

Foundations for the Visual and Performing Arts

The visual and performing arts offer preschool children many ways to experience playful exploration, self-expression, creativity, and the joy of learning. The arts also support preschool children's learning and development in varied and meaningful ways. Preschool children are interested in visual art, music, drama, and dance. Preschool teachers have many opportunities to observe children's enthusiasm for creating art, and to provide learning experiences addressing artistic expression through their teaching practices. During the preschool period, the arts are more about the "process" (in the sense of participation, engagement, and involvement) than about the "product" or the end result of artistic activity. All children can participate in and enjoy the arts. This includes children with disabilities and other special needs. The arts are important in the world of preschoolers. They offer children the chance to use their imaginations as they learn. Through the arts, children draw upon their interests, experiences and personalities as they express themselves, create with others, and participate in their preschool community.

The visual and performing arts provide a means for growth in children's understanding of themselves and the world around them. They present children with opportunities to communicate. Through art, they draw on the environment and their experiences to create, individually and with others. Art engages English learners and children whose home culture might be different from the preschool culture. Participation in the arts helps children develop language skills. The social context of arts activities supports English learners, who can participate as their language skills are developing. Participation in visual arts, music, drama and dance offers a way to join in social interactions with other children and adults. It provides both physical and social prompts to advance shared meaning with others.

Art can also serve as a meaningful way to create a strong sense of community in the classroom. The arts provide opportunities for children to participate in the shared cultural practices of the program. The arts are a means to create a preschool environment that includes and celebrates children from diverse linguistic and cultural backgrounds, who may have had experiences of feeling socially, culturally or linguistically excluded. The arts provide opportunities for children to express themselves, demonstrate competence, and show creativity in ways that may not be language-dependent. For children from diverse linguistic or cultural communities, arts-based activities can provide a link between home and preschool. Teachers welcome children's cultures to preschool programs when they encourage children and families to share songs, dances, poems, music, visual art, or art-related objects and practices from home. Programs serving diverse children can create positive learning opportunities, culturally relevant curricula, and a sense of community by including visual and performing arts that represent the children's home cultures.

Art, Artistic Play, and Learning

Preschool children enthusiastically take part in the arts. Their attraction to and interest in the arts can provide valuable information about their learning and development. Preschool children take part in artistic activity frequently and with great interest. Through their engagement in art, preschool children grow in their understanding of their world, their ability to problem solve, and their ability to represent ideas. Familiarity with art materials supports children's creativity. Children with disabilities can also participate in the arts with enthusiasm and interest, with the use of adapted materials or tools as needed.

Preschool children's artistic efforts are often directed at producing physical or mental images through drawings, body movements, or pretend characters. This is called representation. The artistic representations of preschoolers tend toward the literal (for example, this drawing is a fish or I'm pretending I'm a lion). Even younger preschoolers use forms of symbolism within their representations. For example, when asked to pick a song about a lazy summer day, the child may choose music with soft and slow qualities. Children try, consider, and refine the symbols they use in their art, thereby learning more about what they are trying to represent.

Of course, representation is not the exclusive domain of the visual and performing arts. Representing ideas and things is fundamental to human communication. Representation lies at the heart of spoken and written language. A crucial link between the arts and more general development is found here. Research suggests that learning and development in the arts provides an underpinning for literacy and language development, in part through cultivating representation skills. The many interrelationships between the arts and other areas of child development further indicate the importance of the arts during the preschool years.

Play is crucial to all areas of children's learning and development, including social-emotional, language, and cognitive and physical development. Art at the preschool level involves play and exploration. Play provides children with opportunities to experiment and be creative, for example, through molding with clay, dancing to music or role-playing. Preschool children take part in the arts in playful ways, learning along the way.

Development in the Arts

Some skills, knowledge, and behavior emerge in nearly all children as a consequence of daily experience. Many arts-related developments tend to be seen at particular ages or in a particular sequence, for example the progression of drawing skills.

Whereas some behaviors and skills in the arts develop more or less naturally through the course of children's everyday experience, others need the support of adult guidance and intentional teaching, for example, using art implements, playing an instrument, dancing a sequence of steps, or shaping a body or facial expression to achieve dramatic effect. Teachers also help children acquire knowledge about the arts, for example about types of music or dance.

The Organization of the Visual and Performing Arts Domain

The preschool foundations for the visual and performing arts describe the visual and performing arts knowledge, skills, and behaviors that preschool children typically develop in a quality preschool environment. The four strands within the visual and performing arts domain are: Visual Art, Music, Drama, and Dance. Within each substrand, the foundations describe the knowledge and skills most children demonstrate at around 48 months of age and around 60 months of age. However, it is important to understand that the foundations are age-related and not age-dependent.

The foundations are illustrated by examples that put behavior in context. These examples show what the foundation might look like in a particular child. When examples are given that indicate verbal expression, the child may use any language or other form of communication (such as American Sign language or picture exchange). For more information about children's second-language development, please see the *Preschool Learning Foundations, Volume 1*, for English-language development. Bibliographic notes for the visual and performing arts domain are provided later in this section. They offer further information and references to the research that informs this chapter. Information on how to support the development of children's knowledge, skills and behaviors related to the visual and performing arts, through interactions, environments and materials are addressed in the *California Preschool Curriculum Framework, Volume 2*.

The visual and performing arts domain includes four strands:

- Visual Art
- Music
- Drama
- Dance

Each strand represents an arts discipline. Within the strands of Visual Art, Music and Dance, there are three substrands:

- 1.0 Notices, Responds, and Engages
- 2.0 Develops Skills
- 3.0 Creates, Invents, and Expresses

Within the Drama strand, there are two substrands:

- 1.0 Notices, Responds, and Engages
- 2.0 Develops Skills to Create, Invent, and Express through Drama

Making Connections through the Arts

Learning in one art form often connects to learning in the other art forms and other developmental domains. Learning and development in the arts promotes learning and

development for children in many other areas. The visual and performing arts foundations reflect the integrated nature of young children's learning.

- Children practice working together and learn about themselves and others because the arts often involve social interaction, social relationships, and social skills.
- Children build language as they make, respond to, and think about art.
- Children make connections between their own cultures and the cultures represented in the arts.
- Children benefit psychologically from the increasing competence they develop as they participate in the arts (for example, in painting, acting, dancing or drumming).

The Process of Development of the Foundations for the Visual and Performing Arts

The development of the Foundations for the Visual and Performing Arts was a collaborative effort that included a review of research, review of the *Prekindergarten Visual and Performing Arts Content Standards for California Public Schools*, review of state standards in the visual arts from other states, and review of input from practitioners, scholars and stakeholder organizations.

Description of the Substrands

Notices, Responds, and Engages: This substrand describes children's interest and enjoyment in the arts, for example, in drawing, making sculpture, singing to music, acting, or dancing. To notice is to orient attention to something. To respond is to interact with the materials and methods of an art form. This response may be subtle, for example a glance, a smile, or stopping an activity. To engage is to sustain attention and interest over time.

Develops Skills: This substrand refers to the basic skills of performing, inventing, and creating through the arts. Examples of skills include the ability to draw a line or circle, to use a paint brush, to follow the beat or tempo of a march, and to control arm and body movements in dance.

Creates, Invents, and Expresses: This substrand describes how children use their skills to participate, express, invent, and create through the arts. Preschool children spend much of their time creating, inventing, and expressing themselves, and they use various means and approaches to do so.

Develops Skills to Create, Invent, and Express through Drama: In contrast to visual art, music and dance, skill development in drama overlaps with creative expression and hinges on early development of language, control of movement, and a conception of

what it means to pretend. Therefore, in Drama the skill and expression substrands are consolidated into one.

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**Visual and Performing Arts
 Summary Table – Overview**

Strand	Substrand	Foundation	
Visual Art	1.0 Notices, Responds, and Engages	1.1	
		1.2	
		1.3	
		1.4	
	2.0 Develops Skills in Visual Art	2.1	
		2.2	
		2.3	
		2.4	
		2.5	
2.6			
3.0 Creates, Invents, and Expresses through Visual Art	3.1		
	3.2		
	3.3		
Music	1.0 Notices, Responds, and Engages	1.1	
		1.2	
		1.3	
		1.4	
	2.0 Develops Skills in Music	2.1	
		2.2	
	3.0 Creates, Invents, and Expresses through Music	3.1	
		3.2	
		3.3	
Drama	1.0 Notices, Responds, and Engages	1.1	
		1.2	
		1.3	
	2.0 Develops Skills to Create, Invent, and Express through Drama	2.1	
		2.2	
		2.3	
	Dance	1.0 Notices, Responds, and Engages	1.1
			1.2
			1.3
1.4			
2.0 Develops Skills in Dance		2.1	
		2.2	
		2.3	
3.0 Creates, Invents, and Expresses through Dance		3.1	
		3.2	
	3.3		
	3.4		

Visual Art

1.0 Notices, Responds, and Engages

<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
<p>1.1 Notice and communicate about objects or forms that appear in art.</p>	<p>1.1 Communicate about elements appearing in art (such as line, texture or perspective), and describe how objects are positioned in the artwork.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Identifies a cow in a painting of a farm, by verbalizing, pointing or touching. • Points to a sculpture and communicates, "It's a horse." • Looking at a painting of a tree, communicates, "That's like the tree in our yard, it's big and tall." • A visually impaired child comments, "I made this part bumpy and this part smooth" (running his hand across the paint). 	<p>Examples</p> <ul style="list-style-type: none"> • When shown a painting of a tree, describes shape of the tree, and the sky in the background. • Looking at a painting, communicates, "There's a house, and there are flowers in front of the house, and there's a balloon far, far away." • A child who is visually impaired describes his art in sensory terms that relate to his experience, for example, "This sculpture feels smooth." • When working on a collage, communicates, "I need more flowers for my picture."
<p>1.2 Create marks with crayons, paints, chalk and then identifies them; molds and builds with dough and clay and then identifies them.</p>	<p>1.2 Begin to plan art, show increasing care and persistence in completing a planned creation.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Makes similar marks with a crayon over and over. • Hammers, flattens and rolls clay or dough into a "worm" and shows it to another child. During outdoor time, mounds wet sand to form a shape and says, "I'm making a castle." 	<p>Examples</p> <ul style="list-style-type: none"> • Communicates, "I'm going to draw mommy," then draws a recognizable person with hair, eyelashes, and fingernails. • In wet sand area, communicates, "Let's build a bridge," then makes a mound with tunnels underneath. • Communicates, "I'm making pizza," and makes a clay pizza, adding bits of clay to represent favorite toppings.

<p>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.</p>	<p>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.</p>
<p>Examples</p> <ul style="list-style-type: none"> • When looking at a painting of a landscape, communicates, "I want to go there." • Indicates which paintings she likes best when prompted. • Asks, "Can I finger paint? It's my favorite." • Waits in line for turn at the easel. • A child who is visually impaired expresses preference for textured art materials. 	<p>Examples</p> <ul style="list-style-type: none"> • When viewing a photo of a Navajo rug, communicates, "I like it because the colors are pretty, and it has zigzag lines all over." • Communicates, "I like when we make clay beads and paint them."
<p>1.4 Choose own art for display in the classroom or for inclusion in a portfolio or book, and is able to briefly explain choice.</p>	<p>1.4 Choose own art for display in the classroom or for inclusion in a portfolio or book, and explain their ideas in some detail.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Indicates one work when the teacher asks which of three paintings should go on the wall. When the teacher asks why that painting was chosen, responds, "Because I like it!" • Communicates, "This is my best one because it has sparkles." • After making clay object, says, "I'm going to give this to mommy because it's pretty." 	<p>Examples</p> <ul style="list-style-type: none"> • Indicates one work when the teacher asks which of three paintings should go on the wall. When the teacher asks why that painting was chosen, responds, "This is the best one because it has my favorite colors." • Selects two clay bowls, one painted pink and the other red; communicates, "These should be on the shelf because they go together." • Selects a painting and communicates, "It's a picture of my family," then identifies mom, grandmother and brother.

2.0 Develops Skills In Visual Art*

<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
2.1 Make straight and curved marks and lines, begin to draw rough circle shapes.	2.1 Draw single circle and adds lines to create representations of people and things.
Examples	Examples
<ul style="list-style-type: none"> • Uses finger to draw lines on a window with condensation. • Draws groups of vertical lines over and over on pieces of paper using a crayon. • Begins to draw circles over vertical and crossed lines (mandalas). • Draws a circle with two lines coming out of it and calls it a person. 	<ul style="list-style-type: none"> • Uses two circles, one for a body and one for a head, then adds arms and legs to create a "potato person." • Uses stick to draw circle and lines in the sand and calls it <i>la tortuga</i> (turtle). • Using colored markers draws separated curved lines to represent a rainbow.
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.
Examples	Examples
<ul style="list-style-type: none"> • A child with a physical disability draws own family using a larger or adapted crayon. • Using a large paintbrush, first paints some areas green, then uses a smaller paintbrush to make orange dots scattered among the green areas. Says, "This is a pumpkin patch." • Children draw what they saw at a Mardi Gras parade, and show the 	<ul style="list-style-type: none"> • Draws a big banana, colors it green, brings it to the teacher and says, "This is my <i>platano</i>."¹ • Paints the sun as a round yellow circle. • Uses finger paint, and at own initiative adds a moon and a tree into the finished work. • Draws a dragon, and asks the teacher, "Do we have gold

* Throughout these visual arts foundations many examples describe the child drawing or manipulating objects or developing motor control. Children with motor impairments may need assistance from an adult or peer to manipulate objects in order to do things such as draw, paint, sculpt, tear, or color. A child might also use adaptive materials (e.g., large manipulatives that are easy to grasp). Alternately, a child might demonstrate knowledge in these areas using assistive technology. For example, a child might use an electronic switch to start and stop a paint brush on paper. Children with visual impairments might be offered materials for manipulating, painting, or gluing that are easily distinguishable by touch. Their engagement is also facilitated by using containers, trays, and so forth that contain their materials and clearly define their work space.

¹ Plantains are often a common part of Latino and Caribbean children's diets.

<p>colorful drawings to their teacher.</p> <ul style="list-style-type: none"> • Draws a roundish form in condensation on a window and communicates, "That's my sister." 	<p>crayons? I need to color the dragon."²</p>
<p>2.3 Make somewhat regular-shaped balls and coils out of dough or clay.</p>	<p>2.3 Make more representational forms out of dough or clay, using tools (for example a rolling pin or a garlic press).</p>
<p>Examples</p> <ul style="list-style-type: none"> • Flattens out a piece of dough, and rolls it out while commenting, I'm making <i>roti</i>."³ • Makes dumplings out of different colors of play dough, puts them on a plate, and serves them to friends. • Repeats back-and-forth motion with clay to produce a long snake-like shape. 	<p>Examples</p> <ul style="list-style-type: none"> • Makes a dough pancake by using a wood block as a press. • Uses a strainer or garlic-press to make "hair" out of dough and presses it onto a ball to make a person's head. • Using a rolling pin to flatten dough, communicates, "I'm making tortillas like my grandma." • Rolls out play dough into long strings, cuts them shorter with a plastic knife, and says, "These are noodles."
<p>2.4 Begin to use paper and other materials to assemble simple collages.</p>	<p>2.4 Use paper and other materials to make two-dimensional and three-dimensional assembled works.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Glues pieces of tissue paper and fabric to a piece of scrap wall paper. • Pastes picture of a balloon to a popsicle stick. 	<p>Examples</p> <ul style="list-style-type: none"> • Uses dough and twigs to make and decorate a cake. • Uses pipe cleaners to make eye glasses. • Cuts colorful paper into long strips, twists the strips into wavy shapes, glues them to paper, and says, "These are ocean waves."

² Ancient Chinese dragons are the ultimate symbols of cosmic *chi* (energy). The dragon is the most potent symbol of good fortune in the Chinese pantheon of symbols. As one of the four creatures of the world's directions, the Dragon stands for new beginnings. Continued success, high achievement and prosperity are also among the dragon's arsenal of good qualities, which contribute to its popularity.

³ Roti is a traditional flat bread common in India and Pakistan. Like breads around the world, roti is a staple accompaniment to other foods.

	<ul style="list-style-type: none"> Shows the teacher and other children how to make an origami fish.⁴
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.
Examples	Examples
<ul style="list-style-type: none"> Sees finger paint on the table and asks the teacher, "Can I paint?" Brings sparkly markers to the preschool program, shows them to other children, and explains why he likes them. Points to object on teacher's desk and says, "Hey, that's made out of dough!" Tells teacher, "This glue stick is not working! Can you give me another one?" 	<ul style="list-style-type: none"> Asks a friend, "Can I use the easel when you are done?" Communicates, "That's my paint brush. Yours is over there." Asks teacher, "Can we use glitter paint today?"
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.
Examples	Examples
<ul style="list-style-type: none"> Draws on a sheet of paper without drawing off the edges of the paper. Cuts lines in paper with child-sized scissors. A child who is visually impaired colors within his space as defined by the use of a tray or placemat. 	<ul style="list-style-type: none"> Controls a crayon well enough to connect a line and complete a shape or circle. Cuts sharp corners in paper. While painting at an easel, repositions a paintbrush to keep the paint from dripping.

⁴ Origami is a favorite Japanese and Chinese craft activity that involves folding paper.

* Children who do not use oral language can indicate their recognition of materials and tools by touching the named implement when asked, or indicating that an adult has pointed to the named item.

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*** Throughout these visual arts foundations many examples describe the child drawing or manipulating objects or developing coordination and motor control. Children with motor impairments may need assistance from an adult or peer to manipulate objects in order to do things such as draw, paint, sculpt, tear, or color.

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3.0 Creates, Invents, and Expresses through Visual Art

<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
3.1 Create art and sometimes name the work.	3.1 Intentionally create content in a work of art.
Examples	Examples
<ul style="list-style-type: none"> Paints a whole piece of paper dark blue, dots the background with some white glue, and says, "This is the sky at night." Cuts and tapes pieces of paper together and communicates, "It's a rocket ship." 	<ul style="list-style-type: none"> Molds as person out of dough, making a ball for the head. Draws two recognizable human figures and tells a simple story about them. Makes binoculars out of paper towel rolls and tape.
3.2 Begin to draw* figures or objects.	3.2 Draw** more detailed figures or objects with more control of line and shape.
<ul style="list-style-type: none"> Draws airplanes of various shapes and sizes on a piece of paper. Uses horizontal swipes in blue finger paint to make an ocean or lake. Paints a large blotch on paper and calls it "spilled juice." 	<ul style="list-style-type: none"> Draws a round figure with stick legs, hair, and facial features. Draws a house or building, adding details such as a door, windows, or flowers in the front. Draws an object from inside own home, for example a toy car. Communicates to another child, "Look! I drew my cat, 'Rosy'."
3.3 Begin to use intensity of marks and color to express feeling or mood.	3.3 Use intensity of marks and color more frequently to express feeling or mood.
Examples	Examples
<ul style="list-style-type: none"> Child communicates, "I want to make a sun with lots of yellow tissue 'cause it's a happy day and we can play outside!" After being read, <i>Going On a Bear Hunt</i>, child uses dark paint 	<ul style="list-style-type: none"> Child presses down firmly with marker, rubbing to create a wild thing after being read, <i>Where the Wild Things Are</i>. Uses heavy jagged, jumbled strokes in a finger painting of a rain storm.

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at the easel and says (or communicates), "I'm on a bear hunt and I'm not afraid."	
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Music

1.0 Notices, Responds, and Engages*

<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 with an expanded vocabulary.
Examples <ul style="list-style-type: none"> • Picks out the book <i>Ben's Trumpet</i> and says, "I can play the horn just like they do at the Zig Zag Club." • Picks up triangle and communicates, "I can make it ring three times." • Communicates, "I'm playing the drum." • Asks for the pair of maracas during singing and dance time.⁵ 	Examples <ul style="list-style-type: none"> • Communicates, "That sounds just like <i>Happy Birthday to You</i>" when teacher introduces the song <i>Good Morning to You</i>. • Imitates tooting a horn or bowing a violin. • Demonstrates or says, "I'm the conductor." • Communicates, "I know that song, that's the one my grandma sings to me," after hearing the first few seconds of a compact disc.
1.2 Recognize simple repeating melody and rhythm patterns.**	1.2 Demonstrate more complex repeating melody and rhythm patterns.***
Examples <ul style="list-style-type: none"> • Lifts head up and down matching tones that go up and down. • Sings "Happy Birthday to me" while washing hands. • Taps slowly to one song and quickly to another, following the 	Examples <ul style="list-style-type: none"> • Responds to tempo changes, while listening to music, by tapping, drumming, clapping to the tempo and rhythm. • Accentuates the musical quality of the word "hello" by extending

* Children who are deaf or hard of hearing will not notice, respond, and engage with music in the same way as peers who hear music. They may respond to vibrations, particular tones, or volume.

⁵ Maracas are heard in many forms of Latin music, and are also used in pop and classical music. They are characteristic of the music of Cuba, Puerto Rico, Colombia, Venezuela, Mexico, Jamaica and Brazil.

** Children with motor impairments may not be able to repeat precise patterns.

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<p>beat.</p> <ul style="list-style-type: none"> • During story time marches in place to the beat of <i>The Ants Go Marching</i>. 	<p>“oooo” and lowering pitch.</p> <ul style="list-style-type: none"> • Sings and or claps with <i>B-I-N-G-O</i> song appropriately.
<p>1.3 Identify the sources of a limited variety of musical sounds.</p>	<p>1.3 Identify the sources of a wider variety of music and music-like sounds.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Begins to name musical sound sources such as a piano, a CD player, or a wind-up toy. • While playing on the playground hears the marching band practicing and communicates, "I hear music coming from over there." 	<p>Examples</p> <ul style="list-style-type: none"> • Plays games about naming instruments with some accuracy. • Identifies the drum on the radio, or a piano in the next room as the sound source hidden from view. • Listens to music and communicates, "That sounds like my dad's guitar."
<p>1.4 Use body movement freely to respond loosely to beat, loud versus quiet (dynamics), and tempo.</p>	<p>1.4 Use body movement freely and more accurately to respond to beat, dynamics, and tempo of music. *</p>
<p>Examples</p> <ul style="list-style-type: none"> • Responds to differing loudness or beat of a piano through bodily movements, not verbally. • Marches in a parade around the play yard with other children playing percussion instruments, although not in step with the beat. 	<p>Examples</p> <ul style="list-style-type: none"> • Communicates, "I'm tip-toeing because the music sounds quiet." • Happily dances to the rhythms of meringue or salsa.⁶ • Accurately responds with arm movements to beat and tempo of a song played on the piano, and anticipates continuing the beat and tempo.

2.0 Develops Skills in Music

<p><i>At around 48 months of age</i></p>	<p><i>At around 60 months of age</i></p>
<p>2.1 Begin to discriminate between different voices, specific instrument sounds, and environmental sounds. Follow words in a song.</p>	<p>2.1 Become more able to discriminate between different voices, various instrumental and environmental sounds, and follow words in a song.</p>
<p>Examples</p>	<p>Examples</p>

* Children with motor impairments may not be able to respond precisely.

⁶ Merengue is a style of music and dance from the Dominican Republic.

<ul style="list-style-type: none"> Hears father’s voice outside the classroom door and communicates, “My papa’s here!” When given metal instruments (triangle, bells) and small wooden instruments (rhythm sticks, wood block), can often identify them as sounding the same or different. Puts seashell to ear and communicates, "It sounds like the ocean." Communicates, “I hear a fire truck” during outside time, and points to the road. 	<ul style="list-style-type: none"> After the teacher has read a book by adopting different voices of the characters, a child says, “Read it again, use your funny voice!” Responds appropriately to “sound lotto” game. Given metal instrument sounds (triangle, bells) compared to small wooden instruments (rhythm sticks, wood block), can identify the sounds reliably as the same or different.
<p>2.2 Explore vocally; sing repetitive patterns and parts of whole songs alone and with others.</p>	<p>2.2 Extend vocal exploration; sing repetitive patterns and whole songs alone and with others in wider pitch ranges.</p>
<p>Examples</p>	<p>Examples</p>
<ul style="list-style-type: none"> Sings all of a familiar children’s song, although the tune may only be recognizable in some places. Delights in singing own song. While at the play dough table hums the tune of a familiar song. Sings <i>De Colores</i> while holding hands with other children and swinging body from side to side. 	<ul style="list-style-type: none"> During circle time sings a familiar children's song in its entirety with a recognizable tune. Sings along with a group following the tune on the CD. While in dramatic play area sings solo song while holding a pretend microphone (for example, made out of a paper towel roll).

3.0 Creates, Invents, and Expresses through Music

<p><i>At around 48 months of age</i></p>	<p><i>At around 60 months of age</i></p>
<p>3.1 Explore vocal and instrumental skills and use instruments to produce simple rhythms and tones.</p>	<p>3.1 Continue to apply vocal and instrumental skills and use instruments to produce more complex rhythms, tones, melodies, and songs.</p>
<p>Examples</p>	<p>Examples</p>
<ul style="list-style-type: none"> Grins and sings simple finger play songs, such as <i>the Itsy, Bitsy Spider</i>. Sings fragments of recognizable songs during daily activities, such as the first verse of <i>the Wheels on the Bus</i>. 	<ul style="list-style-type: none"> Participates in more complicated singing games – portrays a character or object in a song, such as the animals in <i>Old MacDonald</i>. Sings many favorite songs in their entirety.

<ul style="list-style-type: none"> • Explores rhythm instruments, such as rhythm sticks, drums, or shakers. • Enjoys singing into microphone. 	<ul style="list-style-type: none"> • During music time uses and even “invents” rhythm instruments such as rhythm stick, drums or shakers to play along with 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.
Examples	Examples
<ul style="list-style-type: none"> • Rocks head side-to-side, initiating a specific beat or rhythm pattern. • Claps appropriately when singing, “If you’re happy and you know it…” • Uses different movement quality (for example shaking shoulders, stomping feet, bouncing) when listening to the beat, tempo, or quality of music (for example hard beats, soft beats, fast, slow). 	<ul style="list-style-type: none"> • Puts on a shawl and shows friend how they danced for the kindergartners yesterday. • Sways to waltz music. • Leads the group by playing a quiet, steady beat on the drum or triangle. • Shows a friend a dance move from a dance they learned last weekend.
3.3 Improvise vocally and instrumentally.	3.3 Explore, improvise, and create brief melodies with voice or instrument.
Examples	Examples
<ul style="list-style-type: none"> • Begins to play with songs, changing melody, adding words, or changing words. • Mimics and explores variations of familiar songs. 	<ul style="list-style-type: none"> • Makes up own words to familiar tunes when singing in the dramatic play area. • During choice time, takes a xylophone from the music shelf to play a made up song.

Drama

1.0 Notices, Responds, and Engages

<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
1.1 Begin to use a simple vocabulary of theater. *	1.1 Extend use of vocabulary of theater. **
Examples	Examples

* Children communicating using alternative language or communication will need access to theater vocabulary (sign language, picture cards, and so on with the appropriate terms).

** Children communicating using alternative language or communication will need access to theater vocabulary (sign language, picture cards, and so on with the appropriate terms).

<ul style="list-style-type: none"> • While acting out a story, says to teacher, "We're <i>pretending</i> to be horses." • While draping herself with colorful fabric in front of a mirror, says to another child, "I'm making my Rainbow Crow <i>costume</i>." • While playing in the dramatic play center, communicates to another child, "You be the baby and I'll be the mommy and we'll pretend the baby's sick." • Collects blocks and begins stacking them. Says, "I'm building the <i>stage</i>." 	<ul style="list-style-type: none"> • Says to another child, "This is our <i>stage</i>. Sit over there in the chair to watch." • Tells teacher, "My favorite <i>character</i> in the <i>play</i> is Big Anthony," or "I like the <i>actor</i> who was Big Anthony." • Asks the teacher what they can use for a <i>curtain</i> for their show. • Sets up chairs in front of puppet theatre and tells others, "Sit here. You're the <i>audience</i> watching our <i>show</i>."
<p>1.2 Identify preferences and interests when engaging in or observing drama.</p>	<p>1.2 Explain preferences and interests when engaging in or observing drama.</p>
<p>Examples</p>	<p>Examples</p>
<ul style="list-style-type: none"> • Talks like <i>Papa Bear</i> after attending seeing the <i>Three Bears</i> performed. • Pretends to be "baby bird" looking for his mama, recreating a favorite part of a story dramatization during dramatic play. • During dramatic play, takes a cape from the dress up area and says, "I want to be <i>Little Red Riding Hood</i> because she has a cape." 	<ul style="list-style-type: none"> • After seeing a performance communicates excitedly to parent at pick up time, "We saw a show and they had smoke and everything!" • After a story dramatization, tells teacher, "I liked being a <i>Wild Thing</i> because we got to be wild!" • After observing a dramatization of the <i>Three Billy Goats Gruff</i> communicates, "That big troll scares me, I don't like that story." • Expresses self in non-verbal ways such as through gestures, facial expressions, gestures, or signing when asked about a performance just seen.
<p>1.3 Begin to know accepted routines of behavior when watching a visiting performer.</p>	<p>1.3 Demonstrate accepted behavior when watching a visiting performer or theater performance.</p>
<p>Examples</p>	<p>Examples</p>
<ul style="list-style-type: none"> • Encourages other children to clap at the end of the performance. • Sits quietly some of the time and claps with others, while watching other children put on a puppet show. 	<ul style="list-style-type: none"> • Responds appropriately to the behavior of the performer. For example, giggles at the clown spilling water. • Watches a somewhat longer performance, and claps, cheers,

<ul style="list-style-type: none"> With teacher encouragement, sings along with visiting family member as they teach a song from their home culture. 	<p>and listens at appropriate times.</p> <ul style="list-style-type: none"> Turns to peers as they walk into the auditorium and puts his finger to his lips to indicate being quiet.
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2.0 Develops Skills to Create, Invent, and Express through Drama

2.1 Explore basic role play and acting skills with imagination and creativity.	2.1 Explore expanded role play and acting skills with increased imagination and creativity.
<i>At around 48 months of age</i>	<i>At around 60 months of age</i>
Examples	Examples
<ul style="list-style-type: none"> Imitates the movement of a squirrel running, stopping, looking for an acorn. Uses a squeaky voice and crawls on the floor to portray a hungry caterpillar. Shows a block and says, "Here is the birthday cake." Pretends to be a dog and hops to fetch a pretend bone thrown by a friend. Assembles a "meal" of blocks in a bowl in the kitchen play center. 	<ul style="list-style-type: none"> Responds appropriately to teacher's prompt to act like the monkeys teasing a cap seller in a story dramatization. Recreates the role of the cap seller in dramatic play, imitating the teacher's performance in the story dramatization. Recreates the roles from the <i>Billy Goats Gruff</i> in dramatic play, saying: "This is the bridge. You be the ugly troll, and I'll be the biggest Billy Goat. Ready? I'm going to cross the bridge."⁷
2.2 Participate in simple fantasy role play with peers in any language.	2.2 Act out familiar story or pursue more elaborate fantasy role play in any language.
Examples	Examples
<ul style="list-style-type: none"> Creates dialogue when improvising with other children in a role. Pretending to be a parrot, says to a friend pretending to be a tiger: "These are my baby parrots!" Friend pretending to be a tiger says, "Want to see my baby tigers?" Using toys and a bird puppet, re-enacts a story from a book with a friend. Asks friend, "Where do the wolves go next?" Friend replies, "Into 	<ul style="list-style-type: none"> Creates an extended sequence of dialogue when improvising with peers in role. Child, acting as a tiger says, "Let's hide woodcutter's ax!" Child acting as parrot says, "He can buy another one." Remembers a story and revises and extends the story plot, adding new characters. Says, "This time let's make the animals try to knock down the woodcutter's house, but

⁷ The *Billy Goats Gruff* is a popular Scandinavian story, with the signature folk tale character of the troll. A troll is a fearsome member of a group of creatures from Norse mythology and Nordic literature, art and music.

<p>the cave over there (pointing under a table)."</p> <ul style="list-style-type: none"> • Directs another child in dramatic play and story dramatization, "You be the mommy and I'll be the pizza man and you tell me what you want on your pizza." 	<p>he gives us bubblegum and our teeth get stuck together."</p> <ul style="list-style-type: none"> • Incorporates problems and problem-solving skills in own dramatic play scenarios with peers: with another friend, acts out a disagreement between a zookeeper and child who wants to keep monkey as a pet.
<p>2.3 Add props and costumes to enhance dramatization of familiar stories and fantasy play with peers.</p>	<p>2.3 Create and use an increasing variety of props, costumes and scenery, to enhance dramatization of familiar stories and fantasy play with peers.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Communicates, "Will you tie this on my back to make my wings?" • Communicates, "These pine cones are going to be our eggs. We can use this sheet to make our nest." • During outdoor play, sets up a carwash using buckets, water, and rags to wash tricycles. • Wraps a long piece of fabric around herself, pretending it is a sari, and does a few steps of Indian dance.⁸ 	<p>Examples</p> <ul style="list-style-type: none"> • Tapes sticks and paper towel tubes together to make a camera for their show. • Puts plastic carrots and potatoes under brown fabric to make a garden. • Ties a necktie to a stick and pretends to fish. • Makes caves and animal nests, draping fabric over chairs and blocks. Uses big blocks to make a boat, putting pillows inside for beds and a basket of smaller blocks inside for food.

Dance

1.0 Notices, Responds, and Engages*

<p><i>At around 48 months of age</i></p>	<p><i>At around 60 months of age</i></p>
<p>1.1 Engage in dance movements.</p>	<p>1.1 Further engage and participate in dance movements.</p>
<p>Examples</p>	<p>Examples</p>

⁸ A sari or saree is a female garment in the Indian subcontinent. A sari is a strip of cloth that is draped over the body in various styles.

* Children who are deaf or hard of hearing may not notice, respond, and engage in dance that is connected with music in the same way as peers who hear music. They may respond to vibrations, particular tones, or volume. Children with motor disabilities may notice, respond, and engage in dance in ways that are different from children who are able to move typically.

<ul style="list-style-type: none"> • Swirls a scarf or streamer with a hand movement back and forth outside. • Hops while listening to music. • Runs to join a group of children playing freeze dance. • Soft ocean music plays and the child uses scarves to imitate "waves." 	<ul style="list-style-type: none"> • Turns and bows as music ends. • Demonstrates a favorite dance to friends. • Demonstrates a dance they recently learned to other children in the program. • Holds a thick piece of paper like a fan, demonstrates a few steps of a fan dance by moving the fan back and forth and up and down. Twirls and stops.⁹
<p>1.2 Begin to understand and use vocabulary related to dance.</p>	<p>1.2 Connect dance terminology with demonstrated steps.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Uses dance terms such as <i>jump</i> and <i>spin</i>. • Responds to instructions using technical terms such as <i>bow</i> or <i>skip</i> (typically just learning to skip). 	<p>Examples</p> <ul style="list-style-type: none"> • Leaps, skips, runs, gallops, hops, slides or jumps as directed by a song. • Begins to learn additional technical terms, such as <i>bend</i> and <i>straight</i>. • Communicates, "Look, I'm marching, to the <i>Alphabet March</i>."
<p>1.3 Respond to one skill instruction at a time during movement such as a jump or fall.</p>	<p>1.3 Responds to more than one skill instruction at a time in movement, such as turning, leaping, and turning again. Often initiate a sequence of skills.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Waves scarves in circles when music is playing. • Hops, but cannot follow a planned movement pattern while hopping. 	<p>Examples</p> <ul style="list-style-type: none"> • Waving scarves, spins around in a circle, jumps up in the air and collapses down on the ground. • Leaps four times and ends up at the starting point. • Outdoors, jumps over a beam, spins, and falls. Asks friend, "Can you do that?"
<p>1.4 Explore and use different steps and movements to create or form a dance.</p>	<p>1.4 Use understanding of different steps and movements to create or form a dance.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Jumps and then spins when asked to "try a dance." • Stretches slowly upward while walking to a familiar song. 	<p>Examples</p> <ul style="list-style-type: none"> • Runs, stops and bends, and runs to demonstrate a dance. • Arches back like a cat then pounces toward the mouse.

⁹ Fan dances are popular among Vietnamese, Korean and Chinese children.

- Creates different body movements when prompted to “Dance like a thunderstorm,” or “Dance like a baby kitty.”

2.0 Develops 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.
Examples	Examples
<ul style="list-style-type: none"> • Moves arms to music while seated and quickly pulls arms closer to body when they hit the arm of the chair. • Begins to apply developing motor skills to dance activities, such as control and coordination of arms and balance. • Leaps over a small object. • Selects appropriate place in circle by extending elbows to measure available personal space. 	<ul style="list-style-type: none"> • Asks for wheelchair to be moved away from the wall when moving arms to music. • Demonstrates increasing control and coordination of movements; maintains balance through movements. • Performs a leap, not over an object.
2.2 Begin to be aware of other people in dance or when moving in space.	2.2 Advance awareness of and coordination of movement with other people in dance or when moving in space.
Examples	Examples
<ul style="list-style-type: none"> • During a classroom performance finds their mark on the floor identifying where to stand. • Understands basic spatial relationships in movement (towards vs. away, low vs. high, big vs. small, forwards vs. backwards). • Shows beginning awareness of others when moving in a group (for example not bumping into people). • Moves in relationship to others: beside, behind, in front of, away from (but prefers to be first or in front). 	<ul style="list-style-type: none"> • Begins to move in a path without environmental cues. • Advances understanding of basic spatial relationships in movement (towards vs. away, low vs. high, big vs. small, forwards vs. backwards) and brief combinations of movements (forward and high). • Shows full awareness of moving through a large group (for example moves into empty space without bumping into people). • Dances in and identifies clear spatial relationships to other children: beside, behind, in front of, toward, and away from.
Examples	Examples

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.

Examples

- Copies a simple rhythmic pattern as body movement with adult guidance (for example clap-stomp).
- Moves slow and fast to slow and fast music.
- Begins to identify beat and respond to changes or differences in beat.

Examples

- Copies a more complex rhythmic pattern as body movement with adult guidance (clap-stomp-stomp).
- Shows increasing ability to interpret music tempo in movement. Senses different tempi and adjusts movement accordingly.
- Identifies beat and responds to changes or differences in beat.

3.0 Creates, Invents, and Expresses through Dance

At around 48 months of age

At around 60 months of age

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.

Examples

- Becomes a turtle and crawls on the floor.
- Sings a favorite song about a duck while moving like a duck.
- While listening to the Chinese song *Chong Chong Fei* (Little Bugs Flying), flaps arms up and down and runs in circles.

Examples

- Spontaneously moves to music and becomes an animal – turning swinging arms into an elephant’s trunk.
- Giggles and spins around and says, “Hey, the wind is blowing me like a leaf.”
- Dances silently across the room to wind-like sounds coming from the CD player.
- Communicates, “I’m the wind.”

3.2 Invent dance movements.

3.2 Invent and recreate dance movements.

Examples

- While dancing, strikes a pose then jumps.
- Invents dance that may not look like typical dance movements.
- Catches the ball and then does a “happy dance.”

Examples

- Repeats the arm-swinging motion just invented while dancing.
- Asks best friend to “try this arm dance.”

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.

Examples

Examples

<ul style="list-style-type: none"> • Dances story of going to pick flowers. • Dances story of building a dog house for a new puppy. • Dances like a jet plane flying and landing. 	<ul style="list-style-type: none"> • Makes up a dance showing going to the ocean, swimming, getting cold, and returning home. • Dances a wolf blowing a straw house down. • Dresses up in a long skirt and dances <i>Folklorico</i> with peers like cousins danced last weekend.
<p>3.4 Communicate feelings spontaneously through dance and begin to express simple feelings intentionally through dance when prompted by adults.</p>	<p>3.4 Communicate and express feelings intentionally through dance.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Walks in exaggerated steps to march-type music. • Dances mother with caring expression comforting baby. • Does a little dance and communicates, “I’m happy, happy, happy!” 	<p>Examples</p> <ul style="list-style-type: none"> • Circles slowly with stealthy movement, indicates she's a cat trying to catch a mouse. • Dances the baker in the village while using facial expression and mixing movements to show what the baker does.

DRAFT

Bibliographic Notes

Visual Arts

State Standards in Preschool Visual Arts

A review of state early learning standards in the visual arts suggests four principles:

- Children express feelings, ideas, interests, stories, or moods through art. All children, including children with special needs, benefit from being able to express themselves through visual art. The non-verbal aspect of visual art also gives English learners a powerful means to express themselves.
- Children use, progress in abilities, and show interest in different media such as crayons, paints, construction paper, and clay.
- Children attend to and share opinions about their own and others' artwork.
- Children progress in their ability to make detailed or realistic representations.

Research in the Visual Arts

A review of the research on children's development of drawing skills indicates that:

Generally, children continue to move through age and stage benchmarks, beginning with scribbles and progressing to representation and realism (Kellogg 1969; Matthews 1994a).

Just what is this progression of stages like? All individuals begin with simple outlined figures, such as circles and rectangles, which emerge as figures against grounds. Then they shift to figures whose structures are ordered in terms of maximum contrast - that is, all parts in these figures are laid out to highlight the distinction between horizontal and vertical planes: every part of the figures must be maximally discriminable from every other (Gardner 1980, 255).

There is a substantial body of research in preschool visual art development. Certain patterns emerge across the literature. In a classic work that remains relevant today, Schaeffer Simmern (1948) observed that young children growing up in different environments show similar developmental steps in expressing themselves through visual art. The following statements illustrate how a single visual form, the mandala (see glossary for definition), is commonly seen at a specific stage.

By the end of a child's third year, various "aggregations" - combined forms - often appear, like sun shapes, or circles divided into quarters or eighths, like a pie, which is called a mandala (Gardner, 1980, 115).

At the time of the mandala's [circle with crossed lines] appearance - somewhere near the end of the third year of life - the child is beginning to understand the representational nature of drawing (Gardner 1980, 53).

The following statements describe children's development in the creation of three-dimensional art.

Very young children's first experience of clay is sensory, like their first finger-painting experiences. They delight in the process and the feeling of working with clay and discover its properties and how these can be used for expressive purposes (Clemens, 1991 as cited in Wright, 2003, 173).

While children are creating clay works and telling stories with clay ... they acquire a language of hands (Kolbe 2001, 22).

Music

Research shows that children typically develop musical skills and concepts in a predictable sequence. All young children, including children with special needs, acquire musical understandings and communication skills. They "progress developmentally from active, hands-on experiences, to meaningful pictorial representation, and finally to [more] . . . symbolic representations of sound ideas" (Andress 1998, 19).

Preschoolers are able to reproduce phrases of songs they hear, recognize a melody, and gain some understanding of pitch when exposed to instrumental music instruction (Shuter-Dyson and Gabriel 1981). Older preschool children are able to discriminate high and low registers of pitch, and fast and slow tempos. They can tap simple rhythms. Movement and rhythmic skills also show sequential development. Movement and rhythmic activity become more complex and purposeful as the preschool child develops. Preschool children become increasingly reflective about their own performances and are able to coordinate physical and vocal skills with the performances.

Auditory Skills

Hearing is one of the first senses to develop in humans. Younger preschoolers organize, reflect about, and respond to sound. Children are able to chant, imitate speech patterns, keep a steady beat, and demonstrate their perceptions through body movement. Children move from auditory discrimination, or the ability to recognize patterns of same and different sounds, to categorizing, organizing, and labeling what they hear. Children who are deaf or hard of hearing often respond to the beat of the music as it vibrates through the floor or is loud enough to be felt.

Vocal Abilities and the Development of Singing

Musical babble begins at about six months of age. From the onset of language, toddlers are spontaneous singers. By preschool, the child becomes more rhythmically and melodically accurate. However, singing in tune from phrase to phrase is inconsistent (Scott-Kassner 1993). Accuracy continues to increase and drifting inadvertently to new keys decreases by age five or six. These changes are due, in part, to physical development of vocal chords and tissue. The child gradually gains control of her voice to use it expressively and in tune (Jordan-Decarbo and Nelson 2002).

Song Acquisition

Preschool children are drawn to songs with simple, short melodies and repeating melodic and rhythmic patterns (Jarjisian 1983). Preschool children like and learn songs they think are funny. “Instruction in singing for preschool children means singing to them, with them, and for them . . . the preschool years are the ones when language skills are developing rapidly; singing skills, another form of language, should develop as well” (McDonald and Simons 1989, 89).

Movement and Rhythmic Skills

Younger preschoolers produce a variety of coordinated movements to music, but as the toddler becomes a preschooler, her movements tend to be more purposeful, repetitious, and limited in variety. Movements are already complex and dance-like at around 48 months of age, as the spontaneous movement of the younger preschooler fades and attempts to coordinate with musical rhythm through clapping or tapping increase. Children at these ages are capable of responding to tempo changes in the music, but their movements rarely coordinate with the beat (Moog 1976).

Playing Instruments and Creating Music

Experimenting with instruments captivates preschool children’s imagination and they enjoy their own ability to control sound. As children access instruments, they discover the inherent sound possibilities of instruments, as well as their own capacities to control, refine, and express musical ideas (Moorhead, Sandvik, and Wight 1951). With encouragement, they may express their musical ideas in their own notation, using invented pictures or symbols. Preschool children also have increased positive social interactions with other children during musical play over time (Humpal 1991).

Listening

Preschoolers increasingly display the capacity and motivation to attend to excerpts of recorded music and classical music videos. Children especially enjoy listening to songs and music from their home culture and language. Instrumental music can serve as a bridge to literacy and language development when the music tells a story. Preschool children enjoy hearing instrumental music with stories, and the active use of puppets and props. When exposed to different types, styles, or tonalities of music, they are attentive and open to new experiences, especially with active teacher encouragement (Nardo 1996).

Drama

Preschool children love to pretend to be characters, to be involved in dramatic situations, and to act with others. This can be called imaginary play, pretend play, fantasy play or dramatic play. During the preschool period, the main activities in drama are spontaneous role play and the enactment of pretend scenarios, rather than the formal staging of theater works. Early skills in role playing, character understanding, and acting out stories are the foundations of the dramatic and theater arts.

Pretending to be someone or to be doing something lies at the heart of children's play. Heathcote summarized fifty years of guiding the dramatic explorations of teachers and their children this way:

Dramatizing makes it possible to isolate an event or to compare one event with another, to look at events that have happened to other people in other places and times perhaps, or to look at one's own experience after the event, within the safety of knowing that just at this moment it is not really happening. We can, however, feel that it is happening because drama uses the same rules we find in life. People exist in their environment, living a moment at a time and making those decisions which seem reasonable in the light of their present knowledge about the current state of affairs. ... So drama can be a kind of playing at or practice of living, tuning up those areas of feeling-capacity and expression-capacity as well as social-capacity (Heathcote 1975, 90).

Heathcote joins many other child development researchers who point out the importance of play in children's growing awareness of the world and understanding of the nature of the people, things, and situations they encounter (Gardner 1973; Fein 1981). The primary source for this growing awareness is children's cultural and linguistic experience in their families and communities.

Drama and Learning

Research studies in classroom drama and dramatic play mainly address the implications for various aspects of growth and development, rather than the development of specific skills. Podlozny (2000) produced a comprehensive assessment of learning through drama, a synthesis of 80 studies published during the previous thirty years. This review indicates that classroom drama can foster development in spoken language in a variety of ways. Dramatic play is associated with gains in story understanding, oral language skills, and reading readiness at around ages four and five, across multiple research studies. Because of the value of drama and dramatic play it is important for teachers to adapt and create opportunities for children with special needs to participate fully in this type of learning.

Drama and Social Development

Studies also address effects of dramatic play and enactment on social developments for children. Dramatizing is often very social. For example, when pretending to be a teacher, a child needs children to teach. Through drama, children find out not only what it means to *be* or *do* something in a pretend situation, but also begin to perceive their actions in the light of the actions of others in the play. They put themselves in the shoes of another character, and can come away with a growing understanding of the behavior and motivation of other people. Acting out situations from stories such as demonstrating empathy, or resolving a conflict through negotiation, can supply a child with limited social skills, an opportunity to practice and experience a different way of interacting (Catterall 2006).

Basic Skills in Drama

Research in dramatic play does not generally focus on what might be called basic drama skills, or building blocks of dramatic expression such as, how well a child acts in pretending or in a dramatization, or how well a child organizes and designs his own or a group dramatic presentation. There are no major parallels in drama to the building-block skills in visual art such as controlling a brush stroke, or in music such as the ability to keep time with a shaker. The ground-level skills in drama for preschool children include basic verbal and movement skills, as described in the *California Preschool Learning Foundations* for language and physical development at around 48 months of age.

Expert Practitioner Views of Drama and Young Children

The drama foundations are informed by the contributions of expert practitioners and research-informed drama practice in preschools. The work of Brown and Pleydell (1999) and Hereford and Shall (1991) were particularly influential. Hendy and Toon's (2001) work offers descriptions of drama behaviors in children from age one to age six descriptions of drama skills and behaviors. Hyatt's (2006) work on connecting drama activities to children's books describes developmentally appropriate routines for preschool children.

Dance

We are born moving. Dance and movement are an inherent part of our lives and as natural as breathing. Dance is an elemental human experience, and a means of expression. It begins before words are formed and it is innate in children before they possess command over language. Movement is brought to the fore when thoughts or emotions are too overwhelming or cannot be expressed in words.

As described in the Standards for Dance in Early Childhood (National Dance Education Organization 2009), children move naturally; they move to get around, to express a thought or feeling, and they move because it is joyful and comforting. They learn movement patterns as readily as they learn language. Like language, movement patterns are embedded in young children's cultural experiences. It is valuable to incorporate cultural ideas when supporting movement development with English

learners. When their movement becomes consciously structured and is performed with awareness, for its own sake, it becomes dance (Cone and Cone 2004).

Research suggests that formal dance instruction in early childhood has many potential benefits, such as increasing self-esteem, enhancing motor awareness and control, heightening coordination, and improving balance and confidence in movement (Faber 1994). Dance benefits the physical, mental, and emotional growth of the child (Reedy 2003). Children with special needs benefit from opportunities to experience pleasurable, self-directed movement unrelated to any therapeutic goals. Regular dancing and dance instruction develop flexibility, coordination, sensitivity to music and rhythm, and kinetic self-expression (Laban 1971). The physical developments associated with dancing benefit the child's abilities to perform in other physical activities. Movements involved in dancing can serve to make and strengthen new connections in the brain. When the brain learns to respond to particular movements more efficiently, it becomes able to contribute to related physical tasks.¹⁰ Skill development in dance affects the child's self-image and develops self-confidence along with physical and spatial skills (Gerhardt 1973). These experiences enhance the child's intellectual, physical and emotional growth (Paskevaska 1997).

Parents have reported that their child's ability to learn and concentrate improves after they have started dance lessons (Stinson 1990). In the case of children with special needs, dance can be used to encourage movements that are part of therapeutic intervention, such as stretching, reaching, kicking, jumping, and leaping. When a child is not able to walk independently dance can be accomplished through movement of the body. These types of movement activities help children with motor delays appreciate the ways in which their bodies move.

Dance Abilities of the Younger Preschooler

In all four of the principal art forms, including dance, children vary widely in their accomplishments and abilities. Each child has her own rate and own personal way of maturing and growing. Ames and Francis (1976; 1985) and Mara (1987 a, b, c and d) describe the specific stages in children's development of dance skills relevant to children at around 48 and 60 months of age.

Movement is often a source of delight for preschool children. As postural control develops, the child can balance on tiptoes for a moment and can walk in a straight line, forward and backward. The younger preschooler has skills that enable her to notice and enjoy subtleties of movement. For example, she notices facial expressions, has a sense of direction, has good facility at moving eyes, and can follow a target without losing attention (Ames 1985; Destefanis and Firchow 2008). The younger preschooler can run, climb, is able to cooperate with other children, and has some facility at dressing himself. The younger preschooler no longer looks or acts as top-heavy as a toddler, and standing now requires little conscious effort. The child can easily maintain equilibrium

¹⁰ General principles of learning transfer through brain plasticity, or "re-wiring," are discussed in Catterall (2005).

with heels together, can stand on one foot with momentary balance, and can walk erect and swing arms in opposition, although the opposition is still developing. Preschool children can alternate feet when going up stairs, but they may need to same-step on the way down. They can gallop, get up from a squatting position, and their hands are becoming more skillful and dexterous. For more information on physical development during preschool, please see the Preschool Learning Foundations for Physical Development.

Dance Abilities of the Older Preschooler

The older preschool child, like the younger one, is often exuberant, energetic, and ready for anything. He tends to enjoy excitement and anything new or adventurous. Compared to the younger child, he is generally more self-directed and interested in gathering new information and perfecting old skills. Sharing and taking turns comes easier, and children enjoy cooperative play (Ames and Francis 1976; Isenberg and Jalonga 2001). The older preschool child can coordinate movements much better than a year earlier, and can move effectively with a growing sense of balance. The child is able to do a running leap and follow spatial directions. The preschool child at around 60 months of age adds more technical dance terms to her vocabulary. At this age, children can initiate a brief dance sequence and are less dependent on teacher prompts or instructions to engage in expressive dance. Older preschool children are more interested and patient about observing dance presentations, either by dancers visiting the program or more formal staged productions.

By around 60 months of age, children can typically coordinate and control more parts of the body into dance steps or routines and can work more effectively with others in moving through a dance space. At this age, children are more able to perform dances and dance-like moves in time to music or percussion. Older preschool children are more inclined and able to create and perform dances that depict stories. They more often invent dance moves and sequences of their own and are increasingly able to convey feelings and mood through dance.

Glossary

Balance: A state of equilibrium referring to the balance of weight or the spatial arrangement of bodies.

Beat: The beat or pulse in a piece of music is the regular rhythmic pattern of the music.

Character: An imaginary person in a literary work, such as a play, a story, or a poem.

Collage: From the French *coller*, to glue. A work made by gluing materials such as paper scraps, photographs and cloth on to a flat surface.

Content: The meaning or message contained and communicated by a work of art, including its emotional, intellectual, symbolic, thematic and narrative connotations.

Dance: Movement selected and organized for aesthetic purposes, or as a medium of expression, rather than for its function as work or play.

Dance Sequence: The order in which a series of movements and shapes occurs.

Dialogue: The conversation of characters in a literary work, such as a play, a story, or a poem.

Dramatic Play: To act out the story of a person, animal, or thing.

Dramatizing: Creating and acting out pretend characters in imaginary or staged contexts.

Dynamics: An element of musical expression relating to the degree of loudness or softness, or volume, of a sound.

Enactment: See dramatizing.

Environmental Cue: An external instruction, as from a teacher, adult or another child.

Figure: Separate shape(s) distinguishable from a background or ground.

Image: A concrete representation of a sense impression, a feeling, or an idea.

Kinetic Self-Expression: Expressing oneself through body movement.

Locomotor Movement: Projecting the body into or through space (from one place to another).

Mandala: A drawing or sculpture characterized by a concentric configuration of geometric shapes. A preschooler can make a mandala, for example, by crossing two sticks and wrapping yarn around them. A drawing of the mandala could look like crossed lines with circles of various sizes drawn over the cross.

Melodically Accurate: Conforming to the customary melody of a song.

Melody: A succession of single tones or pitches perceived by the mind as a unity.

Movement Pattern: A repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.

Note: A single sound or its representation in notation.

Perspective: A system for creating an illusion of depth or three-dimensional space on a two-dimensional surface. Usually refers to linear perspective, which is based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases.

Pitch: The pitch of a note is the frequency of its vibrations.

Plot: The unified structure of incidents in a literary work, such as a story, a play, or a poem.

Props: The articles or objects that appear on stage during a play.

Representation: A creation that is a visual or tangible rendering of someone or something.

Rhythm: The controlled movement of music in time.

Rhythm Pattern: A repeating pattern of beats and accents (loud and soft sounds) in music.

Rhythmic Skills: The abilities to recognize and/or reproduce repeating pattern of beats and accents (loud and soft sounds) in music.

Role Play (Role Playing, Fantasy Role Play): To pretend to be, or act like another person, animal, or thing, imaginary or real.

Scenario: An outline or synopsis of a play.

Setting: The time and place of a literary work that establish its context.

Story Dramatization: Acting out and possibly staging a narrative.

Story Understanding: Comprehending characters, actions, relationships, motivations, and setting in a story.

Style: A characteristic manner of presentation of musical or dance elements (such as, for example: melody, rhythm, harmony, dynamics, form, movement patterns and costuming).

Symbol: A form or image implying or representing something beyond its obvious and immediate meaning.

Tempo: The speed of music or a dance.

Temporal Skills: Abilities and understandings related to time – for example, maintaining tempo in music and understanding the proportional nature of different musical notes such as quarter notes and half notes.

Texture: The tactile quality of a surface or the representation or invention of the appearance of such a surface quality.

Time: An element of music or dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.

Tone: A sound of definite pitch.

Visual Arts Tools: Implements for creating the marks, colors, textures, and shapes of visual art, such as a paintbrush, easel, scissors or sponge.

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