

California Preschool/  
Transitional Kindergarten  
**Learning  
Foundations**

**Visual and  
Performing Arts**



For Three-to-Five-and-a-Half-  
Year-Old Children in Center-Based,  
Home-Based, and TK Settings

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## Introduction

Children naturally engage in visual and performing arts activities, and artful expressions are present throughout much of what they do in daily activities and interactions. They experiment with sounds and movements—sing, color, dance—and engage in pretend play as they go about their day. The visual and performing arts (visual arts, music, drama, and dance) offer young children many ways to experience playful exploration, self-expression, creativity, and the joy of learning. Such play is the natural “work” of young children<sup>1</sup> and contributes to their overall development and learning in addition to expanding their artistic abilities.



The arts are all around children’s everyday experiences. Beauty, color, sound, and **rhythm** are found in nature in the trees, sunsets, rain, and wind, as well as in the bustle of a city and vibrance of a neighborhood. Young children’s interest in visual arts, music, drama, and dance often reflects individual experiences and diverse home and community cultural backgrounds. Children can develop an appreciation for their own culture and others’ cultures through the arts. Arts experiences offer exposure to diverse forms of art and allow children to discover their own and others’ artistic interests.

The Preschool and Transitional Kindergarten Learning Foundations (PTKLF) provide guidance to all California early education programs, including transitional kindergarten (TK), federal and state preschool programs (for example, California State Preschool Program, Head Start), private preschool, and family child care homes, on the wide range of visual and performing arts knowledge and skills that children age three to five and a half typically attain when attending a high-quality early education program. Teachers can use the PTKLF to guide their observations and set learning goals for children and plan for developmentally appropriate, equitable, inclusive practice, including how to design learning environments and create learning experiences that promote children’s learning and development in the Visual and Performing Arts domain. Early

education programs can use the PTKLF to select and implement curricula aligned with the PTKLF, guide the selection of assessments aligned with the PTKLF, design and offer professional development and coaching programs for educators to support understanding and effective use of the PTKLF, and enhance preschool to third grade (P–3) continuity across learning goals and practice in visual and performing arts.

## Organization of Visual and Performing Arts Domain

### Strands and Sub-Strands

The PTKLF in Visual and Performing Arts address the knowledge, skills, and behaviors that children can develop in a quality early education program. The Visual and Performing Arts domain consists of four strands, each representing a specific arts discipline.

- **Visual Arts:** This strand covers experiences with diverse forms and elements of visual art. It addresses the development of specific skills children need to create two-dimensional visual art (such as drawings and paintings) and three-dimensional visual art (such as **collages** and **sculptures**), vocabulary related to visual arts materials, and exploration with various tools and materials.
- **Music:** This strand covers experiences with diverse sounds, **tones**, rhythms, and vibrations that make up various types of music. It addresses the development of specific skills children need to recognize and create music, vocabulary related to music, and exploration with instruments, percussive tools, vocalizations, and singing.
- **Drama:** This strand covers engagement with pretend play and acting out **scripts**. It addresses the development of specific skills children need as they experiment with expressing thoughts and emotions in dramatic play, engage in **role-play**, and act out real or imaginary experiences. It also addresses the development of vocabulary related to drama. Unlike theater, which focuses on performance, drama in early education programs focuses on the processes of pretend play and skill development, and the Drama strand reflects this focus.
- **Dance:** This strand covers experiences with diverse movements in dance. It addresses the development of specific skills children need to respond physically to music and express themselves through dance, vocabulary related to dance, and exploration of different types of **steps** and movements.

While these disciplines are represented as separate strands, they are closely related, as development in music aids in creative movement (dance), visual arts can be represented through drama, dance supports dramatic expression, and so on. Within each strand, there are three sub-strands:

- **Notice, Respond, or Engage:** This sub-strand describes children’s interest in and enjoyment of the arts: how they pay attention to, interact with, and sustain interest in different forms of art.
- **Develop Skills:** This sub-strand refers to the basic skills needed to create, perform, or participate in an art form.
- **Create, Invent, or Express:** This sub-strand describes how children use their skills to participate, express, invent, and create through the arts. This can be done alone or with others, with or without the guidance of a teacher. Children can embellish existing art, improvise, or create an entirely new work of art.

The sub-strands reflect varying levels of engagement with and participation in arts activities and are presented in a progression of involvement; however, these sub-strands can and often do occur simultaneously.

Children’s art tends to be literal (for example, “I’m pretending I’m a lion”). Yet, even younger preschoolers use forms of **symbolism** within their **representations**. For example, when asked to pick a song that feels calm, the child may choose music that is soft and slow, such as a lullaby.

## Foundation Statements

Within each sub-strand in the Visual and Performing Arts domain are individual foundation statements that describe the competencies—the knowledge and skills—that children can be expected to demonstrate in a high-quality early education program. Children develop these competencies at different times and in different ways within their home, school, and community contexts. The foundation statements are intended to help teachers identify learning opportunities they can support.

“Teacher” refers to an adult (for example, lead teacher, assistant teacher, child care provider) with responsibility for the education and care of children in an early education program, including a California State Preschool Program, a Transitional Kindergarten program, a Head Start program, other center-based programs, and family child care homes.

## Age Levels

Age-based foundation statements describe what children may often know and be able to do as a result of their experiences and unique developmental journey in visual and performing arts. These statements are presented in two overlapping age ranges with full recognition that each child’s development progresses over the early years with growth spurts and periods of skill consolidation in different domains at different points in time:

- An “Early Foundation” addresses knowledge and skills that children often demonstrate between three and four-and-a-half years of age.
- A “Later Foundation” addresses knowledge and skills that children often demonstrate between four and five-and-a-half years of age.

## Use of Examples

For each level of any given foundation, examples illustrate the diverse ways children may demonstrate their knowledge and skills. Examples across the Early and Later foundation levels show development over time. The first example in each foundation is aligned across the Early and Later age levels. Examples show how children may demonstrate a developing skill or knowledge as part of their everyday routines, learning experiences, and interactions with adults and peers. Examples also provide different ways in which children may demonstrate their developing skills in different contexts, whether indoors or outdoors, and in a range of activities throughout the day.

Multilingual learners possess foundational language abilities developed in the context of their relationships in their homes and communities. The use of their home language in the early education program serves as a powerful tool, supporting children’s sense of belonging, bridging connections to their existing knowledge, and fostering deeper ties to their homes and communities. Examples in the home language of multilingual learners illustrate how multilingual children can further develop these foundational abilities by using their home language as part of their learning and daily interactions with peers and adults in the early education program. In instances where a teacher may not be fluent in a child’s home language, various strategies can encourage multilingual learners to use their home languages, allowing them to leverage all of their linguistic capacities. To facilitate communication and understanding, the teacher can partner with staff or family volunteers who speak the child’s home language. The teacher can also use interpreters and translation technology tools to communicate with families and gain insights about what a child knows and is able to do. All teachers should communicate with families about the

benefits of bilingualism and how the home language serves as a critical foundation for English language development. Teachers should also encourage families to promote their child's continued development of the home language as an asset for overall learning.

The examples should help teachers gauge where a child's development is, consider how to support their development within their current skill level, and build toward the next skill level in that foundation. Furthermore, while the examples may provide teachers with valuable ideas for how to support children's learning and development as children build their knowledge or skill in visual and performing arts, the examples are a small subset of all the different strategies teachers may employ to support children's learning and development in this domain. At the end of this introduction, the section *How Teachers Can Support Children's Early Visual and Performing Arts Learning* offers ideas on ways to support children's learning and development in visual and performing arts.

## **Diversity in Children's Learning in the Visual and Performing Arts**

Children's interest in and engagement with visual and performing arts may be informed by their home and community cultural experiences and individual abilities. The foundations draw on the diverse experiences that children of varying abilities and cultural and linguistic backgrounds bring with them.<sup>2</sup> For example, a child may engage with music by chanting in a way that may not be familiar to their teacher but represents a chant or song they have learned from their Native nation or tribal community.

While the foundations provide guidance on the skills and knowledge children may develop within certain age ranges, children develop at different rates and have individual artistic interests. Children with disabilities may sometimes need assistive devices or adaptive tools to help them participate in the arts. Children can engage with the visual and performing arts through various means. They can experience the rhythm and vibration of music without hearing sounds, feel the texture of a piece of visual art without seeing it, or express themselves through dance using only certain parts of their body. Children with disabilities can receive physical and psychological benefits from dance and other creative arts programs.<sup>3</sup> Teachers should reference the Individualized Education Program (IEP) and regularly communicate with a child's IEP team to assist in making accommodations.

The arts allow children to express themselves and show creativity in ways that do not depend on language or ability level. In addition, children can participate in arts activities without relying on verbal instruction but by observing and imitating their teacher or other children. Multilingual learners can draw from their language and cultural experiences to express their ideas and



experiences through the arts. Not only can this help boost child engagement and motivation, but it also allows teachers to observe children’s knowledge and skills in ways that are not dependent on verbal interactions. This observation can inform developmentally appropriate and culturally inclusive curricula and activities.

Art can be used to help children who have experienced trauma to process and cope with traumatic events.<sup>4</sup> Creative arts such as music, painting and drawing, storytelling, and acting allow young children to work through difficult experiences and express emotions even if they are not ready or able to verbalize them.

Through the arts, children draw on their interests, experiences, and personalities as they express themselves, create with others, and participate in the community of their early education program. Children of varying ability levels can work side by side and together on different visual and performing arts projects. Visual and performing arts activities meet each child where they are. Arts do not depend on verbal skill, a common language, or the child’s ability level, and they can be exhibited in many forms. Artistic expression gives all children the opportunity to shine and thrive and build skills and motivation that can aid in development and learning in the arts and beyond.

## **How Teachers Can Support Children’s Early Visual and Performing Arts Learning**

### **Exploring the Arts During Everyday and Planned Experiences**

Teachers have many opportunities to promote and observe children’s enthusiasm for creating art. Some skills in the arts develop through children’s everyday experience in the home, community, and early education program, while others require adult guidance and intentional teaching, for example, using art materials, playing an instrument, or dancing a sequence of steps. Of course, teacher-led arts activities should allow for individual exploration in which the final product reflects each child’s unique ideas, skills, cultural and linguistic heritage, and contributions. In early education settings, the arts are more about the *process* than the *product*, and in general there is no wrong way to engage in arts activities.

### **Setting Up Engaging Environments and Varied Learning Materials**

Teachers can set up multiuse or blank materials, empty canvases, and places for children to share their own experiences or express images, sounds, and movements in their own ways. Natural materials such as wood, sticks, acorns, stones, or leaves encourage creativity in visual arts, music,

and dramatic play. Teachers can also include visual arts tools, musical instruments, and **props** in their settings for pretend play that reflect the cultures of the families that they serve. Having a range of visual art materials—such as thread resembling hair of various colors and textures or paint representing light and dark skin tones—allows children from varied racial and cultural backgrounds to depict themselves and their families. When available, technology can be used by children to express themselves through media arts. For example, children can listen to various cultural audio media, record and manipulate sounds, and create drawings and collages on apps. Finally, setting up open spaces with blank materials encourages children to express themselves in a way that is accessible and inclusive.

### **Opportunities for Home and Cultural Connections**

When planning for visual and performing arts activities, teachers can encourage children and families to bring in photos or videos of home, community, or cultural art forms, such as different dances, musical instruments and ensembles, and paintings and sculptures. During circle time, children can share their personal, community, and cultural experiences by demonstrating a dance, singing a favorite chant or song, or recounting a popular narrative or fable.

The visual and performing arts give teachers an opportunity to create equitable spaces and engage children from diverse backgrounds and abilities in meaningful ways. Teachers welcome children's cultures into their early education programs when they encourage children and families to share songs, dances, poems, music, drawings, sculptures, and art-related objects and practices from home. Programs can create positive learning opportunities, culturally relevant curricula, and a sense of community and belonging by including arts that represent the children's home cultures and languages. Such programs and activities serve as a bridge between the child's home and early education settings and a way of connecting with families and engaging them in activities.

## Endnotes

- 1 Vivian Gussin Paley, *A Child's Work: The Importance of Fantasy Play* (Chicago, IL: University of Chicago Press, 2005).
- 2 Norma González, Luis C. Moll, and Cathy Amanti, eds., *Funds of Knowledge: Theorizing Practices in Households, Communities, and Classrooms* (New York, NY: Routledge, 2005); Moll et al., "Funds of Knowledge for Teaching: Using a Qualitative Approach to Connect Homes and Classrooms," *Theory Into Practice* 31, no. 2 (Spring, 1992):132–141.
- 3 Scharoun et al., "Dance/Movement Therapy as an Intervention for Children with Autism Spectrum Disorders," *American Journal of Dance Therapy* 36, no. 2 (2014): 209–228.
- 4 Keith M. Davis, "Music and the Expressive Arts with Children Experiencing Trauma," *Journal of Creativity in Mental Health* 5, no. 2 (June, 2010): 125–133; Cathy A. Malchiodi, ed., *Creative Interventions with Traumatized Children* (New York, NY: The Guilford Press, 2014).

## Preschool/Transitional Kindergarten Learning Foundations in Visual and Performing Arts

Children communicate their visual and performing arts knowledge and skills in a variety of ways, both verbally and nonverbally. Their communication may include verbal ways of communicating in their home languages, the language of instruction, or a combination of languages, or through the use of augmentative and alternative communication devices. It may also include nonverbal ways of communicating such as drawing and modeling with different materials or expressing through movement, actions, or role-play.



## Strand: 1.0 — Visual Arts

### Sub-Strand — Notice, Respond to, or Engage in Visual Art

#### Foundation 1.1 Attending to and Engaging in Visual Arts

##### Early 3 to 4 ½ Years

Attend to and engage with different visual art styles and forms (such as paintings, sculptures, and collages), some of which are familiar or reflect home and community cultural experiences and some of which are new.

##### Later 4 to 5 ½ Years

Demonstrate increased attention to and engagement with a variety of visual art styles and forms (such as paintings, sculptures, and collages), some of which are familiar or reflect home and community cultural experiences and some of which are new.

#### Early Examples

■ On a walk around the school, a child points at a big mural and communicates, “We have a big picture like this near my house.”

A child shares a woven basket they brought from home and communicates in their home language, “I made it with my auntie.”

When looking at a painting of a beach, a child comments in Cantonese, “I want to go there.”

A child shows interest in a painting of animals by looking and pointing at it.

A child smiles when a teacher points out that a tissue paper collage hanging in the window is creating colorful light in the room.

#### Later Examples

■ A child sees a picture of a cityscape and communicates, “That’s my building!” and then points to other areas of the picture and labels them as other landmarks near the child’s home, even though that may not be what is represented in the picture.

A child switches their attention back and forth repeatedly between two different pictures in a book.

When looking at two pictures, a child expresses in their home language, “I like that one because the colors are brighter.”

A child communicates that the sculpture they have created in the sandbox looks like the masks their family has hanging on the wall at home.

**Foundation 1.2 Communicating About Art Forms and Elements****Early  
3 to 4 ½ Years**

Notice and communicate about some objects, forms, or representations that appear in art.

**Later  
4 to 5 ½ Years**

Notice and communicate about specific elements that appear in art (such as color, line, texture, or **perspective**), and describe how objects, forms, or representations are positioned in the artwork.

**Early Examples**

■ When shown a painting of a tree, a child communicates in their home language that they see “a tree and leaves.”

A child picks out all the squares in a work of art.

A child points at a picture of a farm and says in Korean, “There’s a cow.”

A child comments that a cloud in an illustration looks like a heart.

**Later Examples**

■ When shown a painting of a tree, a child describes the branches as “long” or “squiggly” and points out the sky in the background.

Running their hand across the paint, a child with low vision comments, “I made this part bumpy and this part smooth.”

A child notices all the ways that blue appears in a picture by outlining the areas with their finger on a projected painting on the wall.

A child describes the beautiful colors, shapes, and designs that are included in a woven tapestry.

Looking at a painting, a child expresses in their home language that the flowers are in front of the house and there is a balloon far away.

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■ Matching icon indicates alignment of examples across age-ranges

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Foundation 1.2 **Communicating About Art Forms and Elements**

**Early**  
**3 to 4½ Years**

**Later**  
**4 to 5½ Years**

**Early Examples (continued)**

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A child traces the lines on a handmade blanket they use for nap time and communicates in Arabic, “Mine has stripes. See?”

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**Later Examples (continued)**

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A child points out in their home language a “puffy” or “lumpy” cloud.

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A child who is blind touches a carved wooden figure of an owl and communicates that it has a smooth texture like the table.

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**Sub-Strand — Develop Skills in Visual Art**
**Foundation 1.3 Drawing or Painting Lines and Curves**
**Early  
3 to 4 ½ Years**

Use straight and curved marks and lines, circles, and other shapes to create drawings or paintings that suggest people, animals, or other objects.

**Later  
4 to 5 ½ Years**

Use straight and curved marks and lines, circles, and other shapes with increased precision and detail to create drawings or paintings of people, animals, or other objects that are mostly recognizable.

**Early Examples**

■ A child draws multiple wobbly circles to represent food from a family cookout.

Using a large paintbrush, a child paints some areas green, then uses a smaller paintbrush to make orange dots in the green areas and explains, “It’s a pumpkin patch.”

A child uses finger paint to add marks representing a moon and a tree to a painting.

Using a larger or adapted crayon, a child with a physical disability draws shapes representing their family.

**Later Examples**

■ A child uses multiple shapes to draw a plate of food including *empanadas* and a *tlayuda*,\* which are recognizable to an adult after the child has explained what they are.

A child with autism draws the same object multiple times with very specific detail.

When drawing their home, a child uses wobbly lines and different shapes that resemble houses, trees, animals, and a creek.

\**Empanadas* and *tlayudas* are types of food. *Tlayudas* (also spelled *clayudas*) are common throughout Mexico, and *empanadas* are from Spain and many Latin American countries.

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■ Matching icon indicates alignment of examples across age-ranges



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### Foundation 1.3 Drawing or Painting Lines and Curves

**Early**  
**3 to 4½ Years**

**Later**  
**4 to 5½ Years**

#### Early Examples (continued)

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A child draws a big oval-shaped banana, colors it green, brings it to the teacher, and communicates, “This is my *plátano* [banana in Spanish].”

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#### Later Examples (continued)

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A child with low fine motor control communicates the meaning behind their marks, even if the marks are not recognizable to an adult.

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A child draws a self-portrait with a face and round shapes with defined lines around the head resembling the Bantu knots\* in their hair.

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\*Bantu knots are a type of hairstyle originating in southern Africa in which hair is parted into sections and twisted or braided into small buns or knots.

**Foundation 1.4 Working with Dough or Clay****Early  
3 to 4 ½ Years**

Make somewhat regular-shaped balls and coils out of play dough or clay using their hands or simple tools.

**Later  
4 to 5 ½ Years**

Make representational forms that are mostly recognizable out of play dough or clay using their hands or simple tools.

**Early Examples**

■ A child rolls a long line of clay into a coil.

A child flattens out a piece of play dough using a rolling pin.

A child rolls clay into a ball, then rolls the ball across the table.

**Later Examples**

■ A child rolls out play dough into long strings, cuts them shorter with a plastic knife, and communicates, “Noodles.”

A child uses a strainer or garlic press to make curly “hair” out of play dough and presses it onto a ball to make a person’s head.

A child makes dumplings from different colors of play dough, puts them on a plate, and serves them to peers during dramatic play.

A child repeats a back-and-forth rolling motion with clay or play dough to produce three long, snakelike shapes. Then, with the help of a teacher, the child crosses the strands into a messy approximation of a braid and explains that they have made challah.\*

\*Challah is a type of braided bread. It is often eaten on Jewish holidays and ceremonial occasions.

## Foundation 1.5 Using Visual Arts Materials

### Early 3 to 4 ½ Years

Use a range of materials to create two-dimensional art (such as drawings or paintings) and three-dimensional art (such as collages or sculptures).

### Later 4 to 5 ½ Years

Use a range of materials more intentionally to create two-dimensional art (such as drawings or paintings) and three-dimensional art (such as collages or sculptures) that is more detailed.

#### Early Examples

■ A child paints with watercolors.

A child creates a collage using leaves, dry grass, and pine needles they found outside.

A child who may struggle to hold crayons or a paintbrush uses a glue stick to assemble scraps of paper and other materials to portray a forest.

A child glues beads to a strip of paper.

A child experiments with different grasps to draw with chalk.

A child stacks bark, leaves, and rocks to make a sculpture.

#### Later Examples

■ A child paints a watercolor butterfly wing with multicolored spots on it.

Working with sticks, mud, leaves, and rocks, a child suggests in Spanish, “Let’s make a farm.” The child stacks the sticks to build the barn and arranges the other materials to make the animals.

A child cuts blue and green paper into long strips, glues them to paper, and, using a mix of their home language and English, expresses, “They’re waves like the ocean.”

Using dot markers, a child draws thick lines across a sheet of paper to make a rough X shape, then dabs different colors of dot markers to create spots between the lines.

Using paper towel rolls and scrap pieces of fabric, a child creates a sculpture of a bouquet of flowers.

**Foundation 1.6 Communicating Visual Arts Terms****Early  
3 to 4 ½ Years**

Recognize and name some materials and tools used for visual arts.

**Later  
4 to 5 ½ Years**

Recognize and name a greater variety of materials and tools used for visual arts with increased accuracy.

**Early Examples**

■ A child asks their teacher to pass the glue stick.

A child signs to the teacher that they want to use the scissors.

A child wants to color and asks for crayons in their home language.

Children discuss the different ways they say *paint* in their home languages.

A child grabs the chalk when asked.

**Later Examples**

■ A child asks a peer, “Can I use the easel when you’re done?”

A child asks for their *loop scissors* to cut out pictures from a magazine to make a collage.

Using a mix of Tagalog and English, a child asks for glitter to add sparkles to their picture of stars.

**Foundation 1.7 Demonstrating Motor Control****Early  
3 to 4 ½ Years**

Demonstrate some motor control when working with visual arts tools.

**Later  
4 to 5 ½ Years**

Demonstrate coordination and increased motor control when working with visual arts tools.

**Early Examples**

■ A child cuts lines in paper using child-sized scissors.

A child draws on a sheet of paper without drawing off the edges of the paper.

A child who is blind uses a tray or placemat to define their space and works within that space.

**Later Examples**

■ A child cuts sharp corners in paper.

While painting at an easel, a child repositions a paintbrush on the tray of their wheelchair to keep the paint from dripping.

A child traces their hand on a sheet of paper.

Following step-by-step instructions and modeling from the teacher, a child cuts tissue paper to make *papel picado*.\*

\**Papel picado* is a type of folk art originating in Mexico in which intricate designs are cut into colorful tissue paper.

## Foundation 1.8 Mixing and Blending Colors

### Early 3 to 4 ½ Years

Experiment with mixing colors and notice different colors and shades.

### Later 4 to 5 ½ Years

Intentionally mix and blend colors to achieve different colors and shades.

#### Early Examples

■ A child mixes red and blue paint together, then looks at the teacher with surprise, pointing to the purple color they have made.

A child mixes two or more colors of molding clay and notices that the new color is gray.

A child unintentionally blends blue and orange watercolors when painting a house and signs, “Look what I did.”

When digging in the sand, a child notices and communicates that the wet sand underneath is a darker color than the sand on top. Using their hands to mix the different layers together, they smooth the sand and pat it down.

A child dabs blue watercolor paint on top of yellow watercolor, then expresses in their home language, “It looks green!”

#### Later Examples

■ After a read-aloud of *Cocoa, Tea, and Honey*, a child uses colored pencils to make a picture of their family, blending shades of tan and brown together to create different skin tones for their mother, grandmother, and themselves.

When coloring, a child presses the crayon harder to make darker colors.

A child blends paints to create different colors for different seasons (such as fall or winter) and uses their home language to name the colors.

After painting a line of watercolor, a child rinses the brush in a cup of water and then paints over the line using only water to make the color lighter.

**Sub-Strand — Create, Invent, or Express Through Visual Art**
**Foundation 1.9 Creating Two-Dimensional and Three-Dimensional Representations**
**Early  
3 to 4 ½ Years**

Create two-dimensional and three-dimensional pieces of visual art that are intended to represent objects, figures, people, or experiences.

**Later  
4 to 5 ½ Years**

Create two-dimensional and three-dimensional pieces of visual art that often include a combination of objects, figures, and people to illustrate a story or scene, sometimes naming the artworks.

**Early Examples**

■ A child works with the teacher to glue scraps of paper together to create a flag for Juneteenth.\*

A child uses adaptive scissors to cut red paper into a round shape resembling a Lunar New Year\*\* lantern.

\*Juneteenth is a holiday celebrating the freedom of enslaved African Americans in the United States. The colors and symbols of the Juneteenth flag represent the history and meaning of the holiday.

\*\*The Lunar New Year is a celebration of the beginning of the lunar calendar and is celebrated widely around the world on the first new moon of the year.

**Later Examples**

■ Children work with the teacher to gather and arrange Nowruz\*\*\* table decorations, including an apple, some sprouts they have grown in a small pot, and a small ornament shaped like garlic. The children discuss where each object should be placed on the table.

Following step-by-step instructions and modeling from a teacher, a child folds paper into a simple origami envelope.

\*\*\*Nowruz is the Persian New Year.

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■ Matching icon indicates alignment of examples across age-ranges

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### Foundation 1.9 Creating Two-Dimensional and Three-Dimensional Representations

**Early**  
**3 to 4½ Years**

#### **Early Examples (continued)**

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While outside, a child finds rocks and figs on the ground and arranges them into the shape of eyes, a nose, and a mouth to make a face.

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**Later**  
**4 to 5½ Years**

#### **Later Examples (continued)**

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A child colors a scene resembling a Día de los Muertos\* celebration and points out the *ofrenda* (altar in Spanish).

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A child draws fish on a poster with other children to illustrate an ocean scene.

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A group of children use chalk to draw a landscape with flowers, trees, and rainbows on the sidewalk.

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When asked by a teacher what their drawing or sculpture represents, a child describes a bedtime story that their mother often tells them.

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\*Día de los Muertos (Day of the Dead) is a holiday honoring friends and family members who have died, celebrated in Mexico and communities of Mexican heritage.



**Foundation 1.10 Intensity and Mood****Early  
3 to 4 ½ Years**

Use some intensity of marks and colors to express a feeling or mood.

**Later  
4 to 5 ½ Years**

Use intensity of marks and colors more frequently to express a feeling or mood and explain their choice.

**Early Examples**

■ A child uses heavy, jagged, jumbled strokes in a finger painting of a rainstorm.

A child uses their whole fist to scribble hard with a crayon while drawing a picture of a “scary monster,” even though the drawing itself is not recognizable.

A child holds an adaptive grip attached to a crayon or paintbrush to make darker marks.

**Later Examples**

■ A child uses words in their home languages to describe how their painting of a rainy day makes them feel.

A child presses down firmly with a marker, excitedly rubbing the marker across a sheet of paper to create a dragon after the teacher has read a book about dragons.

In their home language, a child explains that they are using the brightest colors to paint the sun and flowers on their paper.

A child communicates, “I want to make a sun with lots of yellow tissue ‘cause it’s a happy day and we can play outside!”

## Strand: 2.0 — Music

### Sub-Strand — Notice, Respond to, or Engage in Music

#### Foundation 2.1 Attending to and Engaging in Music

##### Early 3 to 4 ½ Years

Attend to and engage with different sounds, vibrations, rhythms, and instruments, some of which are familiar or reflect home and community cultural experiences and some of which are new.

##### Later 4 to 5 ½ Years

Demonstrate increased attention to and engagement with a wider variety of sounds, vibrations, rhythms, and instruments, some of which are familiar or reflect home and community cultural experiences and some of which are new.

##### Early Examples

■ A child uses blocks to tap different rhythmic patterns.

A child places their hands on a drum to feel the vibrations.

When given metal instruments (such as a triangle or bells) and small wooden instruments (such as rhythm sticks or a wood block), a child identifies them as sounding the same or different.

##### Later Examples

■ A child taps along with a rhythm or beat that they sense from a piano.

During circle time, a child shares their favorite song in Mandarin and shows the group how they like to move to the music. Later, the child does some of the same dance moves to a new song the group is singing.

A child dances to a familiar song, changing their movements throughout the song to match changes to the speed or words.

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■ Matching icon indicates alignment of examples across age-ranges

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Foundation 2.1 **Attending to and Engaging in Music**

**Early**  
**3 to 4½ Years**

**Later**  
**4 to 5½ Years**

**Early Examples (continued)**

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A child smiles and sways to the **beat** when a familiar song is played.

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**Later Examples (continued)**

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As part of a group activity, a child fills a plastic egg with beans, then shakes it like a maraca.\* The child compares the sound of their “maraca” to a peer’s plastic egg that is filled with lentils.

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\*A maraca is a type of percussion instrument that makes a noise when it is shaken. It is used in some genres of Latin and Caribbean music.

## Foundation 2.2 Responding to Music with Body Movements

### Early 3 to 4 ½ Years

Use body movement to respond to music by themselves or with others.

### Later 4 to 5 ½ Years

Use body movement that more closely responds to the beat, **dynamics** (louds and softs), and **tempo** (speed) of music by themselves or with others.

#### Early Examples

■ A child who is sensitive to noise moves their body to the music after putting on earmuffs to dampen the volume of the music.

A child claps their hands, stomps their feet, and jumps up and down while experiencing a song.

A child dances to merengue\* or salsa\*\* music.

A child waves scarves along with music, sometimes changing the smoothness and size of their motions, although not necessarily in a way that matches the tempo of the song.

A child sways in their wheelchair while listening to music.

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

\*\*Salsa is a style of music and dance from Cuba.

#### Later Examples

■ A child moves with large gestures when the music is loud and small gestures when the music gets quiet.

A child uses appropriate movement (such as hand clapping, foot stomping, bouncing) that reflects the energy level and pace of a song.

While listening to music from around the world, a child changes their body movements to reflect the differing beat and tempo.

A child communicates, “I’m tiptoeing because the music sounds quiet.”

A child taps their body parts in “Head, Shoulders, Knees, and Toes” in tempo with the song and anticipates the song speeding up as it is repeated.

A child moves their feet as quickly as they can dance to drum music.

**Sub-Strand — Develop Skills in Music****Foundation 2.3 Recognizing Sounds and Vibrations****Early  
3 to 4 ½ Years**

Notice and communicate differences between some vocal, instrumental, and environmental sounds and vibrations.

**Later  
4 to 5 ½ Years**

Notice and communicate differences between a larger array of vocal, instrumental, and environmental sounds and vibrations with increased accuracy.

**Early Examples**

■ A child listens to music and communicates, “That sounds like my cousin’s guitar.”

A child signs that they feel on their body the vibrations from the recording of a classical song.

While the class listens to a song that features animal sounds, a child uses a choice board to point to visual representations of the sounds they hear.

A child identifies natural sounds like ocean waves, wind, or bird songs.

**Later Examples**

■ A child identifies a piano, flute, or violin in a recording of music that features those instruments.

A child recognizes that the voices in a recording are singing in Arabic, the child’s home language.

A child comments that the chant that they learned at home sounds like the song “Good Morning to You.”

**Foundation 2.4 Exploring Vocal Expression and Instruments**
**Early  
3 to 4 ½ Years**

Explore vocally and with instruments; sing patterns, chants, and parts of songs by themselves or with others.

**Later  
4 to 5 ½ Years**

Expand vocal and instrumental exploration; sing patterns, chants, and entire songs alone or with others in varying **pitches** (highs and lows), dynamics (louds and softs), moods, and intensities.

**Early Examples**

■ While playing with a toy xylophone, a child experiments by using the other end of the mallet to make a different sound.

A child hums the tune of a familiar song while at the play dough table.

With other children, a child makes different vocal sounds (some recognizable to the teacher, others not), while moving around the room.

While playing with a toy car, a child softly chants, “Little car, little car, little-little car-car-car,” to themselves in a rhythm they have made up.

**Later Examples**

■ While playing with a bell, a child purposefully changes the sound of the bell by putting their hand on the bell’s side.

A child experiments by using a singsong tone in reciting a chant that they learned during the reading circle in English and then in Spanish.

A child sings loudly when the teacher stands up tall and then softly when the teacher crouches down.

A child demonstrates a chant that they learned during a ceremonial dance, which uses a mix of loud, short sounds and quieter humming sounds.

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■ Matching icon indicates alignment of examples across age-ranges

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### Foundation 2.4 Exploring Vocal Expression and Instruments

**Early**  
**3 to 4½ Years**

**Later**  
**4 to 5½ Years**

#### Early Examples (continued)

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A child with a speech impairment vocalizes approximations of familiar songs along with classmates.

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A child sings the words “*de colores*” (colorful in Spanish) when they are repeated in the song “De Colores” while holding hands with other children and swinging their body from side to side.

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#### Later Examples (continued)

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A child communicates, “Watch this!” in their home language, then hits a drum using a mallet, their finger, and a stick they brought in their backpack. They attend to their peer in between each turn to check whether their peer has noticed the change in sound.

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A child plays on a small guitar, loudly strumming all the strings and then softly plucking each individual string.

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**Foundation 2.5 Exploring Beat and Rhythmic Awareness**
**Early  
3 to 4 ½ Years**

Tap beats and rhythms with their hands, feet, and instruments or other percussive tools.

**Later  
4 to 5 ½ Years**

Increase complexity and accuracy in tapping various beats and rhythms with their hands, feet, and instruments or other percussive tools.

**Early Examples**

■ A child marches around the play yard with other children playing percussion instruments, although not always in step with the beat.

A child claps or stomps to a drumbeat in a marching band song.

While outside, a child finds two sticks and starts tapping them together, not always in a steady rhythm.

A child waves their arms up and down with the beat, although not always accurately.

**Later Examples**

■ A group of children marches around the circle, stepping mostly in time to the beat, while a child who uses a wheelchair claps the beat along with them.

A child taps on a table along with a reggaetón\* beat, then switches to tapping along with another song that has a different beat.

A child brings out different utensils, pots, and pans from the play kitchen area and uses them to tap different rhythms.

A child takes turns with other children creating and copying different short, rhythmic patterns on a djembe.\*\*

\*Reggaetón is a style of music originating from Puerto Rico.

\*\*A djembe is a type of drum from West Africa.



**Foundation 2.6 Communicating Music Terms**
**Early  
3 to 4 ½ Years**

Recognize and name basic terms and elements related to music, such as the names of a few instruments or a few basic terms describing tempo (speed) or dynamics (louds and softs).

**Early Examples**

■ A child communicates that they are playing the drum.

A child communicates, “*Música* [music in Spanish],” when the teacher signals that it is time for singing.

A child expresses in their home language, “This song is fast. The other song was slow.”

A child tries to find a trumpet when the teacher asks them to find it.

**Later  
4 to 5 ½ Years**

Recognize and name a wider range of instruments and specific qualities of music, such as pitch (high or low), mood, tempo (speed), and dynamics (louds and softs).

**Later Examples**

■ A child indicates that they like the guitar because it sounds “gentle” and “calm.”

A child asks for the tambourine during music time.

While picking instruments to play in music class, a child shares, “I want the ukulele. My cousin plays the ukulele.”

A child uses words in their home language to describe the high pitch of panpipes\* (such as “squeaky,” “sharp,” or “high”).

\*Panpipes or pan flutes are a type of wind instrument made of thin tubes of different sizes. They are played in the southern Andean region of South America (Peru and Bolivia).

**Sub-Strand — Create, Invent, or Express Through Music**
**Foundation 2.7 Producing or Improvising Melodies and Rhythms**
**Early  
3 to 4 ½ Years**

Use vocal skills, instruments, and other tools to produce short melodies, chants, or songs using simple rhythms and tones, by themselves or with others.

**Later  
4 to 5 ½ Years**

Use vocal skills, instruments, and other tools to produce or improvise on melodies, chants, or songs using more complex rhythms and tones, by themselves or with others.

**Early Examples**

■ During choice time, a child takes a xylophone from the music shelf and plays the **notes** one by one from high to low.

A child enjoys singing into a microphone.

A child uses their communication tablet to create a **melody** by pushing different colored buttons on the screen.

A child sings fragments of songs during daily activities, such as the first verse of “The Wheels on the Bus.”

During transition time, a child chants the ABC song to a new beat introduced by the teacher.

A child taps different rhythm patterns on the class drum while listening to a recording of “La Vaca Lola” (“Lola the Cow” in Spanish) with others.

**Later Examples**

■ A child plays three or four separate notes on a xylophone, then repeats them a few times, extending their improvised melody.

A child makes up a simple rap or chant describing their movements as they are play cooking.

A child sings “Two Tigers” in Mandarin.

A child sings “Down by the Bay” with another child, filling in their own silly lines, like “Did you ever see goop eating soup, down by the bay?”

## Strand: 3.0 — Drama

### Sub-Strand — Notice, Respond to, or Engage in Drama

#### Foundation 3.1 Engaging in Drama

##### Early 3 to 4 ½ Years

Engage in pretend play by themselves or with others, acting out scripts, some of which are familiar or reflect home and community cultural experiences and some of which are new.

##### Later 4 to 5 ½ Years

Engage in extended and flexible pretend play scenarios, by themselves or with others, acting out scripts, some of which are familiar or reflect home and community cultural experiences and some of which are new.

#### Early Examples

■ A child chooses to put on a skirt and dances like they are wearing a huipil.\*

A child tells another child, “You be the baby; I’ll be the mommy. Pretend that the baby is sick.” A few minutes later, the child communicates, “Now you be the mommy and I’ll be the baby.”

A child pretends to be a gospel singer at church.

\*A huipil is a type of traditional clothing worn in parts of Mexico and Central America that resembles a tunic or loose-fitting shirt or dress.

#### Later Examples

■ Together with other children, a child gathers props to act out Diwali\*\* celebrations, noting differences in the color or design of the props.

With a peer, a child acts out a pretend scenario about riding a train to visit a library, making up the scene and adding new details as they go along.

\*\*Diwali is the festival of lights, celebrated in Indian religions including Hinduism, Jainism, Sikhism, and Newar Buddhism.

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■ Matching icon indicates alignment of examples across age-ranges

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### Foundation 3.1 Engaging in Drama

**Early**  
**3 to 4½ Years**

**Later**  
**4 to 5½ Years**

#### **Early Examples (continued)**

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A child uses different voices imitating their favorite characters.

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A group of children roll and pat out play dough or clay, pretending to make tortillas to serve to their peers.

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#### **Later Examples (continued)**

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After a group reading of *Where the Wild Things Are*, a child acts out the main **plot** points of the story with several peers. They participate with other children in adding a few of their own details, such as one “wild thing” wearing a cape.

---

**Foundation 3.2 Understanding Plot****Early  
3 to 4 ½ Years**

Demonstrate knowledge of the simple plot of a *participatory drama*.

**Early Examples**

■ A child contributes to the ending of the drama, suggesting that all of the animals became friends in the end and had a big party.

Using handmade props and a wolf puppet, a child reenacts a story from a book with a peer. The child asks another child where the wolves go next, and the peer replies, “In their den.”

A child pretends with other children to be in a storm, communicating, “Help, help! The wind is blowing me in the water!” Another child replies, “Hold onto this rope, and we’ll pull you out.”

**Later  
4 to 5 ½ Years**

Demonstrate knowledge of the extended plot and conflict of a participatory drama.

**Later Examples**

■ A child contributes to resolving conflict in a drama. “We can help the woodcutter find another job, like getting honey from the bees and selling the honey. Then he won’t have to cut the kapok tree\* down.”

When asked to recall their dramatization of the story “Two Kingdoms,” a child retells the drama sequentially. “First, we went to Japan and saw Brother Moon and Sister Sun. Brother Moon was angry ‘cause everybody liked Sister Sun more. He chased her in a cave, and everybody got cold. We made a dance for Sister Sun, and she came out to see us. Everybody was warm and happy.”

A child remembers a story and revises and extends the story plot, adding new characters (such as including two “big bad wolves” terrorizing a community of farm animals).

\*A kapok tree is a type of tropical tree native to Mexico, Central America, South America, the Caribbean, and West Africa.

**Sub-Strand — Develop Skills in Drama****Foundation 3.3 Showing Emotions****Early  
3 to 4 ½ Years**

Use gestures, expressions, and movements to intentionally show different emotions.

**Later  
4 to 5 ½ Years**

Use gestures, expressions, and movements to intentionally show a wider range of emotions.

**Early Examples**

■ A child raises their voice and wags their finger at another child while pretending to be “mama” to a disobedient child.

Along with other children, a child raises their hands and puts on scary faces after the teacher says, “Show me scary.”

A child puts on a big, exaggerated smile to indicate happiness during pretend play when a peer pretends to serve them a birthday cake and sings “Las Mañanitas”\* (“Little Mornings” in Spanish) to the child.

A child places a baby doll in a basket and gently begins swaying while softly humming a melody.

**Later Examples**

■ A child participates with other children scrambling all over the room, demonstrating fear as a peer pretends to be the wolf from “Little Red Riding Hood,” and then the child expresses relief when the peer takes off the wolf ears.

In their home language, a child engages in storytelling, using expressions and gestures to show different emotions.

Together with another child, a child stumbles around the room, sighing before collapsing when pretending to be tired.

\*“Las Mañanitas” is a traditional birthday song from México that is also common in other Central American countries.

**Foundation 3.4 Acting Out Prompts or Scripts****Early  
3 to 4 ½ Years**

Participate in acting out prompts or simple scripts by themselves or with others (such as by following instructions or taking turns).

**Later  
4 to 5 ½ Years**

Participate in acting out longer or more detailed prompts or scripts by themselves or with others (such as by following instructions or taking turns).

**Early Examples**

■ A child follows the narrative of pouring tea and sipping from a cup while acting out a tea ceremony.

During dramatic play, a child responds to another child nonverbally using hand signals or affirmative gestures.

A child stands still with the help of their walker while waiting their turn to act like a lion.

A child who uses hearing aids pays attention to the gestures and signs the teacher uses, then follows instructions flapping their wings like a butterfly.

A child stands in a circle with other children waiting for their name to be called to act out their favorite animal.

**Later Examples**

■ A child follows the narrative of a tea ceremony, adding individual improvisations such as inviting others to join.

A child participates with a small group of children in acting out the story of Cinderella, staying in character while another child talks.

After being prompted by the teacher, a child acts out the story of *When Lola Visits* in Tagalog with other children.

A child works with other children and the teacher putting on a skit about *Goldy Luck and the Three Pandas*.

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■ Matching icon indicates alignment of examples across age-ranges

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### Foundation 3.4 Acting Out Prompts or Scripts

**Early**  
**3 to 4½ Years**

**Later**  
**4 to 5½ Years**

#### Early Examples (continued)

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A child imitates as the teacher models pretending to make soup by mixing play foods in a bowl.

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While a teacher reads a story in Vietnamese, a child waits with other children for their turn, standing up and acting their part when their character is called.

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#### Later Examples (continued)

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With another child, a child acts out a scene from a story. The children reply to each other in two different languages.

---

After hearing a Miwok\* story involving two bear cubs, a child acts out with another child a part of the story where the bear cubs leave their mother and fall asleep on a rock that grows into a mountain.

---

\*The Miwok tribe is native to Northern and Central California.



### Foundation 3.5 Engaging in Role-Play

#### Early 3 to 4 ½ Years

Engages in role-play (representing a person, animal, or character) using a limited range of voices, movements, and gestures.

#### Later 4 to 5 ½ Years

Engages in role-play (representing a person, animal, or character) using a wider range of voices, movements, and gestures.

#### Early Examples

■ A child using a walker pretends to be an astronaut walking on Mars by moving their body up and down as they walk.

A child squeaks and crawls on the floor portraying the hungry caterpillar.

A child walks around pushing a stick or cart yelling, “Tamales!”\*

A child gallops around the room pretending to be a horse.

\*Tamales are a Mesoamerican dish made with masa (ground corn meal) that is steamed in a corn husk or banana leaf.

#### Later Examples

■ A child pretends to be the character of Yoomi (a cat) from the story *No Kimchi for Me!* by using a high-pitched voice, holding their hands in fists to resemble paws, and pouting.

During pretend play, a child uses a deeper voice than usual and communicates to another child, “I’m the pizza man. What do you want on your pizza?”

A child crouches down and uses a raspy voice while recreating the role of the troll from “The Three Billy Goats Gruff.”

**Foundation 3.6 Vocal Projection****Early  
3 to 4 ½ Years**

Project their voice with some clarity using some dynamics (louds and softs).

**Later  
4 to 5 ½ Years**

Project their voice with increased clarity using a range of dynamics (louds and softs).

**Early Examples**

■ When practicing using loud and quiet voices in a circle with other children, a child says their own name quietly and then loudly, with some hesitancy.

A child with a speech impairment practices loud and quiet vocalizations.

A child speaks softly and explains that they speak quietly when they visit the library.

**Later Examples**

■ A child confidently says their name, first quietly and then loudly, in response to prompts by the teacher.

A child given the opportunity to be the storyteller uses different voices and dynamics while sharing, explaining that they learned to be a storyteller from their grandmother.

A child speaks in a loud, clear voice while pretending to be the teacher.

**Foundation 3.7 Communicating Drama Terms****Early  
3 to 4 ½ Years**

Understand and communicate basic terms and elements related to drama.

**Later  
4 to 5 ½ Years**

Demonstrate a broader understanding of terms and elements related to drama and an increased ability to communicate the terms.

**Early Examples**

■ A child communicates that they want to dress up as part of their dramatic play.

A child drapes a blanket over a large box and explains in Mandarin that this is the bear's house, suggesting a **setting** for their dramatic play.

A child picks out a costume when the teacher says, "It's pretend time."

**Later Examples**

■ While draping themselves with colorful fabric, a child uses their home language to ask another child if the child likes their costume.

A child talks with a peer about how they are acting out the story their teacher just read.

A child lines up toy animals as a pretend audience watching something the child is performing, then stands on the carpet and explains, "OK, so this is the stage."

**Sub-Strand — Create, Invent, or Express Through Drama**
**Foundation 3.8 Using Props or Costumes**
**Early  
3 to 4 ½ Years**

Add props or costumes to enhance the dramatization of familiar stories and fantasy play by themselves or with others.

**Later  
4 to 5 ½ Years**

Intentionally use a variety of props, costumes, or scenery to enhance the dramatization of familiar stories and fantasy play by themselves or with others.

**Early Examples**

■ A child stops in the middle of pretend play and asks, “Will you tie this on my back to make my wings?”

A child wraps a long piece of fabric around themselves, pretending it is a sari,\* and dancing a few steps, inviting other children to join.

A child finds leaves and pine cones and expresses, “This is our pretend forest,” using a mix of Cantonese and English.

\*A sari is a type of clothing from South Asia.

**Later Examples**

■ Along with other children, a child gathers chairs, pretending to be on seats in a plane. The child grabs a doll as their baby, then exclaims in their home language that the baby is sick and they have to make an emergency landing.

A child participates with a group of children using scarves and other fabrics creating an ocean scene then acting out a voyage across the sea.

As part of a group of children, a child gathers rocks, sticks, and bark, making the houses of “The Three Little Pigs” for their pretend play.

**Foundation 3.9 Creating Scripts****Early  
3 to 4 ½ Years**

Create new scripts, reinvent, or embellish existing stories and act them out by themselves or with others, with or without adult support.

**Later  
4 to 5 ½ Years**

Intentionally create longer and more detailed scripts and stories, acting them out by themselves or with others, with or without adult support.

**Early Examples**

■ A child brings their favorite story to class and acts out their favorite page for the teacher. Sometimes they add more to their dramatization in response to prompts from the teacher (such as “Show me!”).

After reading *Anansi the Spider*, a child reenacts a scene, pretending to drink up the river and split open a big fish.

A child communicates to a peer, “I’m gonna be the airplane driver and you ride in it, OK?” Together, they improvise a scenario about flying to a snowy place.

**Later Examples**

■ A child brings their favorite story to class and works with the teacher and others to act out the plot of the book.

A child works with other children to come up with a different ending for a story they just read (such as Jill noticing that Jack fell down the hill and rushing to help him back up).

A child dictates a story in their home language about visiting the aquarium. Then, responding to an invitation from the teacher, the child acts out the story as it is read aloud.

## Strand: 4.0 — Dance

### Sub-Strand — Notice, Respond to, or Engage in Dance

#### Foundation 4.1 Attending to and Engaging in Dance

##### Early 3 to 4 ½ Years

Attend to or engage in different movements, gestures, and expressions, some of which are familiar or reflect home and community cultural experiences and some of which are new.

##### Later 4 to 5 ½ Years

Demonstrate increased attention to or engagement with a variety of movements, gestures, and expressions, some of which are familiar or reflect home and community cultural experiences and some of which are new.

#### Early Examples

■ A child watches a Bharatanatyam\* dance.

A child jumps and then spins when asked in their home language to dance.

A child makes a loud noise and sticks their arms out when they hear a ceremonial song being played, similar to the dances they have observed their older relatives perform during gatherings.

A child hops while listening to music, changing speed and height to match the speed and volume of the music.

\*Bharatanatyam is a type of Indian classical dance.

#### Later Examples

■ After watching a group of teenagers across the street dancing Shaku Shaku\*\* moves, a child moves their feet back and forth, copying the dance.

A child demonstrates a favorite dance to a peer, who responds with their own favorite type of dance.

In a group activity facilitated by the teacher, a child participates in discussing similarities and differences between flamenco\*\*\* and tap dance.

\*\*Shaku Shaku is a type of street dance from Nigeria.

\*\*\*Flamenco is a style of music and dance from Spain.

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■ Matching icon indicates alignment of examples across age-ranges

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**Foundation 4.1 Attending to and Engaging in Dance**

**Early**  
**3 to 4½ Years**

**Later**  
**4 to 5½ Years**

**Early Examples (continued)**

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A child swirls a scarf or streamer with a back-and-forth hand movement outside.

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**Later Examples (continued)**

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A child holds a fan or thick piece of paper, moving the fan back and forth and up and down while they twirl and stop.

---

**Sub-Strand — Develop Skills in Dance**
**Foundation 4.2 Spatial Awareness and Coordination**
**Early  
3 to 4 ½ Years**

Demonstrate awareness of self and others in dance or when moving in space.

**Later  
4 to 5 ½ Years**

Demonstrate increased awareness of self and others and coordination of movement in dance or when moving in space.

**Early Examples**

■ Along with other children, a child follows their teacher’s directions to move forward and backward, low and high, and big and small.

A child complains to another child, “Stop running into me!”

A child moves their arms to the music while seated and pulls their arms closer to their body when they accidentally touch another child’s arms or an object.

Along with other children, a child responds to the teacher leading them in an exercise teaching them about their personal space *burbuja* (bubble in Spanish), showing an ability to dance in their area without touching others.

**Later Examples**

■ Along with other children, a child follows their teacher’s directions to move beside, behind, in front of, toward, or away from.

While playing a freeze dance game that requires starting and stopping to music, a child spins their wheelchair, being careful to avoid other children who are also spinning in circles.

A child demonstrates control and coordination of movement by maintaining balance.

With other children, a child plays musical chairs while dancing around the chairs with the goal of not touching anyone.



**Foundation 4.3 Responding to Tempo****Early  
3 to 4 ½ Years**

Respond to tempo (speed) and timing through movement.

**Later  
4 to 5 ½ Years**

Respond to tempo (speed) and timing through movement with increased accuracy and skill.

**Early Examples**

■ A child copies a simple rhythmic pattern, such as *clap, clap, stomp*.

Along with other children, a child marches around the room to a song that has a steady beat, although not always stepping accurately in time to the beat.

A child moves body parts slow and fast to slow and fast music, not always responding to the change in tempo right away.

**Later Examples**

■ A child copies a more complex rhythmic pattern, such as *stomp, stomp, cha-cha-cha*.

As the teacher plays a slow, traditional Chinese song, a child matches their movements to the tempo. As the teacher plays a faster Chinese song, the child dances faster.

During a song in which the music starts and stops frequently, a child moves when the music plays and stops when the music stops.

**Foundation 4.4 Learning Basic Dance Skills****Early  
3 to 4 ½ Years**

Respond to the instruction of one skill at a time in movement (such as jumping or falling).

**Early Examples**

■ A child hops when directed.

A child makes scarves “jump” in place as the teacher demonstrates jumping scarves.

A child moves their arms from side to side when directed.

**Later  
4 to 5 ½ Years**

Respond to the instruction of more than one skill at a time in movement (such as turning, leaping, and turning again).

**Later Examples**

■ A child leaps, skips, runs, gallops, hops, slides, or jumps as the teacher says and gestures different movements.

Responding to instructions, a child spins twice and hops in place three times.

During a dancing game, a child responds mostly accurately to prompts such as “stomp, stomp, jump!”

**Foundation 4.5 Communicating Dance Terms****Early  
3 to 4 ½ Years**

Understand and communicate basic terms and elements related to dance.

**Later  
4 to 5 ½ Years**

Demonstrate a broader understanding of terms and elements related to dance (such as steps, tempo [speed], or types of dances) and an increased ability to communicate the terms.

**Early Examples**

■ A child uses terms such as “jump” and “spin” when describing a dance.

A child responds to instructions in their home language such as *bow* or *sway* while the teacher demonstrates.

A child signs in American Sign Language that they are marching.

**Later Examples**

■ A child moves their wheelchair in short, rhythmic bursts and says, “Look! I can shuffle.”

A child moves to the ground and spins on their back when another child encourages them to breakdance.\*

A child demonstrates steps of a *folklórico* dance\*\* after a teacher instructs, “Let’s go through the steps.”

\*Breakdancing is a hip-hop style of dance.

\*\*Folklórico is a Spanish-language term meaning folkloric. It refers to traditional dances from different cultures and regions of Mexico.

**Sub-Strand — Create, Invent, or Express Through Dance**
**Foundation 4.6 Representation Through Dance**
**Early  
3 to 4 ½ Years**

Use music and movement patterns to act out and dramatize.

**Later  
4 to 5 ½ Years**

Use music and movement patterns to act out and dramatize with increased skill.

**Early Examples**

■ A child flaps their hands and explains in their home language that the song makes them think of butterflies.

A child waddles around like a duck to the “Five Little Ducks” song, humming along with the music.

While listening to the Chinese song “Chong Chong Fei” (“Little Bugs Flying”), a child flaps their arms up and down and runs in circles.

**Later Examples**

■ A child moves spontaneously to music and acts out becoming an animal (such as turning a swinging arm into an elephant’s trunk).

A child collaborates with other children to put together a dragon dance\* to drum music, stopping to discuss some sections where they need to stand closer together and others where they need to stand farther apart.

\*A dragon dance is often part of celebrations and festivals in East Asian communities, with a long and colorful dragon on sticks being moved by a group of people to bring luck to the community.

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■ Matching icon indicates alignment of examples across age-ranges

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### Foundation 4.6 Representation Through Dance

**Early**  
**3 to 4½ Years**

#### Early Examples (continued)

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A child moves their upper body as if swimming and explains in their home language that they are dancing like a mermaid.

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**Later**  
**4 to 5½ Years**

#### Later Examples (continued)

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A child dances to the rhythm of the rattles of the Bird Song.\*

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Children pretend to be Bollywood\*\* actors and dance Bollywood style.

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A child communicates in Arabic that they are the wind while spinning and gliding around the room.

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\* The Bird Songs are social songs from the Cahuilla tribe that tell stories about the lessons learned during the migration of birds.

\*\* Bollywood is a term that refers to Hindi cinema in the Indian film industry. Bollywood films typically feature large, extravagant musical numbers that blend styles of classical Indian dance with modern dance.

**Foundation 4.7 Inventing and Improvising Dance****Early  
3 to 4 ½ Years**

Invent dance movements or improvise dances by themselves or with others.

**Later  
4 to 5 ½ Years**

Invent and recreate dance movements or improvise dances by themselves or with others. Often initiate a sequence of movements or steps.

**Early Examples**

■ While dancing, a child strikes a pose and then jumps.

A child invents a dance that combines fan dancing with merengue\* steps.

A child catches a ball and then does a happy dance.

A child dances a story of picking flowers.

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

**Later Examples**

■ A child repeats the arm-swinging motions they have just invented while dancing.

A child takes turns with a peer making up moves to a samba\*\* beat.

A child runs, leaps, and falls, then turns to their peer and asks the peer to try.

A child asks a peer to try dancing the moves they have just created.

\*\*Samba is a style of music from Brazil.

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■ Matching icon indicates alignment of examples across age-ranges

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### Foundation 4.7 Representation Through Dance

**Early**  
**3 to 4½ Years**

**Later**  
**4 to 5½ Years**

#### Early Examples (continued)

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A child dances like a jet plane flying and landing.

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#### Later Examples (continued)

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A child shows their peers some steps from the choreography that their sister danced for her quinceañera.\*

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Together with other children, a child creates a dance of the wolf blowing a straw house down from the story “The Three Little Pigs.”

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\*A quinceañera is a celebration of a girl’s fifteenth birthday. It is celebrated in Mexico and other Latin American countries, as well as in many communities in the United States.

**Foundation 4.8 Communicating Feelings Through Dance****Early  
3 to 4 ½ Years**

Communicate simple feelings spontaneously and intentionally through dance and movement, by themselves or with others.

**Later  
4 to 5 ½ Years**

Communicate more complex feelings spontaneously and intentionally through dance and movement by themselves or with others.

**Early Examples**

■ A child curls up in a ball and shares that they are a baby bunny hiding from a tiger.

A child dances with a doll and pretends to be soothing a baby.

A child does a little hopping dance while communicating “happy” in Korean.

**Later Examples**

■ A child circles slowly with a stealthy movement, indicating they are a cat trying to catch a mouse.

Along with other children, a child uses facial expressions and arm movements to communicate fear and urgency as they do a fleeing dance away from the big bad wolf.

After participating in a read-aloud of *Walter the Baker*, a child dances as the baker in the village. The child uses facial expressions, gestures, and movements to show “surprised” as the baker reacts when the cat spills milk.



# Glossary

**beat.** The regular rhythmic pattern of the music.

**collage.** A form of three-dimensional art made by gluing materials, such as paper scraps, photographs, and cloth, to a flat surface.

**dramatization/dramatize.** 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.

**melody.** A sequence of musical notes that form a musical phrase or tune.

**note.** A sound that makes up music.

**participatory drama.** An experience in which two or more people pretend to be someone else or someplace else. For preschool children, drama is participatory. Preschool children's dramatic play is often improvised, although it can also involve a script.

**perspective.** A system for creating an illusion of depth or three-dimensional space on a two-dimensional surface. The term 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.** How high or low a musical note is.

**plot.** The storyline or sequence of events that make up a story or drama. The plot can evolve into an improvised drama.

**props.** The objects used during a dramatization. In drama for preschool children, props are often symbolic and engage children's imagination.

**representation.** A creation that is a visual or tangible rendering of someone or something.

**rhythm.** The pattern formed by the arrangement of sounds or beats of different lengths and the silences between them.

**role-play.** Changing one's behavior (voice, movement, or language use) to depict or act like another person, an animal, or a thing, imaginary or real.

**script.** A predetermined plan of action or text, often with set characters. It is not necessary for a script to contain prewritten text, as scripts may refer to a set of actions. However, a script should determine the arc of a drama from beginning to end. It may leave room for improvisation, but not a full generation of material.

**sculpture.** A form of three-dimensional visual art in which materials are carved or molded into figures or other shapes. Common materials in preschool settings may include paper towel rolls, play dough or clay, natural materials (mud, acorns, leaves, sticks), and fabric.

**setting.** The time and place establishing the context of a literary work or dramatization.

**steps.** A set series of movements that make up a dance.

**symbolism.** An object or form that represents something else, usually an abstract or intangible concept or a feeling.

**tempo.** The speed of music or dance.

**tone.** In visual arts, the quality or clarity of a color. In music, can refer to the quality or clarity of sound or to a musical note.

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