



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



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Visual and Performing Arts Domain:
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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.

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

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:



Slides 3-4



- 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. |