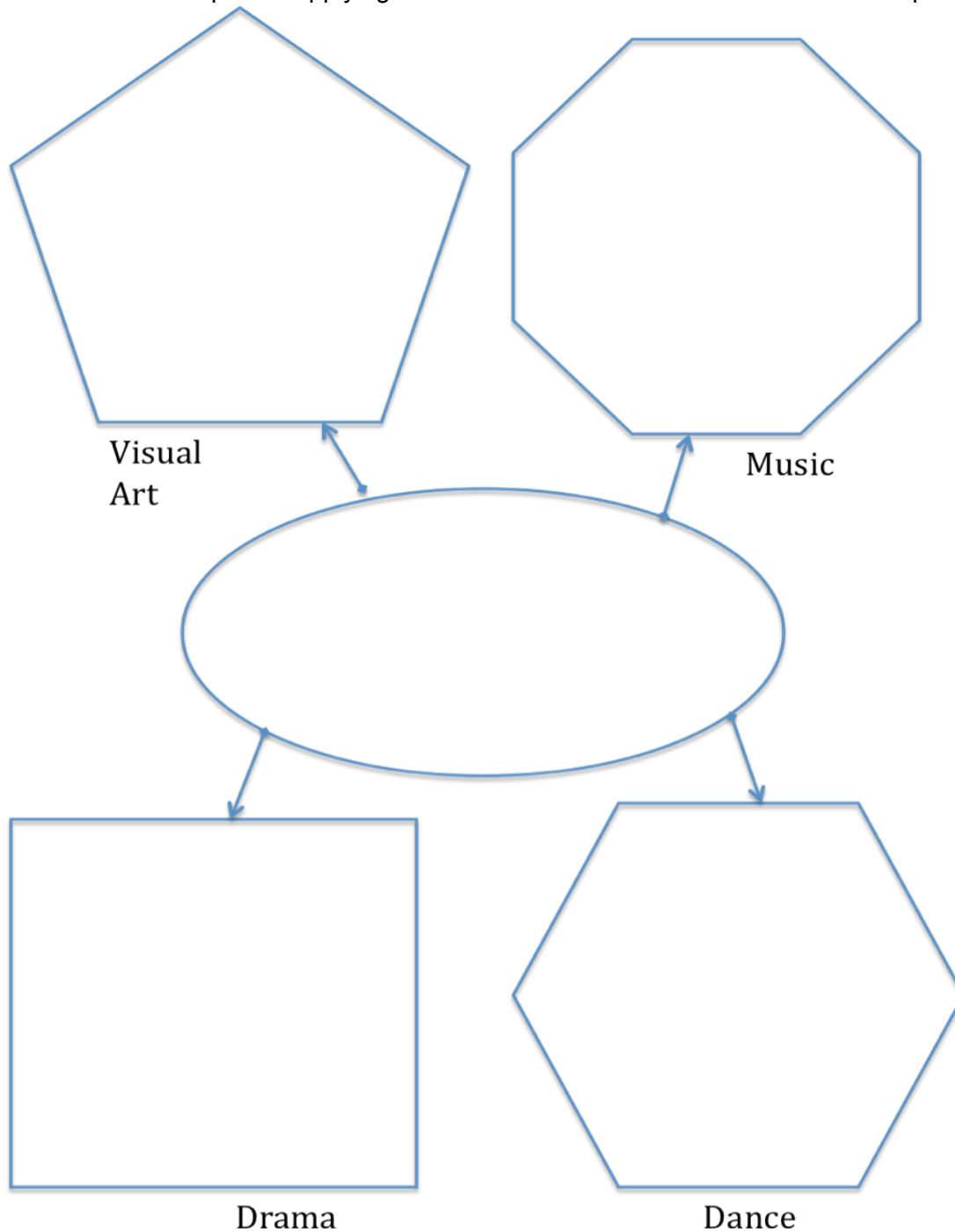
If students create digital scrapbooks of their classroom observations, these could be shared online.



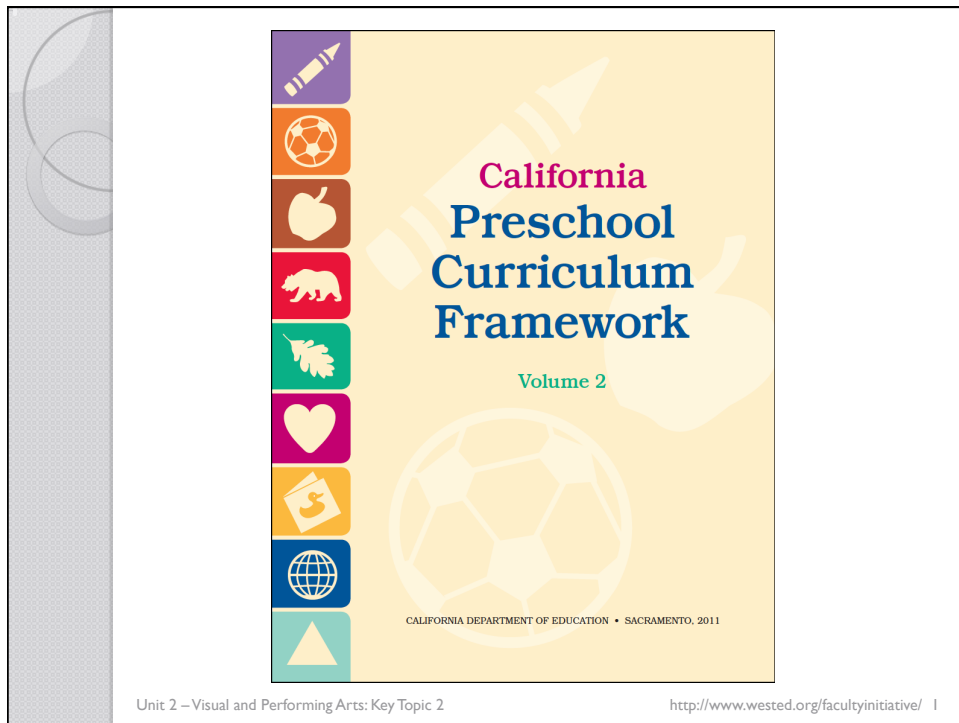


## Getting to Know Environment and Materials That Support the Visual and Performing Arts

Directions: Write one of the environments and materials recommendations in the oval and then list examples of applying that recommendation in each of the four disciplines.



**Visual and Performing Arts Domain: Key Topic 2 - Getting to Know Environment and Materials That Support the Visual and Performing Arts Handout 1**



## Materials for Supporting Visual and Performing Arts

(pages 45-48) *California Preschool Learning Foundations, Volume 2*

### Dance and movement

- Space to move freely
- Music
- Costumes or items to create costumes

### Dramatic play and drama

- Props
- Books
- Masks and costumes



Unit 2 – Visual and Performing Arts: Key Topic 2

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## Materials for Supporting Visual and Performing Arts

### Visual arts

- Natural materials
- Art supplies (crayons, paints, paper, moldable dough, pencils)
- Flat places to draw and paint



### Music

- Instruments
- Prerecorded music
- Generated rhythm and sound



Unit 2 – Visual and Performing Arts: Key Topic 2

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## Materials for Supporting Visual and Performing Arts

- Adaptive materials ensure accessibility for all children.
- Include materials, props, and costumes that reflect diverse cultural backgrounds, particularly those of children in the program.



Unit 2 – Visual and Performing Arts: Key Topic 2

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## Environments that Support Visual and Performing Arts

Considerations include:

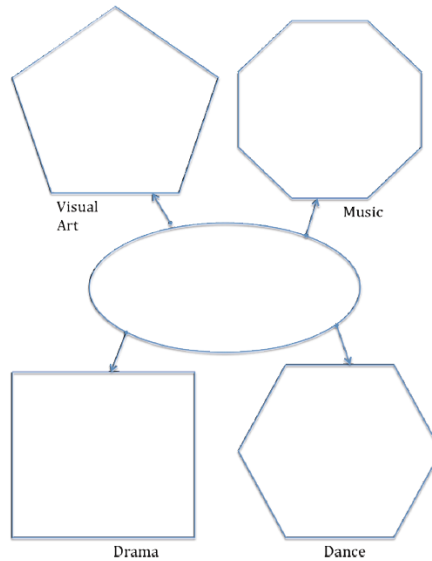
- The suitability, accessibility, safety, amount, and variety of materials.
- The aesthetics of the early childhood environment.
- Sufficient open space for movement, dance, and theater play.
- Support for children's drawing skills.

## Environments that Support Visual and Performing Arts

- Indoor and outdoor environments for creating art.
- Art that is displayed at eye level of the children.
- A well-constructed environment for social and collaborative learning.

**Getting to Know Environment and Materials  
That Support the Visual and Performing Arts**

Directions: Write one of the environments and materials recommendations in the oval  
and then list examples of applying that recommendation in each of the four disciplines.



Unit 2 – Visual and Performing Arts: Key Topic 2

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- As you think about the environment and materials needed to support children's experiences in the visual and performing arts, which recommendations stood out to you?
- Which ones were easier to find examples for? Which ones were more challenging? Why?

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- Some of the suggestions for the environment and materials were described as *basic*. How would you ensure that these elements reflect the diversity of the children in your program and support all children—including those who are young dual language learners or have disabilities?
- For which discipline do you feel more confident in setting up the environment and providing appropriate materials? How could you find support or resources for the other disciplines?

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- What part of this class session stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?
- What information or support do you need to do this?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?

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## **Unit 2 – Visual and Performing Arts:**

### **Key Topic 3: Getting to Know Interactions and Strategies That Support the Visual and Performing Arts**

**Visual and Performing Arts Domain:**  
Key Topic 3 – Getting to Know Interactions and Strategies That Support the Visual and Performing Arts

#### **Focus of Unit 2 – Key Topic 3**

Students become familiar with interactions and strategies that can be used to support children's development in the visual and performing arts.

#### **Curriculum Alignment Project (CAP) Student Learning Outcomes**

The Curriculum Alignment Project's (CAP) lower division eight courses and student learning outcomes are mapped onto each instructional guide key topic. See Appendix A for the specific student learning outcomes, objectives, and examples of course content and topics for the courses listed below.

- Introduction to Curriculum
- Principles and Practices of Teaching Young Children
- Practicum-Field Experience

#### **Instructional Methodologies**

- Class discussion
- Small group work
- Class presentation
- Peer review and feedback
- Reflective discussion—large group
- Categorizing
- Individual reflection
- Brainstorming—large group
- Interview community member
- Short report



### **California Early Childhood Educator Competency Areas to Consider**

The Faculty Initiative Project will be undertaking a comprehensive process in the future to map the content of the instructional guides to the California Department of Education, Child Development Division's California Early Childhood Educator Competencies. The "Competency Areas to Consider" below are listed in this instructional guide as a preliminary exploration of how particular competency areas might be addressed through these key topics.

- Child Development and Learning
- Relationships, Interactions, and Guidance
- Learning Environments and Curriculum
- Professionalism





## Unit 2 – Visual and Performing Arts:

### Key Topic 3: Getting to Know Interactions and Strategies That Support the Visual and Performing Arts

**Visual and Performing Arts Domain:**  
Key Topic 3 - Getting to Know Interactions and Strategies That Support the Visual and Performing Arts

#### Before You Start

In this key topic, students become familiar with the interactions and strategies of individual substrands and think through how some of those interactions and strategies might be used by developing a vignette. Students also have an opportunity to learn about other strategies by interviewing professionals in the community who work with young children in the visual and performing arts.

There are 79 interactions and strategies in Chapter 2 of the *California Preschool Curriculum Framework, Volume 2*. As in Volume 1 of the *California Preschool Curriculum Framework*, these interactions and strategies are found after the vignettes presented in the substrands. The following table lists the number of vignettes and interactions and strategies for each strand and substrand. This table may help you determine student groupings for the active learning experiences.

Note that while most of the substrands have fewer than 10 interactions and strategies, the “Notice, Respond, and Engage” substrand for the Music strand has 17 interactions and strategies. Instructors may want to review the number of interactions and strategies for each substrand prior to the class session in which they will be assigned.

In the “Getting it started” segment, students are asked to write a list of interactions and strategies on chart paper. The number of sheets will depend on the number of small groups and how the substrands are divided. Markers and tape will also be needed.

In the “Deeper Understanding” segment, students are asked to interview someone from the community who teaches visual arts, music, or dance to young children or someone who is involved with a children’s theater. It may be helpful for instructors to first familiarize themselves with the professionals in their community.

**Note to Faculty:** Handout 1, included with this key topic, provides a full list of the interactions and strategies for this domain.



**Table 1.** Total number of vignettes, interactions, and strategies for the visual and performing arts domain by strand and substrand.

<b>California Preschool Curriculum Framework, Volume 2 (PCF, V2)</b>		
<b>Strands and Substrands</b>	<b>Vignettes</b>	<b>Interactions and Strategies</b>
<b>Strand: Visual Art (PCF, V2, pp. 50-62)</b>	<b>4</b>	<b>14</b>
1.0 Notice, Respond, and Engage	2	3
2.0 Develop Skills in Visual Art	1	8
3.0 Create, Invent, and Express Through Visual Art	1	3
<b>Strand: Music (PCF, V2 pp. 63-85)</b>	<b>10</b>	<b>33</b>
1.0 Notice, Respond, and Engage	5	17
2.0 Develop Skills in Music	3	10
3.0 Create, Invent, and Express Through Music	2	6
<b>Strand: Drama (PCF, V2 pp. 86-100)</b>	<b>3</b>	<b>12</b>
1.0 Notice, Respond, and Engage	1	4
2.0 Develop Skills, Create, Invent, and Express Through Drama	2	8
<b>Strand: Dance (PCF, V2 pp. 101-116)</b>	<b>3</b>	<b>20</b>
1.0 Notice, Respond, and Engage	1	9
2.0 Develop Skills in Dance	1	5
3.0 Create, Invent, and Express Through Visual Art	1	6

*Source: California Preschool Curriculum Framework, Volume 2*



## Information Delivery

As an introduction or review of the visual and performing arts domain, the following information from the *California Learning Foundations, Volume 2* and the *California Preschool Curriculum Framework, Volume 2* may be used:

### ***California Preschool Learning Foundations, Volume 2***

- Discussion of the visual and performing arts strands (pp. 1–4)
- Review of the research for each strand (pp. 22–27)
- Glossary for the visual and performing arts domain (pp. 28–30)

### ***California Preschool Curriculum Framework, Volume 2***

- Introduction to Chapter 2, “Visual and Performing Arts” (pp. 40–41)
- Discussion of the visual and performing arts strands (pp. 50, 63, 86–87, and 101–102)
- Research highlights (pp. 59, 71, 84, 94, and 102)

## Active Learning



Slide 2

### **Getting it started**

If students are not familiar with the organizational structure of the vignettes, teachable moments, and interactions and strategies in the curriculum framework, ask them to review the description found on pages 9–11 of the *California Preschool Curriculum Framework, Volume 2*. It may also be helpful to look at one of the substrands and point out the vignettes, teachable moments, and the interactions and strategies that follow each vignette.

Discuss what is meant by the terms “interactions,” “strategies,” and “teachable moments” and how they relate to each other. Be sure to point out that the strategies and interactions in the substrands are samples and not meant to be complete lists of teaching approaches. As stated on page 10 of the *California Preschool Curriculum Framework, Volume 2*, the strategies are “. . . starting points, or springboards, for teachers as they plan and implement their own strategies.”

Next ask students to form small groups and assign each group a substrand. Depending on the number of students, instructors may have some teams work on part of a substrand or more than one substrand. Students are then to review the vignette(s) and teachable moment(s) and list the interactions and strategies from their substrand on a piece of chart paper. Suggest that



students paraphrase each interaction and strategy into a few key words.

### Keeping it going

Ask each group to develop a brief vignette in which some of the interactions and strategies from the group's substrand are used. If any of the students are currently working in early care and education programs, encourage them to think of situations they've observed. Each group should also prepare to make a presentation of its vignette to the rest of the class. This presentation could be a skit or demonstration; students may also choose to share the vignette verbally or as a written document.

#### Online Options

Instead of doing oral or role-playing presentations of their vignettes, students could write up their vignettes and post them online. Other students could then read the vignettes and identify the interactions and strategies used as well as additional ones that might be incorporated.

### Taking it further

Before presenting their vignette, the team identifies their substrand and posts a list of interactions and strategies. After the team presents its vignette, students are requested to identify which interactions and strategies from the posted list were observed in the vignette. Also ask students if there were other interactions or strategies from other substrands that might be used.



Slides 3-4

### Putting it together

After all the vignettes have been presented and discussed, ask students to focus again on the lists of interactions and strategies posted around the room. The students are then requested to identify interactions and strategies that seem to apply to all strands and those that seem specific to its strand. Instructors may choose to have the students work in their small groups again but review a different substrand. Then ask each group to mark on the chart the interactions and strategies that could cross all strands and those that are specific to the strand. You could use a colored marker or a symbol to indicate the two categories.

**Note:** Handout 1, included with this key topic, provides a full list of the interactions and strategies for this domain.

After all the charts have been labeled, conduct a large group discussion on these questions:



- What do you notice about the two groupings of interactions and strategies?
- Are there some strands or substrands where there are more interactions and strategies that could apply to other strands and substrands? Which ones?
- Why do you think these more general interactions and strategies were included in specific substrands?
- How could you use the more general interactions and strategies from one strand/substrand when planning curriculum in another strand or substrand?

## Reflection



Slides 5-6

Conclude this learning experience by asking students to respond to the following questions:

- Which interactions and strategies from the visual and performing arts substrands stood out for you?
- Which ones were familiar to you? What were new strategies?
- Which interactions or strategies might be particularly useful with children who are dual language learners? With children who have disabilities?
- What are some key messages that surfaced from the interactions and strategies in your substrand?
- What is one thing you will take from today to use in supporting young children's learning in the visual and performing arts?

Students could write their responses in a journal or submit them if the students do the reflection individually.

This second set of questions is more general and can be used for individual reflection here and with the other key topics.

- What part of this class session stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?



- What information or support do you need to do this?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?

---

**Deeper Understanding**

Students may gain additional ideas about strategies for helping children develop skills and concepts in the visual and performing arts from community members who teach children. Ask students to identify and interview someone involved in children's theater or who teaches music, dance, or visual arts to young children. Many local parks and recreation departments and community centers offer a variety of classes for young children and their families.

It may be helpful to brainstorm a list of people at a class session and then have students select someone to interview. Depending on the number of resource people and the number of students, the interviews could be done by students individually, in pairs, or in small groups. If students do the interviews in groups, instructors may choose to ask each student to write an individual summary of the interview or let the group do a joint one.

When preparing their interview questions and writing up their summaries, students should keep in mind the interactions and strategies for the related strand. They should then write about what similarities or differences there are in the approaches used by the interviewee and what new ideas they could use in their curriculum planning for the visual and performing arts.



## Getting to Know Interactions and Strategies That Support the Visual and Performing Arts

**Visual and Performing Arts Domain: Key Topic 3 – Getting to Know Interactions and Strategies That Support the Visual and Performing Arts.**  
**Handout 1**

Strand: Visual Art		
Substrand: Notice, Respond, and Engage	Substrand: Develop Skills in Visual Art	Substrand: Create, Invent, and Express Through Visual Art
Encourage engagement with art at all levels.	Provide children simply with a means and place to make marks (e.g., a crayon and paper), and they will begin with the same basic images.	Support exploration and discovery.
Provide opportunities for children to reflect on their own work and sometimes their own actions, through communication with peers and the teacher, and to reflect on the works of peers in encouraging and positive ways.	Encourage communication around shape and form to aid children's drawing skills.	Give children the time and space needed to explore creativity.
Respect individual developmental, cultural, and linguistic differences, and encourage children to respect them.	Help children acquire painting skills through practice with the tools.	Provide a comfortable environment in which children can practice art.
	Stimulate children's interest in color and application of paint through other forms of painting.	
	Create opportunities for children to work with dough, clay, or wet sand.	
	Provide only the <i>malleable</i> material, without tools, during children's initial explorations of sculpting so that children have a chance to explore through touch.	



Strand: Visual Art		
Substrand: Notice, Respond, and Engage	Substrand: Develop Skills in Visual Art	Substrand: Create, Invent, and Express Through Visual Art
	Communicate to a group of linguistically and culturally diverse children through sculpture techniques by using nonverbal methods.	
	Introduce tools after observing that children have had many 'hands-on' opportunities to explore clay and dough sculpture.	





Strand: Music		
Substrand: Notice, Respond, and Engage	Substrand: Develop Skills in Music	Substrand: Create, Invent, and Express Through Music
Find ways to expose children to music being conducted and performed.	Dramatize poetry and nursery rhymes as a fun way to explore and develop vocal inflection and pitch capabilities in the young singer.	Encourage children to invent accompaniments with musical instruments.
Provide children with an opportunity to conduct the group by singing or playing instruments.	Encourage children to be playful and spontaneous when singing—they often sing made-up songs as they play alone or with other children.	Provide opportunities for independent and group play through musical play kits, which can be stored in a music area.
Provide a conductor's listening and play area.	Provide children with opportunities to hear songs about animals and make animal sounds.	Display child-notated compositions.
Invite live musicians for the children to conduct; encourage the child conductor to stop and start, go faster and slower, and give arm gestures for louder and softer sounds.	Use songs that have movements or gestures that accompany the words.	Have the children draw pictures of songs.
Include storybooks on conductors and orchestras, such as Richard Scarry's <i>Best Storybook Ever!</i> or <i>Berlioz, the Bear</i> by Jan Brett.	Minimize use of recorded music when the goal is singing.	Use musical forms that allow for structured musical play or freely spontaneous musical responses.
Extend learning about different ways to lead a music group.	Make instruments for outdoor musical play.	Integrate child-improvised music dues with books, poems, and creative movement activities.



Strand: Music		
Substrand: Notice, Respond, and Engage	Substrand: Develop Skills in Music	Substrand: Create, Invent, and Express Through Music
Make connections between home and activities in the preschool program.	Incorporate free-and-move games as a fun, simple way to help children develop control of the body in space and to learn and practice fundamental locomotor movements.	
Provide music areas where children can experience instruments or musical activities as individuals or in a small group.	Invite young children to move through instrumental program music, or music that “tells a story.”	
Make instruments with the children, such as rain sticks, shakers, and drums.	Engage children in movement through danceable storybooks and help them learn basic steps and musical styles of dance.	
Incorporate books related to music.	Create music forts.	
Incorporate chant games and songs related to sound production.		
Encourage children to create simple rhythm patterns.		




Strand: Music		
Substrand: Notice, Respond, and Engage	Substrand: Develop Skills in Music	Substrand: Create, Invent, and Express Through Music
Set up a “Science of Sound” area where children can explore and experiment with building sounds.		
Invite local professional musicians or family members to demonstrate and talk about their instruments and the sounds made.		
Incorporate the use of Web sites or children’s music and other age-appropriate software (if available), to engage children’s interest in sound.		
Include a variety of songs that related to a particular topic area.		
Use music storybooks and connect to related topics.		












Strand: Dance		
Substrand: Notice, Respond, and Engage	Substrand: Develop Skills in Dance	Substrand: Create, Invent, and Express Through Dance
Help children to become enthusiastic participants in learning dance.	Establish spatial boundaries.	Incorporate dance with literary development.
Warm up!	Plan movement activities appropriate for various developmental stages and skill levels.	Use props.
Be aware of cultural norms that may influence children's participation.	Encourage variety in children's movement.	Use play.
Create learning environments and routines.	Teach rhythm using traditional movement games.	Provide costumes and music to inspire improvisational movement.
Use children's prior knowledge.	Use the "echo" as a helpful rhythm exercise.	Use dance to communicate feelings.
Structure learning activities so children are active participants.	Establish spatial boundaries.	Use movement to introduce and reinforce concepts from other domains.
Introduce the learning of a dance skill by using imagery.		
Draw on children's interests in dance making.		



Strand: Drama	
Substrand: Notice, Respond, and Engage	Substrand: Develop Skills to Create, Invent, and Express Through Drama
Use a drama-based vocabulary.	Observe role play.
Encourage the proper use of drama-based vocabulary.	Step in or model when needed.
Encourage and model the expression of interests and preferences.	Model and note appropriate ways of using drama materials.
Scaffold and encourage children during and after participation in drama to build their understanding and use of plot.	Provide adaptations to support the participation of children with disabilities or other special needs.
	Use costumes, props, and scenery to inspire dramatic play and drama.
	Facilitate children's engagement in drama by first discussing expectations.
	Move in and out of role.
	Encourage and allow initiative.





**California**  
**Preschool**  
**Curriculum**  
**Framework**

Volume 2

CALIFORNIA DEPARTMENT OF EDUCATION • SACRAMENTO, 2011

Unit 2 – Visual and Performing Arts: Key Topic 3

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## Visual and Performing Arts



- Interactions
- Strategies
- Teachable Moments

Unit 2 – Visual and Performing Arts: Key Topic 3

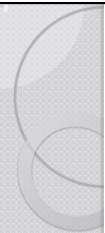

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## Visual and Performing Arts

- What do you notice about the two groupings of interactions and strategies?
- Are there some strands or substrands where there are more interactions and strategies that could apply to other strands and substrands? Which ones?



## Visual and Performing Arts

- Why do you think these more general interactions and strategies were included in specific substrands?
- How could you use the more general interactions and strategies from one strand/substrand when planning curriculum in another strand or substrand?

- 
- 
- Which interactions and strategies stood out for you?
  - Which ones were familiar? What were new strategies?
  - Which interactions or strategies might be particularly useful with children who are dual language learners? With children who have disabilities?
  - What are some key messages from the interactions and strategies in your substrand?
  - What is one thing you will take from today to use in supporting young children's learning in the visual and performing arts?

Unit 2 – Visual and Performing Arts: Key Topic 3

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- 
- What part of this class session stood out most for you today?
  - Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
  - How might you apply a new idea or perspective to your work now or in the future?
  - What information or support do you need to do this?
  - What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?

Unit 2 – Visual and Performing Arts: Key Topic 3

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## Unit 2 – Visual and Performing Arts:

### Key Topic 4: Universal Design, Individualizing, and Family Partnerships

#### Focus of Unit 2 – Key Topic 4

Students become familiar with the concepts of universal design, individualized curriculum decisions, and the rationale for family partnerships in the context of supporting children's development in the visual and performing arts. Students also explore methods for approaching these three topics.

#### Curriculum Alignment Project (CAP) Student Learning Outcomes

The Curriculum Alignment Project's (CAP) lower division eight courses and student learning outcomes are mapped onto each instructional guide key topic. See Appendix A for the specific student learning outcomes, objectives, and examples of course content and topics for the courses listed below.

- Child, Growth, and Development
- Child, Family, and Community
- Introduction to Curriculum
- Principles and Practices of Teaching Young Children
- Observation and Assessment
- Teaching in a Diverse Society
- Practicum-Field Experience

#### Instructional Methodologies

- Lecture
- Small group work
- Creation of a visual representation
- Class presentation
- Class discussion
- Pairs work/discussion in pairs



- Reflective discussion – large group
- Panel or guest speaker
- Categorizing (categorize I & Ss that focus on individualizing specifically)
- Development of a resource tool
- Game
- Brainstorming – small group
- Interview – community member or parent
- Short paper

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### **California Early Childhood Educator Competency Areas to Consider**

The Faculty Initiative Project will be undertaking a comprehensive process in the future to map the content of the instructional guides to the California Department of Education, Child Development Division's California Early Childhood Educator Competencies. The "Competency Areas to Consider" below are listed in this instructional guide as a preliminary exploration of how particular competency areas might be addressed through these key topics.

- Child Development and Learning
- Culture, Diversity, and Equity
- Relationships, Interactions, and Guidance
- Family and Community Engagement
- Dual-Language Development
- Observation, Screening, Assessment, and Documentation
- Special Needs and Inclusion
- Learning Environments and Curriculum
- Leadership in Early Childhood Education
- Professionalism



## Unit 2 – Visual and Performing Arts: Key Topic 4: Universal Design, Individualizing, and Family Partnerships

Visual and Performing Arts Domain:  
Key Topic 4 – Universal Design, Individualizing, and Family Partnerships

### Before You Start

If students have done the Getting Ready for the Unit and Connecting to Experience topic of this unit, remind students of the range of experiences they had with the visual and performing arts as young children. Likewise the children in their programs will also have a wide range of familiarity and experience with visual art, music, drama, and dance. An important factor in planning curriculum for individual children is to be aware of and consider: children's unique temperaments, interests, and abilities; cultural and linguistic backgrounds; family beliefs, values, and structures; socioeconomic background; and neighborhood and community environments and resources.

To help students think about how they can address these considerations in curriculum planning, this key topic includes three subtopics: universal design, individualization, and family partnerships. Each subtopic includes content from Chapter 2, Visual and Performing Arts, of the *California Preschool Curriculum Framework, Volume 2* and a set of active learning experiences.

**Note:** The suggestions in this key topic relate to children who might need special consideration for intentional teaching strategies or materials, whether or not they have an active Individualized Education Plan (IEP). For any child with an IEP, the design or use of adaptations will benefit from collaboration with the early childhood special educator or therapist working with that child and family. Consultation with the family and specialists is especially important for some children who have more significant physical disabilities and/or medical conditions.

The following are considerations for some of the active learning experiences in the three subtopics:

- **Subtopic 1: Universal Design.** As another approach to this subtopic, a guest speaker or panel may be invited to present on approaches for planning and adapting curriculum for children with disabilities or special needs. Suggested presenters include early childhood special education teachers, speech and language therapists, occupational therapists, assistive technology specialists, preschool teachers with experience in including children with disabilities in their classes, and parents of children with disabilities or special needs. This presentation should include discussion of how to develop collaborations between early care and education and special education staff.

A different perspective could also be added to the presentation by inviting an artist or performer with a disability to share his or her story, especially the person's early childhood years and what supports helped the person become an artist or performer.



Handout 1, which lists where universal design strategies can be found in the visual and performing arts domain of the *California Preschool Curriculum Framework, Volume 2*, is provided at the end of this key topic. An electronic version of this handout will be available when this instructional guide is online at [www.wested.org/facultyinitiative](http://www.wested.org/facultyinitiative).

It is suggested that students summarize their work with the adaptations by creating a visual representation such as a poster or collage. If instructors choose to have students do this in class, they may want to provide materials such as large chart paper, colored markers, colored paper, tape or glue sticks, and scissors.

- **Subtopic 2: Individualization.** Handouts 2, 3, 4, and 5 are provided for this subtopic that students can use when considering how the interactions and strategies in the visual and performing arts domain address individualizing for children. Electronic versions of these handouts will be available when this instructional guide is online at [www.wested.org/facultyinitiative](http://www.wested.org/facultyinitiative).
- **Subtopic 3: Family Partnerships.** Materials for a game about engaging families include Handout 6, a list of family engagement suggestions from the visual and performing arts chapter. Handout 6 could be cut into slips of paper for teams of students to consider. Instructors may want to be prepared to keep time for this game. An electronic version of this handout will be available when this instructional guide is online at [www.wested.org/facultyinitiative](http://www.wested.org/facultyinitiative).

Instructors may also want to have some hand bells or other noisemakers available for teams to use when they want to signal taking a turn.

Please note that the same active learning segments for the universal design, individualizing, and family partnerships subtopics are used in the physical development and health domains. Slight modifications are made in each domain to reflect its specific content. This should enable instructors to use each key topic individually in each domain or to collapse the subtopics across domains.

### Information Delivery

Content regarding the diversity of California's preschool children and families, universal design for learning, and building partnerships with families may be helpful background for the students. Instructors may ask students to become familiar with this material in the *California Preschool Curriculum Framework, Volume 2* through lectures and/or assigned readings:

- California's Preschool Children (pp. 3–5)
- Overarching principle: "Family and community partnerships create meaningful connections" (pp. 7–8)
- Overarching principle: "Individualization of learning includes all children" (p. 8)



- Overarching principle: “Responsiveness to culture and language supports children’s learning” (pp. 8–9)
- Universal Design for Learning (p. 14)
- Partnering with families in curriculum planning (pp. 31–32)

## Active Learning



Slides 2-4

### Subtopic 1: Universal Design

#### Getting it started

If students are not familiar with the definition of universal design for learning, review the definition and key points that are described on page 14 of the *California Preschool Curriculum Framework, Volume 2*. Make sure that students understand what is meant by multiple means of representation, multiple means of expression, and multiple means of engagement. Encourage students who may have experiences working with children with disabilities or special needs to share adaptations they have observed or used.

Next, explain to students that there are examples or strategies of universal design principles in the introduction, environments and materials, a teachable moment, and interactions and strategies in Chapter 2 of the *California Preschool Curriculum Framework, Volume 2*, “Visual and Performing Arts.” Handout 1, included with this key topic, is a summary list of where these examples can be found. Ask students to locate and read these examples in the *California Preschool Curriculum Framework, Volume 2*. There are approximately 13 strategies, suggestions, or examples. It will be helpful to review these with students so that they have a sense of what these look like in the text. Also ask students to review the “Suggested Arts Materials” on page 122 of the curriculum framework.



Slide 4

#### Keeping it going

Although most of the examples from the visual and performing arts chapter of the *California Preschool Curriculum Framework, Volume 2* are described for a specific strand, the adaptations may be applicable to other strands. The next step in this learning experience is to ask students to identify ways the adaptations they found in the curriculum framework could be used in one or more of the four disciplines or strands: visual art, music, drama, and dance. Depending on class size, students may form four or eight small groups. Assign one or two groups to each discipline.

Ask each small group to review all the examples of universal design and discuss if and how an adaptation might be used in the group’s assigned strand. For example, an interaction and



strategy on page 95 under the substrand “Develop Skills to Create, Invent, and Express Through Drama” suggests preteaching “for children who need more time to learn or retain

information.” The teacher would introduce a new theme in the dramatic play area individually to the child before sharing it with the whole class. The same preteaching approach could include showing a child a new art medium, teaching a child the motions to a new song, or how to use a new prop in moving to music.

### **Taking it further**

The students could then create a visual representation such as a poster or collage to show some of the adaptations they have identified for their assigned strand. Remind students to try to show examples for each of the three elements of universal design: multiple means of representation, multiple means of engagement, and multiple means of expression.

#### **Online Options**

**Subtopic 1:** Students could list online examples of how the universal design adaptations and ideas can be used in the four strands. Individual students could be assigned a strand to consider, and students would review other students’ lists prior to the class when the visual representation is to be created. Groups of students could also work out-of-class to create their visual representations and post photographs of the visual representations online.



Slides 5-6

### **Putting it together**

Provide time for each group to share its poster, collage, or other visual representation. This could be done through small group presentations or by hanging the visuals on the wall and asking students to walk around and individually review each one.

Begin summarizing this learning experience by asking if any students have questions or would like clarification about any of the adaptations presented or viewed. Then conclude with a class discussion of these questions:

- Which adaptations stood out for you?
- Which adaptations do you think you could easily use? Which ones might seem more challenging? Why?
- What were some examples of multiple means of representation, multiple means of engagement, or multiple means of expression that crossed all four visual and performing arts disciplines?



- What do you plan to keep in mind when planning ways to modify or adapt the learning environment and experiences to ensure that children with disabilities participate in the visual and performing arts?



Slides 7-8

### Another approach

In the *Instructional Guide for the California Preschool Curriculum Framework, Volume 1*, a suggestion is made to invite a speaker or panel to discuss planning and making adaptations for children with disabilities or special needs. A description of the speaker or panel presentation can be found on pages 130–131 of the *Instructional Guide for the California Preschool Curriculum Framework, Volume 1* and is presented here, with modifications, for easy reference.

Explain to students that they will be hearing from a guest speaker or panel to discuss considerations when planning for children with disabilities or special needs. Note that this is not intended as an in-depth exploration but as an introduction to some of the ways in which curriculum can be adapted to meet the needs of all children.

Ask the presenters to address the importance of including children with special needs in all activities and learning experiences of the visual and performing arts. Provide the presenters with the information on universal design from page 14 of the *California Preschool Curriculum Framework, Volume 2*, and ask them to include examples of the three approaches: multiple means of representation, multiple means of engagement, and multiple means of expression. If students are not familiar with special education, ask the presenters to also give a brief overview that includes: a summary of the assessment and IEP process; how services are provided; and ways that the special education teachers, therapists, other specialists, and parents can work with teachers in preschool programs to figure out and/or provide the adaptations for a child with a disability or special need.

Ask the students to listen for examples of each of the three universal design approaches that the speaker or panelists describe to ensure all children's access to visual art, music, drama, and dance activities in a preschool program.

After the speakers have left, have the class reflect on the presentation by responding individually or through a class discussion to the following questions:

- What information from the presenter(s) caught your attention or stood out for you?





- What are you most confident about in supporting the development of children with disabilities in the four visual and performing arts disciplines?
- What new or different perspectives do you have? How has this presentation been helpful?
- What do you want to keep in mind when you are planning ways to modify or adapt the learning environment and experiences for children with disabilities to ensure their access to all aspects of the visual and performing arts curriculum?

### ***Subtopic 2: Individualizing***



#### **Slide 9**

#### **Getting it started**

Begin this subtopic by having a class discussion on the diversity of young children and families in California's preschool programs. Encourage any students who are currently working in early care and education programs to share some of the characteristics of children and families in their programs. Remind students to describe the children and families in general terms and not identify any specific child or parent.

Instructors may ask students to review the section titled "California's Preschool Children" on pages 3–5 of the *California Preschool Curriculum Framework, Volume 2* before or after the class discussion.

Also have students review the sixth overarching principle, "Individualization of learning includes all children," on page 8 of the *California Preschool Curriculum Framework, Volume 2*. Discuss with the students what is meant by each of the characteristics listed in this principle: ". . . temperament, family and cultural experiences, language experiences, personal strengths, interests, abilities, and dispositions . . ."

#### **Keeping it going**

If students are not familiar with the interactions and strategies for the visual and performing arts strand, instructors may wish to do all or part of the active learning segments in Key Topic 3 from this instructional guide unit. The "Getting it started" segment provides an opportunity for students to review the interactions and strategies and to learn how the vignettes, teachable moments, and interactions and strategies are related.

If students have already done some exploration of the interactions and strategies, point out that some of them directly emphasize considering children's individual and family characteristics. An example is the strategy in the Visual Art





substrand on page 53 of the *California Preschool Curriculum Framework, Volume 2*: “Respect individual developmental, cultural, and linguistic differences, and encourage children to respect them.” Another example in the Drama strand is on page 104 of the *California Preschool Curriculum Framework, Volume 2*: “Be aware of cultural norms that may influence children’s participation.”

Ask students to review the rest of the interactions and strategies and identify those they feel also specifically focus on individualizing the curriculum for children. Depending on the size of the class, instructors may ask the students to do this work in pairs or small groups. In Key Topic 3 of this instructional guide unit, Handout 1 lists interactions and strategies by strand and substrand. The handout may help the instructors to decide how many pairs or groups and which strand or substrand(s) to assign to each grouping. Also, Handouts 2, 3, 4, and 5, included with this key topic, can be used by students to record their decisions about how each interaction and strategy might support individualization within each of the four disciplines: visual art, music, dance, drama. Because of the unequal number of interactions and strategies among the strands, instructors may have each group of students work on just part of a handout.

### **Taking it further**

After students have completed their lists, ask them to review the interactions and strategies in their assigned strand/substrand(s) again. During this review, ask them to consider what implications for individualizing are addressed in some of the other strategies that are not on their lists. Ask them to add the strategy and considerations to their lists.

For example, what considerations regarding temperament, family and cultural experiences, or interests should teachers be aware of with the strategy “Help children to become enthusiastic participants in learning dance,” from page 104 in the *California Preschool Curriculum Framework, Volume 2*? What considerations regarding children’s interests or language experiences should teachers think about when using the strategy “Include a variety of songs that related to a particular topic area,” from page 71 in the *California Preschool Curriculum Framework, Volume 2*?

### **Putting it together**

Provide an opportunity for each group to share a few interactions and strategies from their lists. Ensure that each group points out one interaction or strategy from their first and second reviews of the strategies.



Slide 10



Provide an opportunity for each group to share a few interactions and strategies from their lists. Ensure that each group points out one interaction or strategy from their first and second reviews of the strategies.

Conclude the session by asking students to respond to these questions:

- What stands out for you from developing these lists?
- What was easy about identifying how interactions and strategies addressed individualizing curriculum for children? What was more challenging about creating your lists?
- Do you think it would be more difficult for you to individualize the curriculum in one of the visual and performing arts strands or substrands than the others? Which one and why?
- What is a first step you can take to find more resources or support in individualizing the curriculum for that strand or substrand?

#### Online Options

**Subtopic 2:** Students could individually or in teams develop their lists of interactions and strategies that focus specifically on individualizing and post them online. Students could be assigned interactions and strategies from a specific strand or substrand to review. Students could also review the lists developed by the other students and then send to the instructors their individual responses to the discussion questions.

### Subtopic 3: Family Partnerships



Slide 11

#### Getting it started

Begin this subtopic by asking students to review the fifth overarching principle: “Family and community partnerships create meaningful connections” on pages 7-8 in the *California Preschool Curriculum Framework, Volume 2*. Also refer to pages 3-5, which describe the children in California preschools and their families. This could be a review, if the students have already done Subtopic 2 of this key topic. Discuss some of the benefits for children, families, and teachers when strong partnerships are built between the school and home. Also, ask students if there are some challenges in developing these partnerships and possible ways to address them.

#### Keeping it going

If students are familiar with the organizational structure of the chapter domains of the *California Preschool Curriculum Framework, Volume 2*, remind them of the suggestions at the



end of each strand for involving families. If students have not previously reviewed these suggestions, provide some time for them to do so.

Engage the class in a discussion about these suggestions by asking for both examples of ways teachers can engage families and then for examples of suggestions that teachers can make to families. Encourage students who are working or have worked in preschool programs to share if they have already tried any of these suggestions.

### **Taking it further**

Explain to students that they could now consider some of the diverse characteristics of families when using any of these suggestions. For example, one of the suggestions in the Visual Art strand is to encourage parents to draw, paint, or do sculpture with their children at home. Teachers might want to think about the availability of art materials in the families' homes, families' understanding of what children learn through visual art, and whether families might emphasize a product—what the child's drawing or painting looks like—instead of the process of creating the drawing or painting.

Ask students to form teams of two or three. Each team is to pick a slip of paper that has one of the suggestions for engaging families and read it to the class; Handout 6 has a list of the suggestions that can be cut into separate strips. The team proceeds to identify considerations that should be reflected upon before using this suggestion with families. The team has one minute to come up with as many considerations as possible. The team gets a point for each consideration that it identifies. If the team cannot come up with any considerations, one of the other teams can ask to try. This team then has one minute to come up with its considerations. If none of the other teams elect to try, have the next team choose a slip of paper.

Continue having teams take turns drawing the suggestions until all the suggestions have been done or a predetermined time limit has been reached.

### **Putting it together**

Conclude the subtopic with a class discussion on the following questions:

- What considerations appeared most frequently?
- Which ones require learning specific information about the families related to their background and beliefs about visual art, music, drama, and dance?



Slide 12



- Which ones seem especially important based on your experiences with families?
- What are some concrete steps you would take as a teacher to find out about families' experiences, culture, beliefs, and interests in the visual and performing arts?

### Another approach

Instead of doing a game, students could work individually or in teams to prepare lists of considerations for each suggestion for engaging families. There are 27 suggestions in the visual and performing arts domain, so

instructors may want to assign to students specific suggestions for consideration. Ask students to prepare enough copies of their lists for the entire class. Then ask the students to review the lists prior to a class discussion of the "Putting it together" questions. Instructors could also have students respond individually to the discussion questions, recording their responses in a journal or submitting them for instructor review.

### Online Options

**Subtopic 3:** Students could prepare their lists of considerations for the family engagement suggestions out-of-class and post them online. Students would then review the other students' lists prior to a class discussion. Or the active learning steps described in "Another approach" could all be done online. Students would then have a resource tool to use in their current or future work with families.

### Reflection



Slide 13

Reflection questions are provided for each subtopic as suggestions for class discussion.

This second set of questions is more general and can be used for individual reflection here and with the other key topics.

- What part of this class session stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?



- What information or support do you need to do this?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?

### Deeper Understanding



Slides 14-16

Instructors may wish to offer students a choice of which subtopic they wish to further explore. Ask students to identify two resources that will help them (1) ensure that children with disabilities are participating in the visual and performing arts curriculum, (2) develop additional strategies for individualizing the visual and performing arts curriculum, or (3) involve families in their children's development in the visual and performing arts. Instructors may also suggest to students that they focus on one of the four disciplines or strands instead of trying to cover all four.

A resource could be: a professional, such as a preschool teacher, an early childhood special educator, or an art/dance/music/drama teacher; a parent or other family member; a Web site; an organization; a research article; or a book. Remind students that the research highlights, endnotes, and bibliography of the *California Preschool Curriculum Framework, Volume 2* may be good starting points to investigate.

Also, students who are interested in learning more about universal design may want to review "Resources for Teachers of Children with Disabilities or Other Special Needs," in Appendix D of the *California Preschool Curriculum Framework, Volume 1*, on pages 319–322. Another resource could be interviewing or reading about an artist or performer who has a disability, paying special attention to the person's early childhood years and anything or anyone that supported the person's interest and engagement in the chosen art discipline. Also, organizations that focus on the arts and people with disabilities may provide additional information on locating a person to be interviewed.

Ask students to write a short paper on each resource, summarizing the information they learned and how they can use this information in their work.



## Universal Design Strategies



**Visual and Performing Arts Domain:**  
Key Topic 4 – Universal Design, Individualizing, and Family Partnerships  
Handout 1 - Universal Design Strategies

Page	Strand/Substrand	Type
<b>Chapter introduction</b>		
46		Environment and materials
48		Environment and materials
<b>Strand: Visual Art</b>		
58	Substrand 3.0 – Create, Invent, and Express Through Visual Art	Introduction
<b>Strand: Music</b>		
66	Substrand 1.0 – Notice, Respond, and Engage	Interaction and strategy
78	Substrand 2.0 – Develop Skills in Music	Interaction and strategy
<b>Strand: Drama</b>		
87	Introduction	
89	Substrand 1.0: Notice, Respond, and Engage	Interaction and strategy
91	Substrand 2.0 – Develop Skills to Create, Invent, and Express Through Drama	Introduction
95	Substrand 2.0 – Develop Skills to Create, Invent, and Express Through Drama	Interaction and strategy
<b>Strand: Dance</b>		
103-104	Substrand 1.0: Notice, Respond, and Engage	Teachable moment
107	Substrand 1.0: Notice, Respond, and Engage	Interaction and strategy
110	Substrand 2.0 – Develop Skills in Dance	Interaction and strategy
114	Substrand 3.0 – Create, Invent, and Express Through Dance	Interaction and strategy
122	“Adaptive Material” column in “Suggested Arts Materials” table	



## Individualizing within the Visual Art Strand



**Visual and Performing Arts Domain:**  
Key Topic 4 – Universal Design, Individualizing, and Family Partnerships  
Handout 2 – Individualizing within the Visual Art Strand

Interaction and Strategy	Directly address individualizing	Considerations for individualizing
<b>Substrand: Notice, Respond, and Engage</b>		
Encourage engagement with art at all levels.		
Provide opportunities for children to reflect on their own work and sometimes their own actions, through communication with peers and the teacher, and to reflect on the works of peers in encouraging and positive ways.		
Respect individual developmental, cultural, and linguistic differences, and encourage children to respect them.		
<b>Substrand: Develop Skills in Visual Art</b>		
Provide children simply with a means and place to make marks (e.g., a crayon and paper), and they will begin with the same basic images.		
Encourage communication around shape and form to aid children's drawing skills.		
Help children acquire painting skills through practice with the tools.		
Stimulate children's interest in color and application of paint through other forms of painting.		
Create opportunities for children to work with dough, clay, or wet sand.		
Provide only the <i>malleable</i> material, without tools, during children's initial explorations of sculpting so that children have a chance to explore through touch.		

Interaction and Strategy	Directly address individualizing	Considerations for individualizing
Communicate to a group of linguistically and culturally diverse children through sculpture techniques by using nonverbal methods.		
Introduce tools after observing that children have had many ‘hands-on’ opportunities to explore clay and dough sculpture.		
<b>Substrand: Create, Invent, and Express Through Visual Art</b>		
Support exploration and discovery.		
Give children the time and space needed to explore creativity.		
Provide a comfortable environment in which children can practice art.		





## Individualizing within the Music Strand

Interaction and Strategy	Directly address individualizing	Considerations for individualizing
<b>Substrand: Notice, Respond, and Engage</b>		
Find ways to expose children to music being conducted and performed.		
Provide children with an opportunity to conduct the group by singing or playing instruments.		
Provide a conductor's listening and play area.		
Invite live musicians for the children to conduct; encourage the child conductor to stop and start, go faster and slower, and give arm gestures for louder and softer sounds.		
Include storybooks on conductors and orchestras, such as Richard Scarry's <i>Best Storybook Ever!</i> or <i>Berlioz, the Bear</i> by Jan Brett.		
Extend learning about different ways to lead a music group.		
Make connections between home and activities in the preschool program.		
Provide music areas where children can experience instruments or musical activities as individuals or in a small group.		
Make instruments with the children, such as rain sticks, shakers, and drums.		

Interaction and Strategy	Directly address individualizing	Considerations for individualizing
Incorporate books related to music.		
Incorporate chant games and songs related to sound production.		
Encourage children to create simple rhythm patterns.		
Set up a “Science of Sound” area where children can explore and experiment with building sounds.		
Invite local professional musicians or family members to demonstrate and talk about their instruments and the sounds made.		
Incorporate the use of Web sites or children’s music and other age-appropriate software (if available), to engage children’s interest in sound.		
Include a variety of songs that related to a particular topic area.		
Use music storybooks and connect to related topics.		
<b>Substrand: Develop Skills in Music</b>		
Dramatize poetry and nursery rhymes as a fun way to explore and develop vocal inflection and pitch capabilities in the young singer.		
Encourage children to be playful and spontaneous when singing—they often sing made-up songs as they play alone or with other children.		
Provide children with opportunities to hear songs about animals and make animal sounds.		

<b>Interaction and Strategy</b>	<b>Directly address individualizing</b>	<b>Considerations for individualizing</b>
Use songs that have movements or gestures that accompany the words.		
Minimize use of recorded music when the goal is singing.		
Make instruments for outdoor musical play.		
Invite young children to move through instrumental program music, or music that “tells a story.”		
Engage children in movement through danceable storybooks and help them learn basic steps and musical styles of dance.		
Create music forts.		
<b>Substrand: Create, Invent, and Express Through Music</b>		
Encourage children to invent accompaniments with musical instruments.		
Provide opportunities for independent and group play through musical play kits, which can be stored in a music area.		
Display child-notated compositions.		
Have the children draw pictures of songs.		
Use musical forms that allow for structured musical play or freely spontaneous musical responses.		
Integrate child-improvised music cues with books, poems, and creative movement activities.		



## Individualizing within the Dance Strand

**Visual and Performing Arts Domain:**  
Key Topic 4 - Universal Design, Individualizing, and Family Partnerships  
Handout 4 – Individualizing within the Dance Strand

Interaction and Strategy	Directly address individualizing	Considerations for individualizing
<b>Substrand: Notice, Respond, and Engage</b>		
Help children to become enthusiastic participants in learning dance.		
Warm up!		
Be aware of cultural norms that may influence children's participation.		
Create learning environments and routines.		
Use children's prior knowledge.		
Structure learning activities so children are active participants.		
Introduce the learning of a dance skill by using imagery.		
Draw on children's interests in dance making.		
Incorporate dances that can be performed without moving the entire body.		
<b>Substrand: Develop Skills in Dance</b>		
Establish spatial boundaries.		
Plan movement activities appropriate for various developmental stages and skill levels.		
Encourage variety in children's movement.		



Interaction and Strategy	Directly address individualizing	Considerations for individualizing
Teach rhythm using traditional movement games.		
Use the “echo” as a helpful rhythm exercise.		
<b>Substrand: Create, Invent, and Express Through Dance</b>		
Integrate dance with literacy development.		
Use props.		
Use play.		
Provide costumes and music to inspire improvisational movement.		
Use dance to communicate feelings.		
Use movement to introduce and reinforce concepts from other domains.		



## Individualizing within the Drama Strand



**Visual and Performing Arts Domain:**  
Key Topic 4 - Universal Design, Individualizing, and Family Partnerships  
Handout 5 – Individualizing within the Drama Strand

Interaction and Strategy	Directly address individualizing	Considerations for individualizing
<b>Substrand: Notice, Respond, and Engage</b>		
Use a drama-based vocabulary.		
Encourage the proper use of drama-based vocabulary.		
Encourage and model the expression of interests and preferences.		
Scaffold and encourage children during and after participation in drama to build their understanding and use of plot.		
<b>Substrand: Develop Skills to Create, Invent, and Express Through Drama</b>		
Observe role play.		
Step in or model when needed.		
Model and note appropriate ways of using drama materials.		
Provide adaptations to support the participation of children with disabilities or other special needs.		
Use costumes, props, and scenery to inspire dramatic play and drama.		
Facilitate children's engagement in drama by first discussing expectations.		
Move in and out of role.		
Encourage and allow initiative.		



## Family Partnerships Handout

**Visual and Performing Arts Domain:**  
Key Topic 4 - Universal Design, Individualizing, and Family Partnerships  
**Handout 6 – Family Partnerships Handout**

Try drawing, painting, and sculpture with the child at home.
Notice and talk about works of art seen in the environment (or at home) when spending time with the child.
Notice and talk about shapes and colors in works of art and in the environment.
Bring the child to an art museum or areas in the community with public displays of art, such as murals or mosaics and sculptures in parks.
Be open-minded and encouraging about works of art that are sent home from the preschool setting.
Ask parents to bring art from home, and respect and be open to what the different families bring.
Often, families may be unaware of the important role they play in their children's music education. From the child's birth, families are usually the best providers of music and musical engagement in the home. The family setting is where generations of songs are passed along and preserved.
Encourage children to bring their favorite songs and music from home. These selections can bridge and invite participation in other music activities.
Whether singing to the child, playing personal music instruments, listening to the music in the home and car, encouraging the child to sing, taking the child to community concerts, or attending family-child music classes, it is often the family who provides the child with enriched musical opportunities. Therefore, the teacher's role is to inform families of the benefits of music
Teachers can advocate greater family involvement. They send song sheets home with the child, share information about a community concert, invite families to come to the preschool program and play music instruments, present small music "informance" presentations for families, and simply talk about the child's interest and participation in music activities.

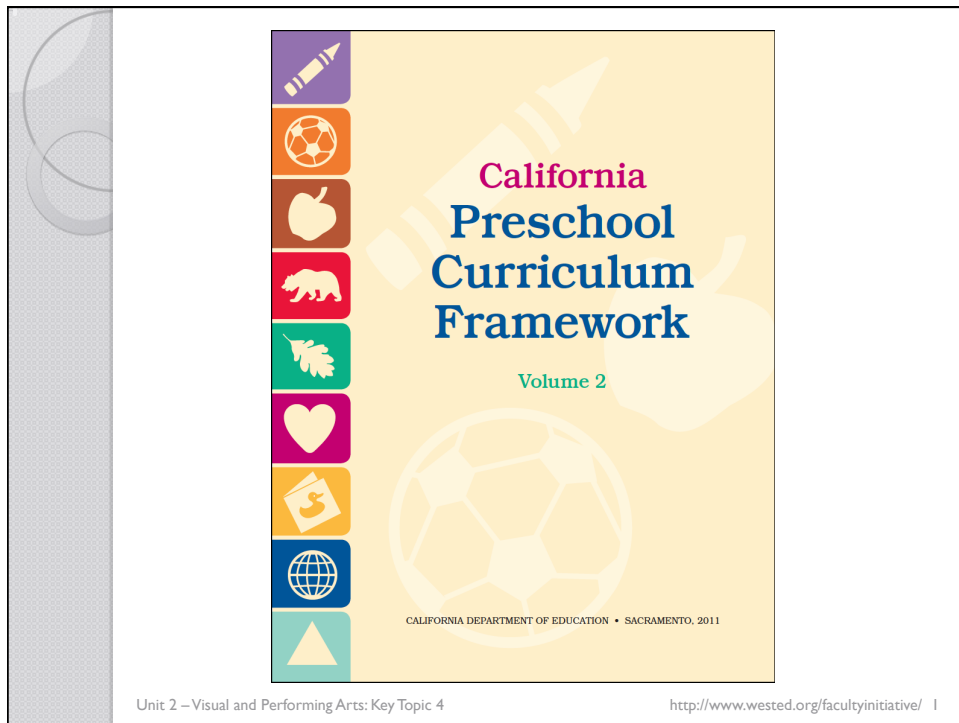


Share with families through verbal communication, a newsletter, or other means what their children are doing in drama in the classroom and let families know that the teachers would like to hear about the child's dramatic play at home if the families are willing to share, with the understanding that some families may not value dramatic play.
Invite families to the classroom, care center, or other location to watch or participate (if families feel comfortable doing so) in a variety of dramatic experiences with their children.
Include family members in drama, when appropriate.
Value the diverse histories and traditions of which children are a part. Encourage families to share their oral traditions with the children.
Teachers can suggest to families the following strategy and idea: Embrace dramatic play at home. Provide materials that can be used as props and costumes that children can use in their own creative play. Space and time are also needed for play.
Teachers can suggest to families the following strategy and idea: Incorporate dramatic play into a variety of activities, such as reading books or going on family outings.
Teachers can suggest to families the following strategy and idea: Consider taking on a role from the child's favorite story and engaging the child in dramatic play.
Teachers can suggest to families the following strategy and idea: Encourage the child to reflect on episodes of dramatic play. This will help the child develop self-awareness and thoughtfully consider his actions and choices.
Teachers can suggest to families the following strategy and idea: Donate to the class items that can be utilized in dramatic play and drama, such as used kitchen appliances, fabric remnants, or outgrown clothes. Consider donating items that reflect your home culture and items that the child may enjoy sharing with his or her peers.
Invite parents to the preschool program for a parent-child dance event.





Families can turn on music at home and move with their children. Encourage families to establish regular dance times during their daily routines at home.
A family member can partner with a child in simple acrobatic movements, such as lifting her up and down, directing her to walk up mom's or dad's legs, or suspending a child in the "airplane," an action in which the adult is on the ground with the child's belly balanced on his or her feet.
Tap or clap to the rhythm of songs and encourage children to do the same.
Simple dances can be incorporated into daily routines: A hugging dance can send a child off to school; a swinging dance may be performed walking down the sidewalk; and a rocking dance while waiting in the doctor's office makes the time fly.
Take advantage of community dance offerings.
Provide materials and environments for siblings to play movement games.
Families can share their dance traditions with the school.



## Visual and Performing Arts

### Universal Design for Learning

- Provides for multiple means of representation, multiple means of engagement, and multiple means of expression.



(page 14) *California Preschool Curriculum Framework, Volume 2*

## Visual and Performing Arts

### **Multiple means of representation**

- Providing information in a variety of ways to meet the learning needs of all children

### **Multiple means of expression**

- Allowing children to use alternative ways to communicate or demonstrate what they know or what they are feeling

### **Multiple means of engagement**

- Offering choices in the setting or program that facilitate learning by building on children's interests

(page 14) *California Preschool Curriculum Framework, Volume 2*

Unit 2 – Visual and Performing Arts: Key Topic 4

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## Visual and Performing Arts

- Look for universal design principles in the introduction, environments and materials, teachable moments, and interactions and strategies (Chapter 2).
- Identify how the adaptations you found in the curriculum framework could be used in one or more of the four disciplines or strands:
  - Visual art
  - Music
  - Drama
  - Dance

Unit 2 – Visual and Performing Arts: Key Topic 4

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## Visual and Performing Arts

- Which adaptations stood out for you?
- Which adaptations do you think you could easily use? Which ones might seem more challenging? Why?
- What were some examples of multiple means of representation, multiple means of engagement, or multiple means of expression that crossed all four visual and performing arts disciplines?

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## Visual and Performing Arts

- What do you plan to keep in mind when planning ways to modify or adapt the learning environment and experiences to ensure that children with disabilities participate in the visual and performing arts?



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## Visual and Performing Arts

- What information from the presenter stood out for you?
- What are you most confident about in supporting the development of children with disabilities in the four visual and performing arts disciplines?
- What new or different perspectives do you have? How has this presentation been helpful?

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## Visual and Performing Arts

- What do you want to keep in mind when you are planning ways to modify or adapt the learning environment and experiences for children with disabilities to ensure their access to all aspects of the visual and performing arts curriculum?



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## Visual and Performing Arts



“Individualization of learning includes all children.”

(page 8) *California Preschool Curriculum Framework, Volume 2*

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## Visual and Performing Arts

- What stands out from developing these lists?
- What was easy about identifying how interactions and strategies addressed individualizing curriculum? What was more challenging?
- Do you think it would be more difficult to individualize the curriculum in one of the visual and performing arts strands or substrands than the others? Which one and why?
- What first step can you take to find resources or support in individualizing the curriculum for that strand or substrand?

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## Visual and Performing Arts

“Family and community partnerships create meaningful connections.”



(pages 7-8) *California Preschool Curriculum Framework, Volume 2*

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## Visual and Performing Arts

- What considerations appeared most frequently?
- Which ones require learning specific information about the families related to their background and beliefs about visual art, music, drama, and dance?
- Which ones seem especially important?
- What are some steps you would take to find out about families’ experiences, culture, beliefs, and interests in the visual and performing arts?

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- What part of this class session stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?
- What information or support do you need?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?

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## Visual and Performing Arts

### **Identify 2 resources that will help you:**

- Ensure that children with disabilities are participating in the visual and performing arts curriculum.
- Develop additional strategies for individualizing the visual and performing arts curriculum.
- Involve families in their children's development in the visual and performing arts.

Unit 2 – Visual and Performing Arts: Key Topic 4

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## Visual and Performing Arts

### Possible resources

- Research highlights, endnotes, and bibliography of the *California Preschool Curriculum Framework, Volume 2* (as a starting point)
- Professional, such as a preschool teacher or an early childhood special educator
- Art/dance/music/drama teacher
- Parent or other family member
- Web site
- Relevant organization
- Research article or a book

Unit 2 – Visual and Performing Arts: Key Topic 4

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## Visual and Performing Arts

### Possible universal design resources

- “Resources for Teachers of Children with Disabilities or Other Special Needs,” in Appendix D of the *California Preschool Curriculum Framework, Volume 1*, pages 319–322.
- Interview or book about an artist or performer who has a disability, paying special attention to the person’s early childhood years and anything or anyone that supported the person’s interest and engagement in the chosen art discipline.
- Organizations that focus on the arts and people with disabilities

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## Unit 2 – Visual and Performing Arts: Key Topic 5: Exploring the Research Highlights of the Visual and Performing Arts Domain

### Focus of Unit 2 – Key Topic 5

Students become familiar with the research highlights related to the visual and performing arts domain by identifying the source articles for the research highlights.

### Curriculum Alignment Project (CAP) Student Learning Outcomes

The Curriculum Alignment Project's (CAP) lower division eight courses and student learning outcomes are mapped onto each instructional guide key topic. See Appendix A for the specific student learning outcomes, objectives, and examples of course content and topics for the courses listed below.

- Child, Growth, and Development
- Introduction to Curriculum
- Principles and Practices of Teaching Young Children
- Health, Safety, and Nutrition
- Practicum-Field Experience

### Instructional Methodologies

- Class discussion
- Small group work
- Short report
- Development of resource tool
- Reflective discussion—large group
- Individual reflection
- Book report
- Literature Review



### **California Early Childhood Educator Competency Areas to Consider**

The Faculty Initiative Project will be undertaking a comprehensive process in the future to map the content of the instructional guides to the California Department of Education, Child Development Division's California Early Childhood Educator Competencies. The "Competency Areas to Consider" below are listed in this instructional guide as a preliminary exploration of how particular competency areas might be addressed through these key topics.

- Child Development and Learning
- Observation, Screening, Assessment, and Documentation
- Learning Environments and Curriculum
- Health, Safety, and Nutrition
- Professionalism



## Unit 2 – Visual and Performing Arts: Key Topic 5: Exploring the Research Highlights of the Visual and Performing Arts Domain

**Visual and Performing Arts Domain:**  
Key Topic 5 – Exploring the Research Highlights of the Visual and Performing Arts Domain

### Before You Start

There are five research highlights in the visual and performing arts domain chapter of the *California Preschool Curriculum Framework, Volume 2*—two in the Music strand and one each in the Visual Art, Drama, and Dance strands. The research highlights may serve to stimulate students' interest in research as well as provide new, more in-depth, or additional information about some content in the chapter.

If students are not familiar with reading research articles, the research highlights can serve as an introduction. It is important for students to understand that there is a research base for the information provided in the curriculum framework and that the findings from research have direct implications for their work as teachers. Students, in their roles as teachers, may also use the research highlights to explain to parents why certain materials are used, why the classroom environment is set up a particular way, and why certain practices are used to help children's development in the visual and performing arts.

In this key topic, students first review the five research highlights and identify one they wish to further explore. Students then find additional articles related to the research highlight and write brief summaries of those articles. In the "Deeper Understanding" segment, students write a book review of a book related to a research highlight of particular interest.

### Information Delivery



Slide 2

The following research highlights from the visual and performing arts domain of the *California Preschool Curriculum Framework, Volume 2* are used in this key topic:

- Visual Art (p. 59)
- Music and the Brain (p. 71)
- Music (p. 84)
- Drama (p. 94)
- Dance (p. 102)

### Active Learning

#### Getting it started

Begin this key topic by discussing with students how research in the visual and performing arts has increased our understanding



of (1) how the visual and performing arts contribute to other areas of children's development and learning, and (2) what children's development in each of the four disciplines—visual art, music, drama, and dance—looks like and can be supported through intentional teaching. The five research highlights in the visual and performing arts chapter of the *California Preschool Curriculum Framework, Volume 2* represent both spheres of research.

Have students read the research highlights in the four strands and note key points or questions that arise for them. It is suggested that students do this reading individually so that they have a sampling of research in each discipline. The highlights are also relatively short.

### Keeping it going

Next conduct a class discussion on their reading. The following questions could be used to guide the discussion:

- What caught your attention in these research highlights?
- What was something new or surprising that you learned?
- How does the information from any of the research highlights possibly change the way you would plan learning experiences in any of the visual and performing arts for children? What questions came up for you?
- Which highlight do you want to further explore?



Slide 3

### Taking it further

Ask the students to group themselves according to the research highlight they selected for additional exploration. Depending on the size of the class and the number of students for each highlight, instructors may opt to have students form multiple groups for one or more highlights.

Ask students to locate the references listed in their research highlight and identify other articles or resources that are related to the theme of the research highlight. It is suggested that the total number of articles or resources for each group equal the number of students in the group. Thus, each student is responsible for finding and reviewing one article. The group as a whole could work together to identify the new resources.

### Putting it together

Each student then writes up one of the articles or resources, including the following information:

- Title and author(s)



Slide 4



- Publication information
- Brief summary of the article
- Key points that relate to the theme of the research highlight
- Take-away message for the student

### Online Options

As students from each small group search for the articles related to their research highlight, they could post the articles found for their group. The students could agree to have one student be the lead, and this student would be responsible for ensuring that each group member has an article to review.

If possible, compile the students' articles for each research highlight and make them available to all the students.

## Reflection

Ask students to reflect on this learning experience by responding to these questions individually or in a class discussion:



Slides 5-6

- What did you do to find additional articles or resources related to your chosen research highlight?
- What was easy about the process? What was more challenging?
- What do you think is the importance of doing this kind of work? How will it impact your practice as a teacher in planning curriculum for the visual and performing arts?
- What action ideas has this work with the research highlights triggered for you?

This second set of questions is more general and can be used for individual reflection here and with the other key topics.

- What part of this class session stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?



- What information or support do you need to do this?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?

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**Deeper Understanding**

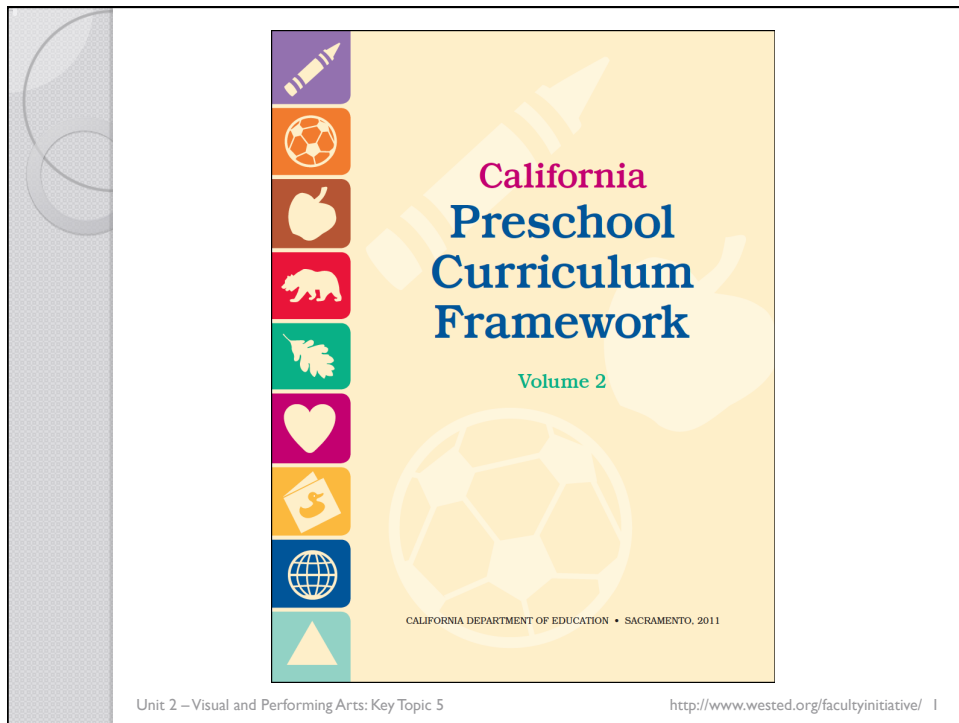
Ask students to select one of the ideas that interests them from their work with the research highlights in the visual and performing arts chapter of the *California Preschool Curriculum Framework, Volume 2*. Students could then review the endnotes and bibliography to find a book on that topic. Students may also find a book from other sources, such as recommendations from an instructor, bibliography or reference list in an article, or internet search.

Students are to prepare a book review using either a format of the instructors' choosing or one that incorporates some of the following elements\*:

- Full citation for the book
- Background of the author
- Central theme of the book and key ideas
- How the theme and key ideas are supported in the book
- Student's evaluation of the book as a resource for understanding children's acquisition of skills and knowledge related to the visual and performing arts and/or planning curriculum around the visual and performing arts

\*Book review elements are based on the description for writing book reviews from the Purdue Online Writing Lab – 2012.

<http://owl.english.purdue.edu/owl/resource/704/1/>



## Visual and Performing Arts

### Research Highlights

- Visual Art (p. 59)
- Music and the Brain (p. 71)
- Music (p. 84)
- Drama (p. 94)
- Dance (p. 102)



*California Preschool Curriculum Framework, Volume 2*



## Visual and Performing Arts

### Research Highlights

- What caught your attention in these research highlights?
- What was something new or surprising that you learned?
- How does the information from any of the research highlights possibly change the way you would plan learning experiences in any of the visual and performing arts for children? What questions came up for you?
- Which highlight do you want to further explore?

Unit 2 – Visual and Performing Arts: Key Topic 5

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## Visual and Performing Arts

### Conduct a written review of a related article and include:

- Title and author(s)
- Publication information
- Brief summary of the article
- Key points that relate to the theme of the research highlight
- Take-away message

Unit 2 – Visual and Performing Arts: Key Topic 5

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- What did you do to find additional articles or resources related to your chosen research highlight?
- What was easy about the process? What was more challenging?
- What do you think is the importance of doing this kind of work? How will it impact your practice as a teacher in planning curriculum for the visual and performing arts?
- What action ideas has this work with the research highlights triggered for you?

Unit 2 – Visual and Performing Arts: Key Topic 5

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- What part of this class session stood out most for you today?
- Which ideas or concepts from today's work reinforced what you have already learned or experienced? Which ones gave you a new perspective or insight?
- How might you apply a new idea or perspective to your work now or in the future?
- What information or support do you need to do this?
- What is a first step you could take to locate this support or information? What steps could you take to start applying the new idea or perspective?

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