

P.S. ARTS

**PROGRAM
GUIDE
2021-2022**



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MISSION & VALUES

MISSION

P.S. ARTS' mission is to advance equity and opportunity for children and youth by providing arts education in systemically under-resourced schools and communities.



VALUES

COMMUNITY

EQUITY

ARTISTIC
EXPRESSION

INNOVATION

ORGANIZATION BACKGROUND

P.S. ARTS was founded in 1991 by distinguished educator and author, Dr. Paul Cummins, with seed funding from the luminary musician and philanthropist, Herb Alpert. They held a shared vision of advancing social justice by restoring arts education in public schools where programs—in spite of being proven to foster achievement, civic engagement, critical thinking, creativity, and social emotional wellbeing—had been cut.

Understanding that justice is a moving target, P.S. ARTS developed our program model and curriculum framework to adapt and evolve over time in response to the communities we serve, current culture, and current research on the role arts education has in children’s healthy development, learning, and wellbeing.

Now, 30 years later, as a global pandemic continues to break down our communities and expose the deleterious impact of systemic racism on individual lives, communities of color, and our collective humanity, P.S. ARTS reaffirms our commitment to justice and wellbeing. P.S. ARTS’ 2021-2022 programs and curricula prioritize students’ social emotional learning, anti-racism, and community connection, while continuing to provide youth with the critical thinking and creative capacities they need for success in school, work, and life in the 21st century.

“... provide youth with the critical thinking and creative capacities they need for success in school, work, and life...”

EQUITY STATEMENT

As part of the P.S. ARTS Diversity, Equity, and Inclusion initiative launched in 2018, a committee of staff, faculty, and trustees developed the following organization Equity Statement:

“As proponents of the human right to claim equity and quality of life, we strive, through our operations and arts education programs, to increase collective knowledge, means, and actions that recognize resources and levels of support must be tailored to the unique needs of individuals and communities in order for all people to have equal opportunities for success.”

- P.S. ARTS Diversity, Equity, and Inclusion Committee, 2020

PROGRAM MODEL

The P.S. ARTS Program Model

- Provides an evidence-based foundation for designing programs in response to educational and social context, as well as students' individual needs.
- Builds on the four aspects of quality identified in the 2010 Harvard University report, "Qualities of Quality," affirming the role of arts education in building just, high-performing schools.
- Responds to the impact of systemic factors on student wellbeing and success, such as teacher effectiveness, parent and community engagement, and learning climate.

STUDENT LEARNING

P.S. ARTS Arts Education programs foster development of knowledge, skills, and social emotional assets linked to wellbeing and success in school, work, and life.

EFFECTIVE TEACHING

P.S. ARTS Educator Development programs promote equity and inclusion, align with education standards and best practices, and increase teacher effectiveness.

ENGAGED COMMUNITY

P.S. ARTS Community programs increase family and community engagement in students' lives.

HEALTHY CLIMATE

All P.S. ARTS programs contribute to a welcoming, inclusive, and aspirational learning climate.



PROGRAMS GOALS

GOAL 1

STUDENT LEARNING

P.S. ARTS Arts Education programs foster participants' development of knowledge, skills, and social emotional assets linked to wellbeing and success in school, work, and life.

GOAL 2

EFFECTIVE TEACHING

P.S. ARTS Educator Development programs promote equity and inclusion, align with current education standards and best practices, and increase teacher effectiveness.

GOAL 3

ENGAGED COMMUNITY

P.S. ARTS Community programs increase family and community engagement in students' education and lives.

GOAL 4

HEALTHY CLIMATE

All P.S. ARTS programs contribute to a healthy, inclusive, and aspirational learning climate.

GUIDING PRINCIPLES & PRACTICES

QUALITIES OF QUALITY

Harvard Project Zero

Research identifying domains of quality arts education: student learning, pedagogy, community dynamics, and environment.

SOCIAL EMOTIONAL LEARNING

CASEL

Framework to support understanding of social emotional development and competencies across five key domains.

UNIVERSAL DESIGN

CAST

Neuroscience-based principles to guide inclusive teaching and assessment strategies.

VISUAL THINKING STRATEGIES

Visual Thinking Strategies

Image-based discussion facilitation method encouraging observation, listening, and considering multiple perspectives.

ORFF SCHULWERK METHOD

AOSA

Child development-centered approach to music education combining music, movement, and dramatic play.

COUNCIL PRACTICE

Center for Council

Practice involving coming together in a circle to share, listen without judgement, and recognize group interconnectedness.

ALIGNED EDUCATION STANDARDS

2019 VAPA STANDARDS

CA Department of Education

Standards to promote creative expression, cultural awareness, and literacy in art, theater, music, dance, and media arts.

SOCIAL JUSTICE STANDARDS

Southern Poverty Law Center

Standards to guide anti-bias instruction focused on four domains: identity, diversity, justice, and action.

COMMON CORE STATE STANDARDS

CA Department of Education

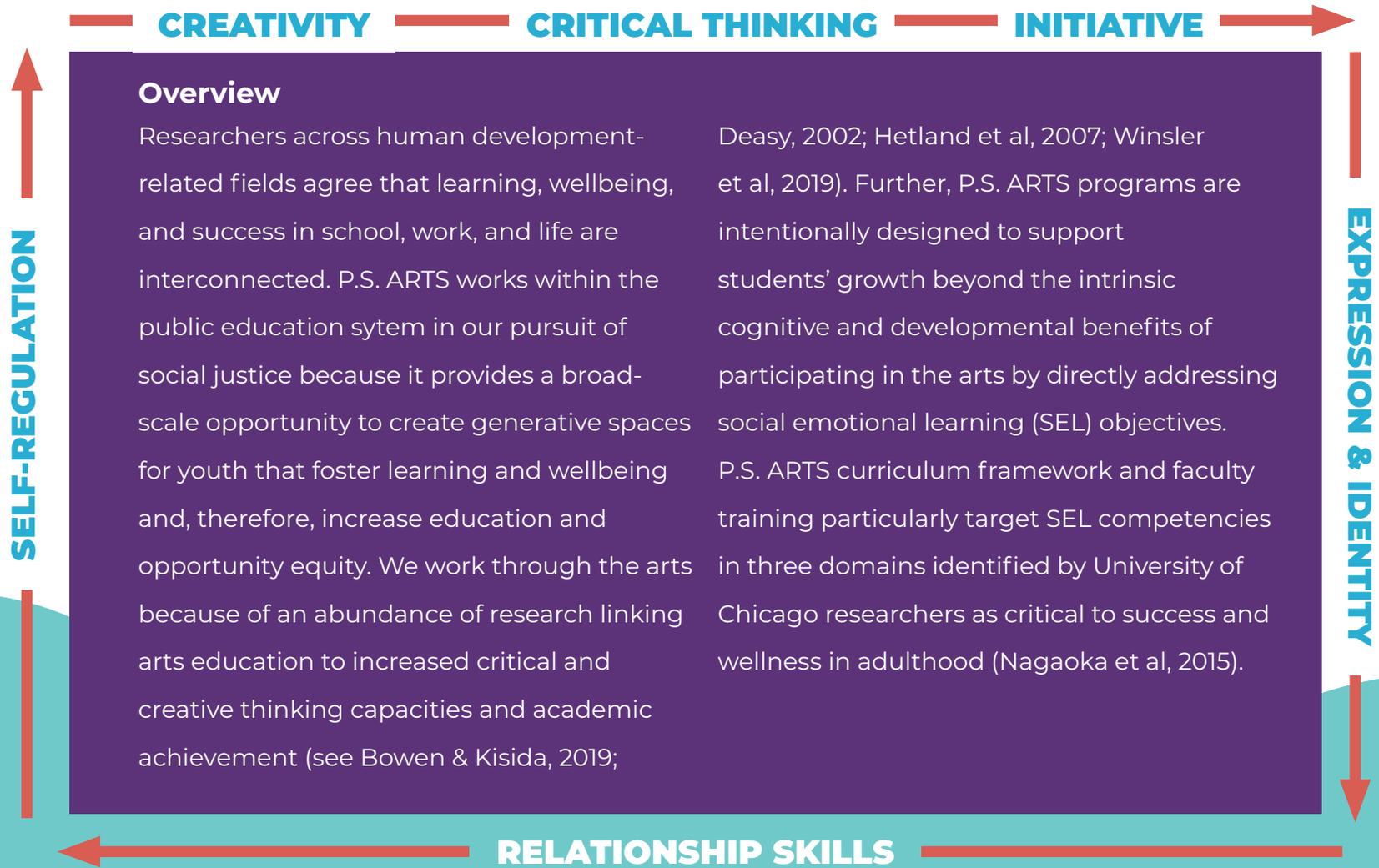
English language arts and math standards addressing knowledge and skills needed for school and career success.

NEXT GEN SCIENCE STANDARDS

CA Department of Education

Standards for gaining proficiency in: science and engineering, disciplinary core concepts, and cross-disciplinary Ideas.

PROGRAMS OFFERED



NOTE: P.S. ARTS offers free, subsidized, and fee-for-service programs based on school/organization eligibility and P.S. ARTS' capacity. Please contact us at info@psarts.org for more information or to request a service application for your school. Most programs are available in-person and virtually. P.S. ARTS is a pre-approved LAUSD arts education provider.

IN-SCHOOL ARTS EDUCATION PROGRAMS

CLASSROOM STUDIO

This full-service, signature P.S. ARTS program offers K–8 students 10–30 weeks (one hour per week) of art, 1-hour per week, of art, theater, music, or dance instruction during the school day taught by a professional Teaching Artist. Curriculum is customizable, and all supplies are included. In addition to standards-based arts instruction, the Classroom Studio program offers opportunities for family involvement and showcasing student artwork.

CLASSROOM stARTer PACK- NEW IN 2021-2022!

This pre-packaged program includes a 10-week visual arts curriculum guide, all needed art supplies, and access to P.S. ARTS online resources for classroom teachers wanting to integrate art into the school day.

CORE VIDEO SERIES- NEW IN 2021-2022!

This series of 10, grade-banded video lessons recorded by a P.S. ARTS art, theater, music, or dance Teaching Artist provides a high-quality remote learning option. Individual “P.S. ARTS Basics” art supply kits are also available for students creating at home.

EXTENDED LEARNING PROGRAM

INSIDE OUT COMMUNITY ARTS

This national award-winning, after-school theater arts program for middle school students supports creative expression, identity development, civic leadership, and technical acting and playwriting skills. In addition to twice-weekly instruction, students and family members are invited to creative workshops and trips to see professional theater. Students perform their original plays in a culminating event open to the community.

AFTER SCHOOL & SUMMER

These visual art, theater, music, and dance enrichment programs offered after school, over the summer, and during school breaks are customizable to schools, parks, and other community settings.

SAC LUNCH

The Student Art Club (SAC) is a middle school lunch-time visual arts program designed to provide a safe and creative social activity during lunch for anyone who wants to participate, but especially for students who may otherwise feel isolated or disengaged at school.

COMMUNITY ENGAGEMENT PROGRAM

FAMILY ART NIGHTS

These very popular after-school and evening events for the whole family are facilitated by a Teaching Artist and include all the materials needed for multi-generational participants to create original artworks inspired by a significant artist.

COMMUNITY ARTS EVENTS

P.S. ARTS can help with the planning and production of community arts events, such as festivals, open houses, and celebrations for schools, community groups, corporations, or outdoor public venues.

P.S. ARTS TO GO!

Visit www.psarts.org/resources/to-go/ to find free videos and activity guides for art, theater, music, and dance projects for all ages.



EDUCATOR DEVELOPMENT PROGRAMS

P.S. ARTS FACULTY DEVELOPMENT

P.S. ARTS provides at least 40-hours a year of group professional development and one-on-one coaching for faculty, including a series of online training modules covering essential teaching competencies.

ARTS INTEGRATION COACHING

P.S. ARTS offers group and individual coaching to classroom teachers interested in integrating arts into their core curriculum to increase student engagement and learning.

PROFESSIONAL DEVELOPMENT WORKSHOPS

P.S. ARTS' dedicated educator development staff are available to deliver 2-hour, half-day, or full-day workshops on a variety of critical arts education topics and techniques in small or large group formats.

NOTE: P.S. ARTS arts integration coaching and professional development workshops are customizable to meet the needs of each school and teacher.

School may be eligible for free or subsidized educator development services through our community and philanthropic partners. For more information, please contact us at: info@psarts.org

CURRICULUM

OVERVIEW

Content for all P.S. ARTS programs is guided by the P.S. ARTS Scope and Sequence curriculum framework in alignment with the 2019 CA Visual and Performing Arts education standards. In addition, P.S. ARTS curricula incorporate social emotional learning objectives and the Southern Poverty Law Center’s Social Justice standards. P.S. ARTS curricula can also be customized to address CA English Language Arts and Math Common Core standards and the National Next Generation Science standards. Finally, all P.S. ARTS curricula reflects our commitment to increasing diversity, equity, and inclusion in public education, and additional integrating artists and artworks representing students’ diverse cultural backgrounds, identities, experiences, learning styles, perspectives, and interests.

NOTE: All P.S. ARTS’ programs align with our curriculum and instruction guidelines, including: Classroom Studio and P.S. ARTS stARTer Packs, Extended Learning (IOCA, SAC Lunch, after-school, and summer) programs, and the P.S. ARTS CORE Video Series.

P.S. ARTS Teaching Artists engage students in learning through inquiry, experimentation, and collaboration. Faculty participates in a minimum of 40 hours of professional development annually emphasizing culturally responsive, trauma-informed, and student-centered teaching and classroom management strategies. Further, Teaching Artists and program staff acknowledge the important role of an engaged community in student wellbeing and success, and welcome collaboration with teachers, parents, and other school and community partners.

PROGRAMS THEME & ANCHORWORKS

Every year, P.S. ARTS program staff and faculty develop a theme and select instructional Anchorworks in each arts discipline to unify programs and provide curricular inspiration and focus. The annual programs theme and Anchorworks selection is developed with the objective of inspiring students to explore the human experience and their own cultural and personal identities through artistic inquiry and expression.

2021-2022 THEME & ANCHORWORKS

Weaving The Threads, REconnecting Our Stories

By repeating our 2020-2021 theme—Weaving The Threads, Connecting Our Stories—slightly amended, we acknowledge the deep and varied impact physical and social division has had on our students and school communities this past year. Sharing stories fosters social emotional learning and gives students a way to process and understand their own feelings and experiences, and the feelings and experiences of others. Our challenge as arts educators is to guide students in weaving their stories together into works of art, music, theater, and dance that help them reconnect and appreciate how the separate threads of their experiences and ideas intertwine to form a strong community fabric.



UNTITLED, BROKEN POTS

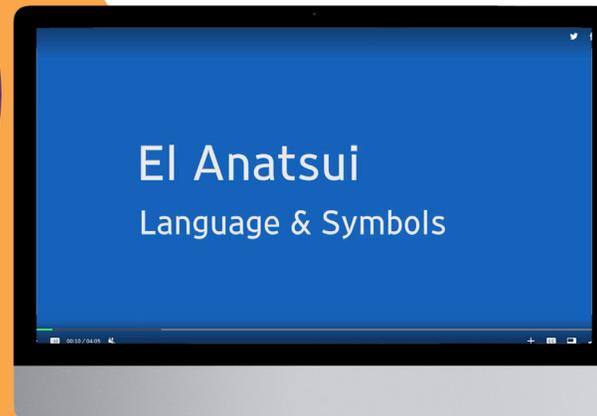
“UNTITLED” is part of the Broken Pots Series (1977—1981). El Anatsui is known for redefining sculpture from molded solid objects to “tapestries” made up of fragmented and unfixed pieces. El Anatsui’s sculptures are not about shaping mass, as an artist would with clay, but the process of organizing disjointed fragments into interrelated lines, shapes, and patterns. This organized fragmentation-style is a hallmark of El Anatsui’s work and the major theme of the “Broken Pots” series. El Anatsui created “Untitled” from shards of found and self-created pottery. The “Broken Pots” series marks Anatsui’s early experiments with using many parts to create a whole with the intention of providing new context or meaning to the broken pieces (aas.princeton.edu).

VISUAL ART

“If you touch something you leave a charge on it, and anybody else touching it connects with you, in a way.”

EL ANATSUI

EL ANATSUI is a Ghanaian sculptor, member of the Ewe Nation, and son of a master kente cloth weaver. He is a professor of sculpture at the University of Nigeria Nsukka and is among the foremost contemporary artists in the world. El Anatsui uses discarded materials in his work, including broken pottery, bottle caps, and kitchen appliances. El Anatsui’s use of these materials reflects his interest in “reuse, transformation, and an intrinsic desire to connect to his continent while transcending the limitations of place...”(jackshainman.com). As a college student, El Anatsui studied traditional Ghanaian art, such as the graphic symbols in adinkra cloth. El Anatsui’s early work, including the “Broken Pots” series, focused on the concept of broken things reconnecting to become a transformed, complex whole (art21.org).



Video: Language and Symbols - El Anatsui/ Art21, <https://tinyurl.com/unhu8ytd>

THEATER



THE HILL WE CLIMB

“THE HILL WE CLIMB” is the poem Amanda Gorman read at President Biden’s inauguration on Jan. 20, 2021 as a call for collective healing and resilience. Themes in “The Hill We Climb” include: recognizing the complex and often painful history of racial injustice in our nation; reconciling the past and present racism and oppression with the country’s pledge of “liberty and Justice for all;” understanding our individual role in a divided society and actively participating in its repair; and rebuilding from a foundation of inclusivity, collaboration, and justice.

GRADE 3+

“I’m the daughter of Black writers who are descended from Freedom Fighters who broke their chains and changed the world. They call me.”

AMANDA GORMAN

AMANDA GORMAN is the youngest inaugural poet in U.S. history, as well as an award-winning writer and cum laude graduate of Harvard University. Born and raised in Los Angeles, Amanda Gorman attended the New Roads School founded by P.S. ARTS founder, Dr. Paul Cummins, with a mission to “... prepare young people for life by developing in them a personal dedication to learning, a respect for independent thinking, an expanding curiosity about the world and its people, and a commitment to the common good” (newroads.org). Now, Amanda Gorman’s words have won her invitations to perform at the White House. She has received a Genius Grant from OZY Media and writes for the N.Y. Times (theamandagorman.com).

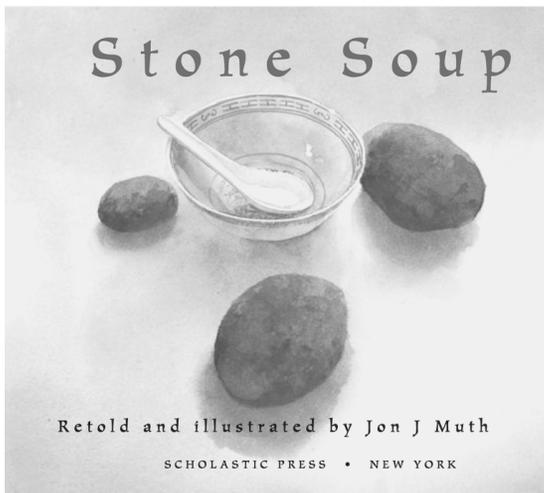


Video: Amanda Gorman, Sherrie Silver
Women in the World Summit,
<https://www.youtube.com/watch?v=2eJfmvAHUsk>

THEATER

STONE SOUP

“STONE SOUP” is a classic fable with roots in Europe. Jon J. Muth’s retelling sets the story in China, using Buddhist story traditions. Three Ch’an (Zen) monks named Hok, Lok and Siew—based on characters prominent in Chinese folklore—come upon a village where people are weary, suspicious, unhappy, and work only for themselves. To help the villagers find happiness, the monks decide to show them how to make stone soup. By the end of the story, the villagers have come together in a feast, celebrating their community, and the things that make us all truly rich (bookpage.com). Themes in “Stone Soup” include: 1) The experience of being an outsider, 2) Connecting across physical and cultural boundaries, 3) Everyone gains when resources are shared.



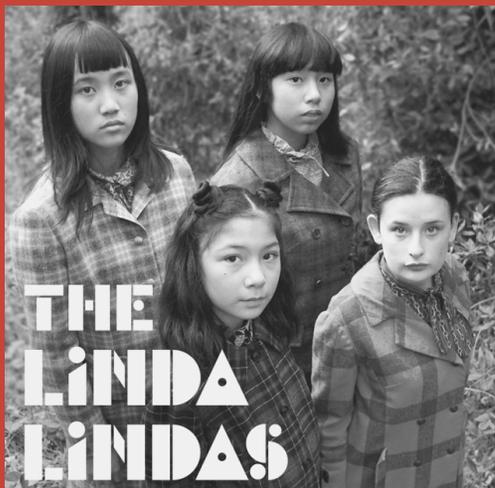
“I’ve always drawn, and painted, and told stories, so I never remember actually choosing to become an illustrator. I’ve always done it that way.”

JON J. MUTH

JON J. MUTH is a comic book artist and children’s book illustrator most known for his beloved Zen series, including “Zen Shorts,” about a storytelling panda called Stillwater (named, according to Jon, after the way that “still water reflects the moon and the world back to you”). He had his first solo artist exhibition and drawings when he was 18, studied stone sculpture in Japan, and has received critical acclaim and numerous awards for his work, including the Society of Illustrators Gold Medal, and was Caldecott Honoree. In 2003, Jon created and illustrated a version of the classic folktale, Stone Soup, set in China using Buddhist story traditions (bookpage.com).

K-GRADE 2

Video: Meet Jon J. Muth/Judy Newman at Scholastic, <https://tinyurl.com/544dsf79>



THE LINDA LINDAS

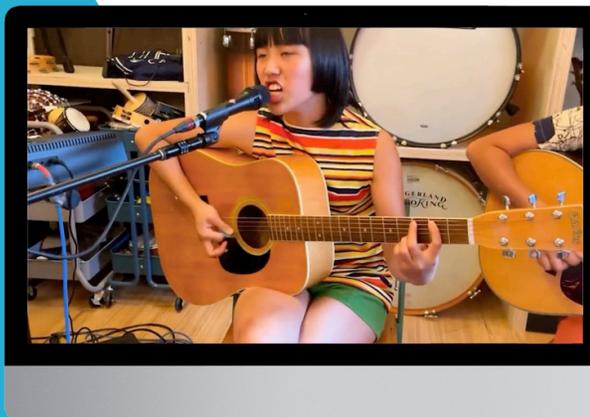
“THE LINDA LINDAS” are a half-Asian, half-Latinx punk rock band from Los Angeles. They began playing their instruments with little musical experience in January 2018, and by that summer they were an official garage punk band writing and performing original songs. Veteran musicians credit their popularity to their honest lyrics, raw emotion, and passionate performances that represent the voices of young people living through a global pandemic and social upheaval. When asked why they gravitate towards punk music, 13-year-old band member Eloise said, “Like Mike Watt says at the end [of his shows], ‘Start your own band!’ I’ve always thought that anyone could be in a band.” (Fender Presents The Linda Lindas, youtube.com).

MUSIC

“Being a kid is a powerful thing.
Don’t take that for granted.”

MISSING YOU

“MISSING YOU” was written by Eloise Wong during the COVID-19 pandemic when, like many children across the world, she was homebound due to social distancing measures. She laments about trying to connect with friends through the internet and, finding it lacking, dwells on all the things she misses about pre-pandemic life. Eloise sings about finding some respite in having time to learn new things, like reading books, cooking, and playing music to pass the time. In the end, she offers encouragement: “Here I sit in my house singing to you/We’ll make it through” (“Missing You”, YouTube.com). The wistful lyrics juxtaposed with Eloise’s singing in the assertive, clipped, and angry style that defines punk conveys the underlying emotions that the children of the pandemic share: anger, longing, sadness, and hope.



Video: Missing You/ The Linda Lindas,
<https://tinyurl.com/3duxrbkx>



FULL STILL HUNGRY

“Full Still Hungry” is built around themes related to nurturing the body and soul, family and community connection, cultural traditions, and food justice. Ana elaborated on the title saying, “Food is not just the material I put in my body to sustain life, but a web of relationships, histories, choices, decisions that all impact the world around us” (contra-tempo.org).

Video: Full Still Hungry [Excerpts]/
CONTRA-TIEMPO, <https://tinyurl.com/59rp4we9>



DANCE

“There’s a story as old as dirt. As old as beans. As old as babies. As old as sábanas blancas. Old as bananas. Old as the maple. Moros y cristianos. As old as driftwood. As old as water. As old as a hand hitting skin stretched across a hollow gourd. It’s about tables and seats. It’s about people and what they eat. It’s a mixed up story. It’s a mess. Una mezcla.”

CONTRA-TIEMPO

CONTRA-TIEMPO Activist Dance Theater exemplifies artists weaving together stories to connect people and spark collective action. It is a Los Angeles-based dance theater company dedicated to building community and creating dances that move audiences to stand against injustice. CONTRA-TIEMPO was founded in 2005 by Cuban American choreographer, Ana Maria Alvarez. As a graduate student at UCLA, Ana Alvarez studied dance as a “way to express social resistance within the US immigration battle.” Over more than 16 years, the CONTRA-TIEMPO

Activist Dance Theater has developed a “physical vocabulary” that combines Salsa, Afro-Cuban, Hip-Hop, and contemporary dance with theater, text, and original music (contra-tiempo.org).

K-5 SCOPE & SEQUENCE



NOTE: P.S. ARTS' middle school theater programs follow the national award-winning curriculum developed by LA nonprofit, Inside Out Community Arts. Other middle and high school P.S. ARTS programs can be customized on a per-school or community-setting basis. For more information or to request and application for free or subsidized middle school programs contact us at: info@psarts.org.



VISUAL ART KNOWLEDGE

	K	1	2	3	4	5
ART ELEMENTS LINE	Types of lines (straight, curved, zig-zag, spiral...)	Direction of line (horizontal, vertical, diagonal)	Quality of line (delicate/heavy...)	Lines to create textures	Lines to define space (parallel/converging perpendicular...)	Contour lines Gesture lines
COLOR	Color Wheel Primary/Secondary	Color Family Cool/Warm	Complementary Analogous	Monochromatic Gradation	Polychromatic	Optical effects
TEXTURE	Rough/Smooth Touch Perception	Natural/Man-made Visual Perception	Related to pattern	Related to media Related to form	Simplified Exaggerated	Tactile collage
PATTERN	A/B & ABC pattern	Patterns found/not found in nature	Radial patterns	Texture pattern 3-D pattern	Tessellation Receding Pattern	Related to motif Kinetic pattern
SHAPE/FORM	Edges/Plane Basic 2d Shapes	Geometric/Organic Basic 3D Shapes	Iconic Representational	Complex 2D/3D Shapes	Non-objective Symbolic	Silhouette
SPACE	Near/Far Under/Over/ Around/Through	Foreground Middle-ground Background	Negative/Positive Horizon Vantage point	Illusion of depth	Ratio/Scale Perspective	Distortion with expressive intent
VALUE	Distinguish from hue	Light Dark	Tint Shade	Contrast Tone	Reflection Shadow	Create a value scale
COMPOSITION	Visual balance	Symmetry Asymmetry	Focal point Point of view	Flow Movement	Open/Closed Synthesis	Theme Harmony
CRITICAL RESPONSE	Express personal response to and preference in art KVA:Re9	Describe and classify art (self-perception and formal criteria) 1VA:Re9	Use formal criteria to describe artistic preferences 2VA:Re9	Evaluate artwork based on art elements 3VA:Re9	Evaluate artwork using a provided rubric 4VA:Re9	Evaluate artwork in context 5VA:Re9
ART IN SOCIETY	Speculate the purpose/ intention of an artwork KVA:Cn11	Identify reasons to make art (express, influence, document...) 1VA:Cn11	Compare/Contrast art from different eras/cultures 2VA:Cn11	Recognize people interpret art differently 3VA:Cn11	Discuss reasons people per- ceive art differently 4VA:Cn11	Give examples of art/artists that influences people 5VA:Cn11

VISUAL ART SKILLS

	K	1	2	3	4	5
TECHNIQUE DRAW/PAINT	Draw/Paint lines Represent facial features	Draw/Paint shapes vary pressure Mix colors	Layer/Blend Face/Figure proportion	Depict texture Stippling/ Hatching	Etch on surface Linear Perspective Create contour	Vary technique to accommodate tool/media
2D CONSTRUCT	Cut lines Use pre-measured paste and glue	Cut shapes Fold paper Weave paper	Cut patterns in folded paper Use glue from bottle	Cut materials of varied thickness Fasten paper	Score with pointed tools Fasten thin objects	Vary cutting tool for material Fasten dense objects
PRINT	Stamp on paper/clay	Rub overlaid surface Make monoprint	Make-relief print Make collagraph	Transfer image across surfaces	Etch/Engrave on solid surface	Print on textiles
3D CONSTRUCT	Roll clay flat Make clay sphere Make clay coils	Pinch and pull clay to make forms Use tool for texture	Pinch and pull to make vessels Paper sculpture	Wire sculpture Found object sculpture	Create slab vessels/notches Build scale model	Sculpt clay by additive/subtractive techniques
CREATE EXPRESS	Use line/ color/ texture/ shape to express emotions	Use line/ color/ texture/ shape to tell a story	Arrange composition to set a mood/tone	Apply elements of art/design to depict time/context	Apply elements of art/design to depict time/context	Exaggerate/abstract subject to make a point
DEVELOP	Experiment with a range of tools KVA:Cr1.1	Build skills in various media 1VA:Cr1.1	Explore relationship Between media/ tools 2VA:Cr1.1	Use media/tools with expressive intent 3VA:Cr1.1	Create personally satisfying artwork 4VA:Cr1.1	Use "nontraditional" media.tools to make art 5VA:Cr1.1
PRODUCE	Imaginative play with various art materials/tools KTH:Cr2.1	Collaborative imaginative play with art materials 1TH:Cr2.1	Brainstorm multiple approaches to creative challenge 2TH:Cr2.1	Elaborate on an imaginative idea 3TH:Cr2.1	Collaboratively brainstorm on creative challenge 4TH:Cr2.1	Combine ideas to generate an innovate artwork 5TH:Cr2.1

THEATER KNOWLEDGE

	K	1	2	3	4	5
ACTORS' TOOL MIND	Distinguish real from imagined	Define character trait/attribute Explain point of view	Compare/Contrast Make inferences	Make predictions Identify themes	Perceive intentions Explain motivation	Make a contingency plan Express empathy
MOVE	Five senses Personal Space	Facial expression Gesture/Posture	Embodied emotion Body language	Spatial awareness Proprioception	Body image Body boundaries	Sense memory Kinesthetic response
VOICE	Volume Speak vs. Shout	Breath control Vocal cadence	Tone Inflection	Projection Pronunciation	Diction Emphasis	Accent Dialect
DRAMATIC ELEMENTS	Setting Character Story Structure	Plot Genre (comedy/tragedy/drama)	Conflict Resolution Motivaiton	Story Arc Five Ws Universal Themes	Archetype Anti-hero Climax	Antagonist Protagonist Episodic
PRODUCTION	Audience Expectations	Set Prop Custome	Stage areas Levels Audition	Stage directions Blocking Choreography	Technical theater production Alternate venues	Actor's position Careers in theater Film/Digital
CRITICAL RESPONSE	Make decisions with others in dramatic play	Build on others' ideas in a guided drama experience	Collaborate on a scene in a guided drama experience	Understand Various ways to evaluate theater	Develope a plan to evaluate theater	Evaluate theater in context
	KTH:Re9	1TH:Re9	2TH:Re9	3TH:Re9	4TH:Re9	5TH:Re9
THEATER IN SOCIETY	Identify skills anf knowledge from other areas through dramatic play	Apply skills and knowledge from different art forms to theater experience	Apply knowledge from different eras/ cultures to evaluate theater	Identify connections to community, social issues, and personal life experience	Respond to sical issues through theater craft	Investigate historical, and global events through theater craft
	KTH:Cn11.1	1TH:Cn11.1	2KTH:Cn11.1	3TH:Cn11.1	4TH:Cn11.1	5TH:Cn11.1

THEATER SKILLS

	K	1	2	3	4	5
TECHNIQUE CHARACTER	Maintain focus Follow directions Mirror movement Mimic vocalization Describe experience using 5 senses	Vary posture/gesture to portray character Respect personal space boundaries Explore cadence	Shift focus w/intent Use breathe control Project voice Vary vocal intonation Maintain spatial relationships in scene	Stay "in character" Communicate with gesture Use vocal inflection Practice diction Apply body language	Transform on stage between characters Practice voice projection and diction in outdoor spaces and on film	Apply accent/dialect to portray character Transform physical attributes to reflect a character arc Exaggerate attributes
PLOT	Act out read story Pantomime animals/people Pantomime system Mimic/Mirror	Form a tableau Partner improvise with prompting Dramatize story Recite a poem	Partner improvise form a prompt Re-enact a historical event in an ensemble Create a tableau	Perform vignette with costume/props Perform Readers Theater/Dialogue/Monologue	Narrate a story in real-time (improv) Perform in a public space	Incorporate physical humor and slapstick Perform magic/illusion
CREATE DEVELOP	Invent and inhabit an imaginary world in dramatic play KTH:CR2	Suggest potential choices characters could make in story 1TH:CR2	Suggest potential new details to character and plot 2TH:CR1	Create roles and imagined worlds when improvising 3TH:CR1	Articulate the visual/sensory details of imagined world 4TH:CR1	Identify physical qualities reveal a character's inner traits 5TH:CR1
PERFORM	Interact with peers and through dramatic play KTH:CR2	Contribute to the development of a sequential plot 1TH:CR2	Collaborate with peers to devise dialogue for provided scenario 2TH:CR2	Brainstorm ways to generate character, plot, and setting 3TH:CR2	Collaborate to create an original work of theater 4TH:CR2	Develop an original theatrical work in response to an inquiry 5TH:CR2

MUSIC KNOWLEDGE

	K	1	2	3	4	5	
ORFF PROGRESSION	Imitate	→	Explore	→	Improvise	→	Compose
MUSIC ELEMENTS RHYTHM	Steady beats (pulse) Fast/Slow (tempo) Sound/Silence	Long/Short Accent Rest	Quarter/Half notes Meter (ratio) (2/4, 4.4)	Strong/Weak beats Ritardando (slower) Accelerando (faster)	Pulse Meter (5/4, 7/8)	Triplet Mixed meter	
MELODY	High/Low Up/Down Pitch matching	Pentatonic scale Treble clef patterns using Sol, La, Mi	Pentatonic melodies w/Do, Re scale Contour	Major/Minor scales Do, Re, Mi, Fa, Sol, La	Major diatonic scale Treble clef	Modal melodies Sharp/Flat	
HARMONY	Unison Solo/Ensemble	Accompanied vs. Unaccompanied	Experience bordun Experience ostinato	Partner songs Round	Canon Play ostinato/bordun	Moving bordun chord changes	
FORM	Same vs. Different Repetition Pattern	Phrase Echo AB, ABS	Repeat signs Coda	Bar Measure	Motif Rondo D.C al fine	D.S. al fine	
TIMBRE	Vocal quality (singing, speak, whisper, shout) Loud/Soft	Child vs. Adult voice Identify percussion instrument families	Identify instrument families by sight Forte/Piano	Identify instrument families by sound	Allegro (fast) Moderato (medium) Largo (slow)	Gradual speed/slow (Accelerando/ Ritardando)	
CRITICAL RESPONSE	Describe personal interest/experience related to music KMU:Re7.1	Explain personal music listening preferences 1MU:Re7.1	Explain personal music making preferences 2MU:Re7.1	Discuss how music influences you 3MU:Re7.1	Discuss how music influences communities 4MU:Re7.1	Evaluate a musical performance in context 5MU:Re7.1	
MUSIC IN SOCIETY	Consider connection between culture and music KMU:CN11	Discuss connection between culture and music with support 1MU:CN11	Describe connection between culture and music 2MU:CN11	Describe connection between culture and music and history 3MU:CN11	Identify how music has influenced societies and cultures 4MU:CN11	Compare/Contrast music from different cultures and eras 5MU:CN11	

MUSIC SKILLS

	K	1	2	3	4	5
TECHNIQUE LISTEN	Variety of styles, timbres, genres, cultures, meters	Traditional and contemporary work/ play muscio	Music from a variety of well known composers	Compare music from similar time periods across cultures	Discriminatory listening for form (motif and phrase)	Recognize/Identify voices parts/types
MOVE	Irritate teacher Persona: space	Improvise to music to reflect music elements	Simple folk dances Movement response	Reflect melody, tempo, rythm in movement	Expanded folk dance w/ partnering	Choral choreography
SING	Vocal exploration Unison	Singing posture Match pitch	Sing Mi, Sol, La melodic patterns	Partner song Rounds	Follow simple notation while singing	3 part rounds Octave intervals
PLAY	Rest, ready, play positions Body percussion	Demonstrate proper mallet technique Instrument care	Strong/Weak beats Accompaniment	Two/three part instrumental accompaniment	Pitched (recorder) and pitched percussion	Play repertoire in groups and solo
READ/NOTATE	Follow pictorial diagrams beat/pitch	Follow visual or gestural (solfege) cues when singing	Musical staff Time signature Read repeat signs	Label eight, quarter, half, and whole notes Label repeat signs	Play simple melodies from notation	All solfege syllables Rythmic symbols
CREATE DEVELOP	Experience music concepts (pitch, melody, beat...) KMU:Cr1	Discuss music created for a specific purpose 1MU:Cr1	Improvise rhythmic/ melodic patterns 2MU:Cr1	Make connection between rythm melody/music intent 3MU:Cr1	Improvise rythmic, melodic, and harmonic ideas 4MU:Cr1	Synthesize techniques to compose music 5MU:Cr1
COMPOSE	Describe a favorite piece of music KMU:Cr1	Explain reasons for musical preference 1MU:Cr2	Identify expressive music elements 2MU:Cr2	Improvies music to build composition 3MU:Cr2	Draw inspiration from music through history 4MU:Cr2	Create music with expressive intent 5MU:Cr2

DANCE KNOWLEDGE

	K	1	2	3	4	5
DANCE ELEMENTS BODY	Body awareness Body parts/zones	Posture/Gesture Body Shape	Dominate Side Irritation	Body Patterns (cross-lateral)	External body system (muscle,skeletal...)	Internal body systems (proprioceptive)
ACTION	Traveling/Stationary Pedestrian/Formal	Balance Turn/Rotate	Expand/Contract Suspend/Slide	Aerial/Acro Hop/Jump/Leap	5 types of jumps Shake/Vibrate	Lift/Carry/Catch Roll/Tumble
SPACE	Levels/Directions General/Personal Pathway	Size Relationship Curved/Angular	Positive/Negative Open/Closed	Orientation Symmetrical/ Asymmetrical	Angle/Degree Center/Off-center	Parallel/ Perpendicular Contrasting
TIME	Tempo/Rhythm Relationship/Unison	Pause/Freeze Counting	Varied tempo Metered vs. Free	Accent Pulse	Complex rhythm Cue	Canon Sensed timing
ENERGY	Focus/Attack	Force/Weight	Effort/Flow	Quality	Harmonious	Contrasting
CHOREOGRAPHY	Movement can portray ojects, feelings, ideas Narrative structure	Solo/Duet/Group Basic Patterns Form	Unison Transitions Contrast	Theme/Motif Placement on stage and orientation	Repetition Variation Composition	Style/Genre Vertical/Horizaontal palette
CRITICAL RESPONSE	Identify a movement that stands out in a dance KDA:Re9	Describe features of movements you find interesting 1DA:Re9	Observe/Attempt dance from other cultures/eras 1DA:Re9	Compare/Contrast dance from other cultures/eras 1DA:Re9	Define what makes a dance "artistic" 1DA:Re9	Evaluate a dance performance in context 1DA:Re9
DANCE IN SOCIETY	Recognize dance as an emotional expression KDA:Cn10	Identify dance as a storytelling 1DA:Cn10	Create a dance that expresses personal meaning 2DA:Cn10	Compare/Contrast dance (concert, social,ritual...) 3DA:Cn10	Make connections between a dance and own experience 4DA:Cn10	Compared dances with dif- ferent themes and motifs 5DA:Cn10

DANCE SKILLS

	K	1	2	3	4	5
DEVELOP TECHNIQUE	Perform isolations/ bend/ stretch/ twist Move through space varying speed, level, and direction Start/Stop on cue Balance on one foot Hope on one foot	Articulate body parts/ shapes/ action Move in various pathways on ground Vary time/space dance elements Execute 1/2 & full turns on the ground	Balance on various parts of the body Vary force/weight dance elements Shift weight to maintain balance Contrast weight/ effort Basic ballet positions	Demonstrate transitions between movement Vary effort/flow dance elements Perform a range of hops,jumps, leaps Basic ballet steps	Vary quality/dynamic dance elements Move in various pathways in that air Execute 1/2 & full turns in the air Practice with non-dominate side	Execute movements with layers/variation in dance elements Execute all five types of jump in dance Practice partner life/ carry/ catch Reverse combinations
CHOREOGRAPH	Portray/Pantomime animals/people Make dance with beginning/ middle/ end Improvise movement to story	Cooperate with a partner or small group Invent solutions to movement challenge Improvise movement to music	Begin/End in stillness Connect movement phrases w/transitions Replicate dances Attend to negative space in dances	Combine dance elements in phrases Create a dance with a predictable pattern Incorporate aerial movement	Apply a theme Dance in unison with varied orientation/pathways by group Dance in canon and incorporate stillness expressively	Layer elements of dance w/extensive movement repertoire in extended phrases Create dance for a group with parts/ entrances/ exits
DEVELOP MUSICALITY	Dance on beats, and w/simple rhythems Dance on tempo	Dance with responsiveness to the mood of music	Double/half-time Dance in consisten opposition to music	Maintain tempo and tone in dance during music pauses	Partner improvise to music sensing beginning/end	Dance in duple and triple meters, even and uneven rhythms
PERFORM	Demonstrate appropriate dancer/audience behavior	Practice entering/ exiting performance space Identify dance production rolse (dancer/audience)	Dance with focus/ intent Practice transitions Identify dance production roles (choreographer)	Dance with fullness of movement and expressiveness Identify dance production roles (dance caption, production)	Remember a dance with multiple parts, entrances, and exits Experience multiple roles in dance production	Reproduce complex sequence accurately Dance with sensitivity to an ensemble Incorporate technical elements
INTEGRATE TECHNOLOGY	To conduct research	To practice/rehearse	To document	To represent ideas/ choreography	To present work	To manipulate
SUGGESTED IPAD APPS	Ballet Lite Tap App Salsa	Coach's Eye iTalk Recorder Tempo Magic Pro	8counts Dance Journal SloPro	Notatethis LabanWriter Passe-Partout	Shazam iMovie YouTube Capture	Just Dance Now! iMotion HD Tellagami

IMPACT 2020-2021

Historically, P.S. ARTS has measured progress toward our program goals annually using an evaluation protocol that aligns with state education standards and, beginning in 2018-2019, the [California School Climate, Health, and Learning Survey](#) (CalSCHLS). The unprecedented circumstances of the 2020-2021 school year warranted a shift in our perspective on what success looks like and how we measure it. As P.S. ARTS pivoted to deliver virtual programs, we needed to ensure that our curriculum and instruction strategies remained relevant and effective. Further, acutely aware of the anxiety, disconnectedness, and trauma our students and families were experiencing as a result of the pandemic and civil unrest, P.S. ARTS revised our evaluation approach to focus on engagement and wellbeing.

In addition to collecting participation and service data (below), P.S. ARTS retained an outside arts education program evaluator, Dr. Rekha Rajan, to complete an 18-month study of P.S. ARTS' Teaching Artists' ability to assess and develop their capacities to support equity, inclusion, and social emotional learning in the arts classroom. The study, which is pending publication in the peer-reviewed "Teaching Artist Journal," found:

P.S. ARTS Teaching Artists demonstrated statistically significant growth in their ability to recognize students' social emotional needs and modify their teaching strategies to address those needs, especially related to supporting students in managing their emotions, connecting with peers in a virtual environment, and fostering collaborative learning. (Rajan, 2020)

PROGRAMS GOALS

In 2020-2021, approximately:

20,000

STUDENTS RECEIVED REMOTE
IN-SCHOOL ARTS EDUCATION
INSTRUCTION.

12,000

STUDENTS RECEIVED PERSONAL
ART SUPPLY KITS TO CREATE AT
HOME.

3,000

STUDENTS PARTICIPATED IN
IN-PERSON SUMMER ARTS
PROGRAMS.

1,200

STUDENTS AND ADULTS
ATTENDED A VIRTUAL FAMILY ART
NIGHT.

200

STUDENTS PARTICIPATED IN
REMOTE IOCA AND SAC LUNCH
PROGRAMS.

100

CLASSROOM TEACHERS RECEIVED
VIRTUAL ARTS INTEGRATION
COACHING.

2020-21 PROGRAM INNOVATIONS

To meet the needs of children and families in 2020-21, P.S. ARTS launched the following innovations:

- PRODUCED OVER 100 FREE ONLINE ART, THEATER, MUSIC, AND DANCE TO GO! LESSONS.
- DEVELOPED 80 VIDEOS IN THE P.S. ARTS GRADE BANDED CORE SERIES WITH 10 WEEKS OF SEQUENTIAL, VAPA STANDARDS-BASED LESSONS TAUGHT BY A TEACHING ARTIST.
- DELIVERED 80 SCHOOL-WIDE STEAM PROGRAM PACKS WITH TEACHER GUIDES and SUPPLIES.
- CREATED EIGHT MULTI-LESSON ART-AT-HOME SUBSCRIPTION KITS WITH ACTIVITY BOOKS AND SUPPLIES.
- INTEGRATED DIGITAL MEDIA ARTS INTO THE P.S. ARTS CURRICULUM FRAMEWORK.
- DEVELOPED A MEDIA ARTS INTEGRATION GRADUATE COURSE FOR CLASSROOM TEACHERS.
- PROVIDED FACULTY WITH MORE THAN 100 HOURS OF PROFESSIONAL DEVELOPMENT ON DISTANCE TEACHING STRATEGIES, TECHNOLOGY, AND SUPPORTING INCLUSIVE, SOCIAL EMOTIONAL LEARNING.

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