



Visual and Performing Arts, Physical Development, and Health



**An Overview of California's
Preschool Learning Foundations and
Curriculum Framework, Volume 2**



Outcomes

- Gain understanding of the structure and features of the Preschool Learning Foundations (PLF), Volume 3.
- Gain understanding of the structure and features of the Preschool Curriculum Framework (PCF), Volume 3.

Acknowledgments (PLF)

- Project leaders
- Lead researchers
- Expanded research consortia
- Preschool learning foundations research consortium
- Universal design advisors
- California Department of Education
- Early childhood education stakeholders
- Public input sessions





Acknowledgments (PCF)

- Project leaders
- Principal writers
- Community college faculty advisers
- Advisers on English-language development and cultural diversity
- Additional consultants and reviewers
- Staff from the California Department of Education
- Project staff and advisers from the WestEd Center for Child & Family Studies
- Early childhood education stakeholder organizations
- Participants in the formative and review focus groups
- Participants in the Web posting process
- Universal design advisers

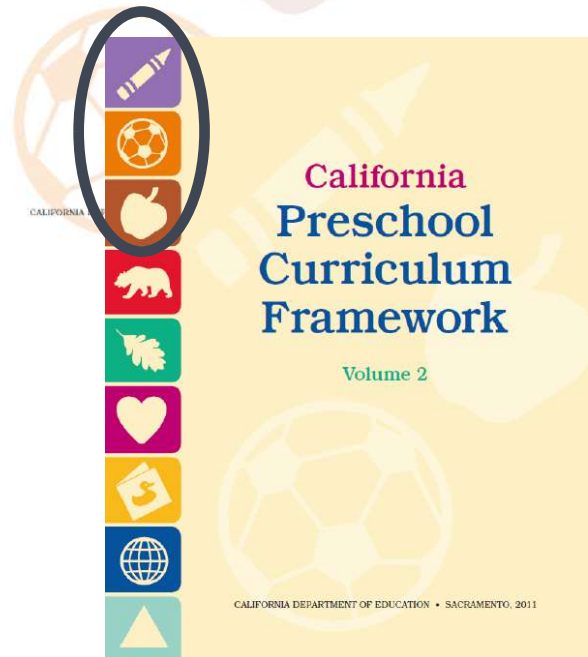
Contents of Volume 2

- Visual and Performing Arts
- Physical Development
- Health



California
Preschool
Learning
Foundations

Volume 2



Domains, Strands and Substrands

Visual and Performing Arts			
Visual Art	Music	Drama	Dance
Notice, Respond, and Engage	Notice, Respond, and Engage	Notice, Respond, and Engage	Notice, Respond, and Engage
Develop Skills in Visual Art	Develop Skills in Music	Develop Skills to Create, Invent, and Express Through Drama	Develop Skills in Dance
Create, Invent, and Express Through Visual Art	Create, Invent, and Express Through Music	Create, Invent, and Express Through Drama	Create, Invent, and Express Through Dance
Physical Development			
Fundamental Movement Skills	Perceptual-Motor Skills and Movement Concepts	Active Physical Development	
Balance	Body Awareness	Active Participation	
Locomotor Skills	Spatial Awareness	Cardiovascular Endurance	
Manipulative Skills	Directional Awareness	Muscular Strength, Muscular Endurance, and Flexibility	
Health			
Health Habits	Safety	Nutrition	
Basic Hygiene	Injury Prevention	Nutrition Knowledge	
Oral Health		Nutrition Choices	
Knowledge and Wellness		Self-Regulation of Eating	
Sun Safety			



Utilize Translated Documents

California Preschool Learning Foundations, Volume 2

The [California Preschool Learning Foundations, Volume 2](#) (PDF; 1MB) covers the skills and knowledge that children attain at around 36 months and 48 months in the domain areas of visual and performing arts, physical development, and health.

[Foreword by former State Superintendent of Public Instruction Jack O'Connell](#)

[Available Translations of the Foreword by former State Superintendent of Public Instruction Jack O'Connell](#)

[Introduction to the California Preschool Learning Foundations, Volume 2](#)

[Available Translations of the Introduction to the California Preschool Learning Foundations, Volume 2](#)

Appendixes to the *California Preschool Learning Foundations, Volume 2*

- [Visual and Performing Arts](#) (PDF)
[Available Translations of the Appendix for Visual and Performing Arts](#)
- [Physical Development](#) (PDF)
[Available Translations of the Appendix for Physical Development](#)
- [Health](#) (PDF)
[Available Translations of the Appendix for Health](#)

The *California Preschool Learning Foundations, Volume 2*, can be purchased from CDE Press by calling the toll-free number at 1-800-995-4099, or by ordering through the [CDE Press Catalog Listings of Publications \(Item Number 001708\)](#).

The price of the publication is \$21.95.

What the Foundations Tell Us

The foundations tell us what children should know and be able to do.





Foundations



At 48 and 60 months



With appropriate support



After 1st or 2nd year of preschool



In a high-quality program

Developmental Progression

The developmental progression is described at 48 and 60 months.

Music

1.0 Notice, Respond, and Engage*

At around 48 months of age	At around 60 months of age
<p>1.1 Sustain attention and begin to reflect verbally about music; demonstrate familiarity with words that describe music.</p>	<p>1.1 Verbally reflect on music and describe music by using an expanded vocabulary.</p>
<p>Examples</p> <ul style="list-style-type: none"> • Selects the book <i>Ben's Trumpet</i> and says, "I can play the horn just like they do at the Zigzag Club." • Picks up a music 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.[†] 	<p>Examples</p> <ul style="list-style-type: none"> • Communicates, "That sounds just like "Happy Birthday to You" when teacher introduces the song "Good Morning to You." • 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 (CD).
<p>1.2 Recognize simple repeating melody and rhythm patterns.**</p>	<p>1.2 Demonstrate more complex repeating melody and rhythm patterns.**</p>
<p>Examples</p> <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 beat. • Marches in place during storytime to the beat of "The Ants Go Marching." 	<p>Examples</p> <ul style="list-style-type: none"> • Responds to tempo changes while listening to music by tapping, drumming, or clapping to the tempo and rhythm. • Accentuates the musical quality of the word <i>hello</i> by extending "oooo" and lowering pitch. • Sings and or claps with B-I-N-G-O song appropriately.

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

[†]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.

Foundation Examples

Music

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Examples

Footnotes

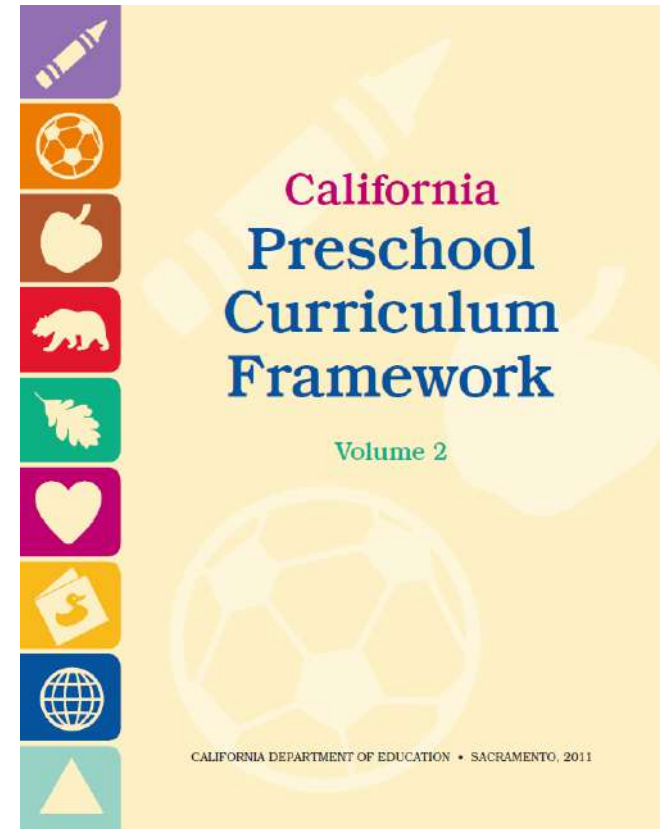
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Curriculum Framework

The framework describes evidence-based environments, materials, interactions, and strategies that teachers can utilize to support the development of the learning foundations in their preschool programs.



Framework Strategies

- Developmentally appropriate
- Reflective and intentional
- Individually and culturally meaningful
- Inclusive of children with disabilities or other special needs



Supporting English Learners





Children with disabilities or other special needs

Universal design provides for multiple means of the following:

- Representation
- Engagement
- Expression



Chapter Sections

Each chapter starts with the following:

- Guiding Principles
- Environments and Materials
- Summary of the Strands and Substrands



Strands and Substrands

Each domain chapter has strand and substrand sections.

VISUAL AND PERFORMING ARTS

Interactions and Strategies


Encourage engagement with art at all levels. Recognize the "action drawing" that occurred in the first vignette and view it on the children's terms. Make comments or questions that stress the different ways that similar or identical things can be represented through draw

The provider observing Roberto and Minh waits until they finish drawing. She communicates to Minh, "You and Roberto really seemed to enjoy coloring today. Tell me about your drawing." Minh replies, "It's the fire truck. I saw fire trucks come to our street." The provider responds, "Wow, that is interesting. Is that why you used the color red?" Minh replies, "Yes, and Roberto made the smoke." Roberto

Hint: Notice the strand and substrand on the bottom of each page.

and to reflect on the works of peers in encouraging and positive ways. Facilitate positive and respectful interactions. Encourage children to talk in their own language about what they have drawn. In describing or communicating about their work, children develop their vocabulary and perception of art. The use of terms to describe color, shape, relative size (e.g., bigger, smaller), and the positioning of objects in space (e.g., in, on, under) encourages children to think about their art with more depth. Encourage discussion of particular works by the group, especially with older preschoolers. The following vignette illustrates how a teacher might discuss the drawing experience with the children.

art is to invite families to bring a favorite work of art from home into the preschool. Model acceptance and respect for whatever families choose to bring.



VISUAL ART | NOTICE, RESPOND, AND ENGAGE | 53



Vignettes

Each chapter has vignettes of typical classroom scenarios:

- Find two vignettes in your chapter.
- Read through one of the.

Hint: Vignettes are italicized and are identified in the column to the left with the word **VIGNETTE in bold.**

<p>...ed subtle encouragement; for example, teachers may communicate, "Did something special happen this weekend? What is it? Would you like to paint that?" Planning art activities with a predetermined product robs children of the opportunity to explore, discover, invent, and creatively experiment on their own.</p>	<p>sculpture, children need space to pinch, pound, pull, roll, flatten, and punch the clay. When painting, children need a large stand-up easel for sweeping arm movements. Children with different physical abilities may need spaces to create art that accommodate their needs and make the work comfortable for them.</p>
<p>VIGNETTE</p>	<p><i>Cecilia is four. Cecilia's provider, Nate, has set up red paint and white paint for the children to mix together and experiment with tints of red. While finding out about different shades of pink, Cecilia wonders about other colors. She asks Nate, "How do you make yellow?" Nate shows her all the paints she can use and suggests that she use small amounts as she experiments. After mixing several different colors to try to make yellow, Cecilia tries yellow and white and makes several tints of yellow. Finally she reaches a conclusion and says to Nate, "To get yellow, you only mix yellow."</i></p>
<p>TEACHABLE MOMENT</p>	<p>▶ In this example, the provider, Nate, allowed Cecilia to discover the concept of a primary color through her own curiosity and experimentation. Nate did not simply tell her at the beginning, "Yellow is not made by mixing other colors"; he allowed her to discover this on her own so that she could really learn the concept. The activity, to begin with, was process-oriented, as the children were not being asked to create a specific product. As the children experimented, the provider simply set up an interesting process to engage the children in their own exploration.</p>

Teachable Moments and Planning Learning Opportunities

Each vignette has at least one teachable moment and/or planning learning opportunity.

Hint: They will be identified in the column to the left, beneath the vignette.

VISUAL AND PERFORMING ARTS

2.0 Develop Skills in Visual Art

This strand refers to the basic skills needed to invent and create through visual art. Examples of skills include the ability to draw a line or circle, to use a paintbrush, to choose and mix colors, and to combine materials together to create an **assemblage**.

VIGNETTE *Maya, a five-year-old, and Carla, a four-year-old, have an argument over taking turns with the dollhouse. Maya calls Carla a name. Ms. Moriz, the teacher, talks to the children and asks that they draw a picture of what they think happened. Maya draws two figures with a jagged, zigzag line extending from the mouth of one figure and calls the picture "mean words." Carla draws a figure sitting in a house.*

TEACHABLE MOMENT *In this interaction, not only did the children develop their drawing skills and engagement, they also practiced their social-emotional skills. The practice of drawing an event charged with emotion allowed Maya to reflect on her actions calmly and to process the effect her words had on another child. In addition, she was able to take an event and express it in a single line. This develops her ability to imagine how to express herself in a creative and abstract manner. Carla, in her description of her picture, is focused on being "in a house" or in possession of the dollhouse.*

Interactions and Strategies *when they enter preschool; do not expect all children to achieve the same level of representation in drawing at the same time. Encourage progression from mark-making to representational drawing by providing materials and undisturbed time to use them independently.*

Provide children simply with a means and paper to make marks (e.g., a crayon and paper), and they will begin with the same basic images. Children

Interactions and Strategies

Put a sticky tab on the Interactions and Strategies heading that goes with your vignette.

Hint: Interactions and strategies immediately follow each vignette.

VISUAL AND PERFORMING ARTS

2.0 Develop Skills in Visual Art

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VIGNETTE

Maya, a five-year-old, and Carla, a four-year-old, have an argument over taking turns with the dollhouse. Maya calls Carla a name. Ms. Montz, the teacher, talks to the children and asks that they draw a picture of what they think happened. Maya draws two figures with a jagged, zigzag line extending from the mouth of one figure and calls the picture "mean words." Carla draws a figure sitting in a house.

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Interactions and Strategies

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. Children progress through several stages of drawing in succession, regardless of when drawing is introduced. First, children make sets of vertical lines. They subsequently progress to repeated circles and crossed lines; then they typically begin to add lines that make their circles appear as tadpoles and then human beings. Children in a single preschool group typically represent a variety of these stages

when they enter preschool; do not expect all children to achieve the same level of representation in drawing at the same time. Encourage progression from mark-making to representational drawing by providing materials and undisturbed time to use them independently.

Encourage communication around shape and form to aid children's drawing skills. Drawing from life can help children begin to represent things they see as drawings. Engage children in conversations about the shapes of different parts of an object or design to increase their knowledge and awareness of different shapes. It may encourage them to use

Research Highlights

Find and highlight one research highlight in the chapter.

Hint: Research highlights are emphasized by shaded boxes and bolded headings.

Interactions and Strategies

Include a variety of songs that related to a particular topic area. Introduce songs or music related to the current curriculum unit or subject of study. Well-crafted contemporary and traditional songs exist for most subjects in early childhood (e.g., "I Am a Pizza" for a Food Unit;¹⁷ "Itsy Bitsy Spider" for a Spider Unit;¹⁸ "I've been working on the railroad," for a Transportation Unit). Songs are also used as a vehicle for introducing numerical concepts. Songs with number-related content are common for practicing concepts of

...the mo...
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song "It's a Wonderful World," it is also a bridge to learning about jazz music, Louis Armstrong, and the role of African Americans in this uniquely American

music. Finally, in an environmental or social studies unit, this book describes "a wonderful world." The children can make their own cutout version of "trees that are green" or "red roses, too." Literacy is reinforced as they learn to sequence the text and perform the story on a puppet theater stage, adding dramatic play to the lesson.

Research Highlight: Music and the Brain

The relationship between music and language processing has been examined on a neurophysiological (or brain structure) level in several studies.²⁰ Various techniques reveal that both words and music tones cause similar activity in specific regions of the brain. It has been shown that the primary auditory regions and supplementary motor areas respond similarly to linguistic and musical sounds.²¹ Further, research suggests that correlations exist between music training and both reading acquisition and sequence learning. One of the central predictors of early literacy, phonological awareness, is correlated with both music training and the development of a specific brain pathway.²² Apparently, across the literature on neuroscience and music, a great deal of attention is given to thought and research on emotional responses to music.

Engaging Families

At the end of each domain strand you will find ideas for engaging families.

Take three minutes to read through the Engaging Families sections for each of the strands in your domain.

about music: provide time for processing, analyzing, and discussing musical thought on the child's terms. Label experiences—and help children do the same—with child-appropriate vocabulary. Display their achievements through informal presentations and musical exhibits in the classroom.

Engaging Families

- ✓ Often, families may be unaware of the important role they play in their children's music education. From the child's birth, families are usually the best providers of music and musical engagement in the home. The family setting is where generations of songs are passed along and preserved.
- ✓ Encourage children to bring their favorite songs and music from home. These selections can bridge and invite participation in other music activities.

✓ Whether singing to the child, playing personal music instruments, listening to 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 to the child's intellectual and social-emotional development.^{43, 44, 45}

✓ 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.

Questions for Reflection⁴⁶

1. What musical skills and knowledge are required to provide developmentally appropriate music experiences in your program? How do you become more skillful? More knowledgeable?
2. In what ways can you integrate music into other curricular areas?
3. How does music, especially singing, promote literacy and language development?
4. If the child's "work" is play, what is the role of a music interest area—what should it contain and how should it be used?
5. What music resources are available in the community for program enrichment?
6. In developing the child's disposition and curiosity about music, what role can families and the school take? How can you be an advocate for the child's music education?

Visual and Performing Arts Bonus Section

Suggested Arts Materials

Strand	Found or Recycled Objects	Basic	Enhanced	Natural Environment	Adaptive Material
Visual Art	Old magazines for cutting and assemblage	Tempera paints, construction paper, chunky crayons, tray watercolors	Tube watercolors and palette; watercolor paper	Sticks, rocks, and pinecones for sculpture; clay and natural materials for pressing	Thicker handles on some materials; easel that can be adjusted to an appropriate height
Music	Pots, pans, metal or plastic cans, spoons, chopstick-beaters with corkstoppers for rhythm Glass jars filled with different levels of water for a water xylophone Pieces of 12" dowel for rhythm sticks; shakers made of plastic eggs filled with different materials	Rhythm sets with shakers and simple drums Singable books; glove puppets for nursery-rhyme songs; song maps made of paper or fabric; selection of CDs, CD player, and headset for personal listening	Single-note resonator bells; child-sized xylophones; multiple-sized hand drums; ethnic instruments; child-sized guitar or ukulele; small electronic keyboard; recorder/flute; music software; music videos; songbooks	Rhythm blocks made of small tree limbs; homemade wooden or stone xylophones suspended on a garden hose; wind chimes made of natural objects	Thicker handles on some materials; instruments in a fixed position (such as a drum on a stand) For children with reduced hearing ability, instruments that resonate and vibrate allow for touching or holding.
Drama	Scarves, sashes, and fabric remnants varying in size, color, design, and texture for a costume area; include strips of furry fabric to be used as animal tails. Wooden spoons, paint sticks, paper towel and wrapping paper tubes, yarn, and boxes can work as nonrepresentational props where children create meaning.	Large and small blocks; stuffed animals; dolls; wooden or plastic fruits and vegetables	Puppets; textual props such as menus and signs; large pieces of blue, green, yellow, brown, and floral fabric to depict rivers, grass, dirt (for "planting" vegetables), and flower gardens; headbands with various types of animal ears sewn on	Wood, tree cookies, and other materials for building; pinecones, feathers, smooth stones, and pebbles	Consider props that are easy to use and handle (e.g., oversized objects and items without many complicated pieces). Adapt clothing and fabric by removing buttons, enlarging openings, and so on for ease of wearing.
Dance	Boxes, wheels, chairs, hula hoops, balloons, umbrellas, scarves, and other found objects can be used for choreographic variety. Costumes can be assembled from fabrics or donated by families or the community.	Open rug space; outdoor environment with defined dance space	Piano, drums, maracas, tambourines, cavales, triangles, cymbals, woodblocks, or music system A local dance troupe may donate children's costumes that are no longer used in productions.	Palm leaves, feathers, sand, water, and sticks can be used in movement activities	If a child has a prosthesis, he or she can decide whether to dance with it on or off. If a child uses a wheelchair, props can be useful to extend what the body can do; a few possibilities are balloons tied to a stick, crepe paper streamers, and scarves.

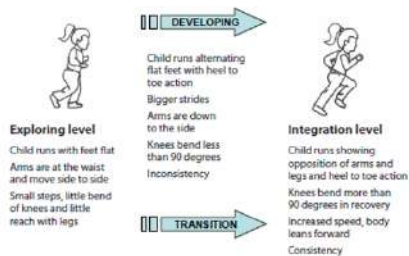
Physical Development Bonus Section



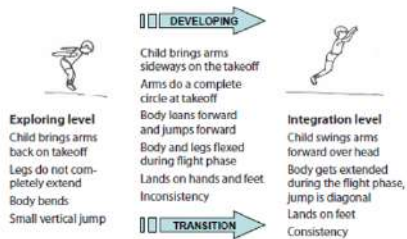
Selected Developmental Sequences

Locomotor Skills

Sample Developmental Sequence of Running

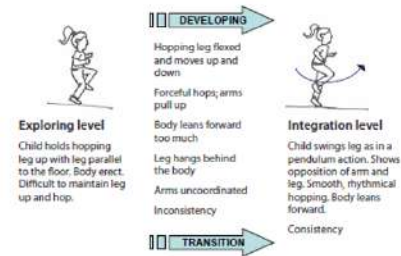


Sample Developmental Sequence of Jumping

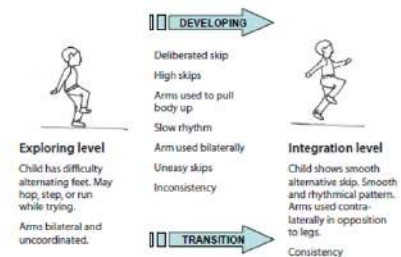


Designed by Cleisida Garcia and illustrated by Xayen Garcia, 2010.

Sample Developmental Sequence of Hopping



Sample Developmental Sequence of Skipping



Designed by Cleisida Garcia and illustrated by Xayen Garcia, 2010.

All Children

Not all children learn in the same way.

But **all** children will benefit from the strategies and concepts in the Preschool Curriculum Framework.



CA Early Childhood Online (CECO)

For more information, check out the online modules on the Visual and Performing Arts, Physical Development, and Health domains available on CECO.

The screenshot shows the homepage of the California Early Childhood Online (CECO) website. At the top, there is a navigation bar with the CECO logo, contact information (805) 465-4400, and a 'Contact Us' button. Below the navigation bar, there is a 'Welcome to California Early Childhood Online' section with a brief description of the site's purpose and a 'Login' form. The login form includes fields for 'Username' and 'Password', a 'Forgot Password?' link, and a 'LOG IN' button. Below the login form, there are several thumbnail images representing different modules and resources available on the site, including a teacher interacting with a child, a child drawing, a family photo, and various educational materials. At the bottom of the page, there is a footer with the California Department of Education logo and the text 'A Product of California Department of Education'.



Further Training

For information on deeper training, contact your local CPIN Region: <https://cpin.us/regions>.

<p>Region 1- North Coast Del Norte, Humboldt, Mendocino, Lake and Sonoma counties</p>	<p>Region 2- Northeastern Siskiyou, Modoc, Trinity, Shasta, Lassen, Tehama, Plumas, Butte and Glenn counties</p>	<p>Region 3 - Capital Service Alpine, Colusa, El Dorado, Nevada, Placer, Sacramento, Sierra, Sutter, Yolo, and Yuba counties</p>
<p>Region 4 - Bay Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, and Solano counties</p>	<p>Region 5 - South Bay Monterey, San Benito, Santa Clara, and Santa Cruz counties</p>	<p>Region 6 - Delta Sierra Amador, Calaveras, San Joaquin, Stanislaus, and Tuolumne counties</p>
<p>Region 7 — Central Valley Fresno, Kings, Madera, Mariposa, Merced, and Tulare counties</p>	<p>Region 8 — Costa Del Sur Kern, San Luis Obispo, Santa Barbara, and Ventura counties</p>	<p>Region 9 — Southern Imperial, Orange, and San Diego counties</p>
<p>Region 10 — RIMS Inyo, Mono, Riverside, and San Bernardino Counties</p>	<p>Region 11 — Los Angeles Los Angeles county</p>	

Thank You for Coming!

