



## 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

### 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



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### 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.



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#### **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**

#### **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



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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.



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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**

#### **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



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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?



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- 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



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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:**  
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 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

**Visual and Performing Arts Domain:**  
 Key Topic 4 - Universal Design, Individualizing, and Family Partnerships  
 Handout 3 – 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.		

<b>Interaction and Strategy</b>	<b>Directly address individualizing</b>	<b>Considerations for individualizing</b>
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

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.		

**Visual and Performing Arts Domain:**  
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 Handout 4 – Individualizing within the Dance Strand



<b>Interaction and Strategy</b>	<b>Directly address individualizing</b>	<b>Considerations for individualizing</b>
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:**  
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 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

<p>Try drawing, painting, and sculpture with the child at home.</p>
<p>Notice and talk about works of art seen in the environment (or at home) when spending time with the child.</p>
<p>Notice and talk about shapes and colors in works of art and in the environment.</p>
<p>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.</p>
<p>Be open-minded and encouraging about works of art that are sent home from the preschool setting.</p>
<p>Ask parents to bring art from home, and respect and be open to what the different families bring.</p>
<p>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.</p>
<p>Encourage children to bring their favorite songs and music from home. These selections can bridge and invite participation in other music activities.</p>
<p>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</p>
<p>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.</p>



<p>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.</p>
<p>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.</p>
<p>Include family members in drama, when appropriate.</p>
<p>Value the diverse histories and traditions of which children are a part. Encourage families to share their oral traditions with the children.</p>
<p>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.</p>
<p>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.</p>
<p>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.</p>
<p>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.</p>
<p>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.</p>
<p>Invite parents to the preschool program for a parent-child dance event.</p>





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.