

The logo for P.S. ARTS, featuring the text "P.S. ARTS" in a teal, sans-serif font. The letter "A" is stylized with a blue triangle on its left side and an orange triangle on its right side.

P.S. ARTS

The main title of the poster, "THEME & ANCHOR WORKS", is written in large, bold, purple, sans-serif capital letters. The word "THEME" is on the top line, "&" is in the middle, and "ANCHOR WORKS" is on the bottom line. The text is surrounded by various colorful illustrations of hands and gardening tools.

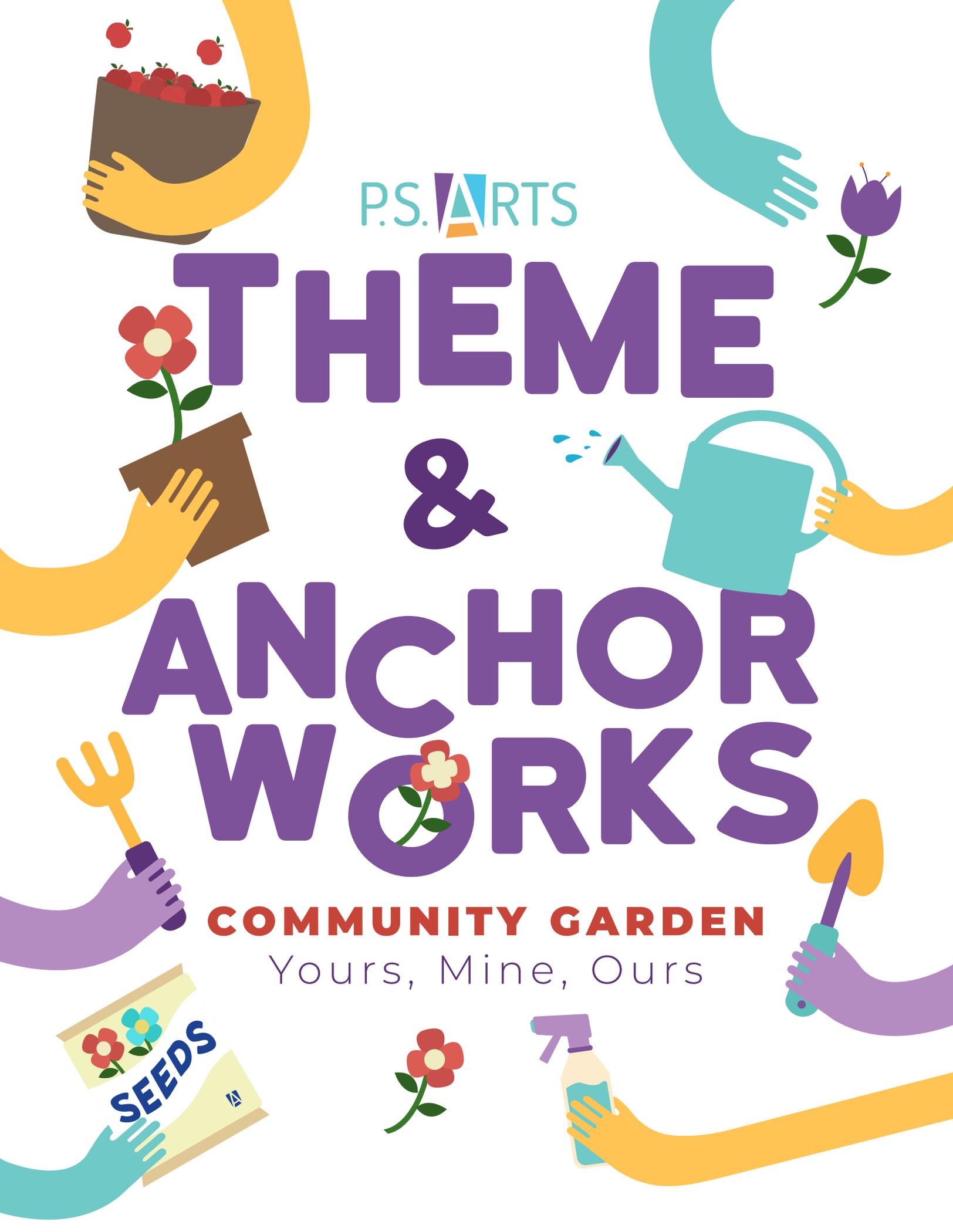
# THEME & ANCHOR WORKS

The subtitle "COMMUNITY GARDEN" is written in bold, red, sans-serif capital letters, centered below the main title.

**COMMUNITY GARDEN**

The subtitle "Yours, Mine, Ours" is written in a purple, sans-serif font, centered below the red text.

Yours, Mine, Ours





## OVERVIEW

Every year, P.S. ARTS staff and faculty choose a theme to inspire curriculum planning and unify our multidisciplinary programs. We select “Anchorworks” to complement the theme, which are works by a diverse group of artists that help anchor teaching and learning in real world examples of artistic traditions and practices. Our theme for the 2022-2023 school year is **Community Garden: Yours, Mine, Ours.**

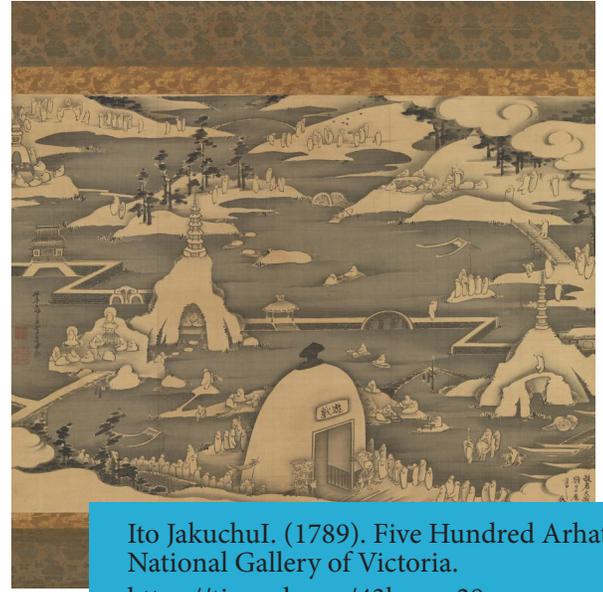
### 2022-2023 PROGRAM THEME **COMMUNITY GARDEN: YOURS, MINE, OURS**

Community gardens have existed all over the world for thousands of years, serving many purposes from practical to transcendent. Ancient and contemporary artworks illustrate people cultivating land together to grow food and other essential resources, socialize and build community, connect with nature, take refuge, think, wonder, and create. The globally rich and enduring history of this practice makes *Community Garden: Yours, Mine, and Ours* a powerful metaphor for exploring a range of human experiences, conditions, and the interconnected survival of people, flora and fauna.



## GARDENS FOR SUSTENANCE

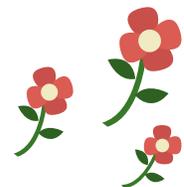
Throughout human history, necessity has been a driving force for creating community gardens, and still is today. The collective health and wellbeing of people living together on shared land depends on their ability to pool resources and collaborate in the care and cultivation of that land. Polluting or exploiting any part of the land destroys the soil everyone depends on for growing food and raw materials for making medicine, shelter, fuel, and other survival resources. [1]



Ito Jakuchū. (1789). Five Hundred Arhats. National Gallery of Victoria. <https://tinyurl.com/43kwzm29>

## GARDENS FOR JUSTICE

In contemporary America, community gardens have become symbols of community activism and reimagining our society. They are part of a grassroots movement supporting environmental justice, sustainable agriculture, collective action, and a creative response to a lack of access to nutrition and good health. For thousands of years - perhaps coinciding with the development of commerce and industry around 3000 BC and, along with it, the concept of socioeconomic status - people have been born into cultures where social advancement is an ingrained objective. For centuries industrialized societies have exploited marginalized people and the Earth's finite resources, leading to the current climate crisis, global depletion of farmable lands, and systemic resource inequities, including access to healthy food and green space. Colonization of the Americas, for example, bred a legacy of violence, land and culture displacement, enslavement, and racism that endures today. Indigenous, Black, and people targeted by systemic oppression are disproportionately affected by food insecurity and diet-related illnesses. [2]



[1] See: National Geographic Society. (2022). The Development of Agriculture. <https://tinyurl.com/2p9dj3p3>

[2] See: Cialdella, J. (Curator). (2022). Grown from the Past: A Short History of Community Gardening. Smithsonian Gardens Digital Archive. <https://tinyurl.com/4a33wfk>



The New York Times. (c. 1945). Photograph of community “Victory Garden.” Bettman/Getty Image: <https://tinyurl.com/yuj6ztmu>

## GARDENS FOR HEALING

The presence of community gardens in cities have reflected social and public health conditions in the Americas for over two centuries. Community gardens present a solution to environmental decline and economic instability, threatening access to healthy foods. During the World Wars and the Great Depression, for example, community gardens known as “Victory Gardens,” were encouraged by the government as a communal war recovery effort. The abundance of community gardens surged again in the 1970s as cities became more congested, and public space scarced. There was another increase in community gardens in 2009 in correspondence with the economic recession as means to supplement rising food costs and cultivating community resilience.

Researchers in the mental and physical health fields have recognized the connection



The New York Times. (c. 1945). Photograph of community “Victory Garden.” Department/Buyenlarge, via Getty Images Image <https://tinyurl.com/yuj6ztmu>

between community gardens and wellness. Gardening is related to physical exertion, time outdoors, and healthy food consumption, making it a worthwhile activity for maintaining physical health. There are also verified links to gardening, particularly as a community activity, and mental health. For “city-dwellers” especially, connecting with nature and other people in an outdoor, productive environment



NAFSA. (Accessed 2022). Photographs from the Indigenous Seed Keepers Network website. <https://tinyurl.com/yc8pbrta>

is associated with lower levels of stress and depression. Community gardens have also played a critical role in supporting communities who have experienced the traumas of displacement, such as Indigenous and Black people in the U.S., immigrants, and refugees. Shared gardens can be a vehicle for reclaiming stolen lands, re-establishing a sense of place, finding ways to be together and building new social ties, maintaining ancestral traditions, and sustaining cultural practices. One example is

the Little Haiti Garden in Miami, enabling the area's Haitian community to use traditional farming techniques in producing often unavailable crops. [3] Another example on a national scale is the Native American Food Sovereignty Alliance's Indigenous Seed Keepers Network, whose mission is "to nourish and assist the growing Seed Sovereignty Movement across Turtle Island (North America)." [4]



[3] Mackenzie, A. (2016). Beyond Food: Community Gardens as Places of Connection and Empowerment. Project for Public Places. <https://tinyurl.com/3rbrjuct>

[4] Native American Food Sovereignty Alliance. (2022). Indigenous Seed Keepers Network. <https://tinyurl.com/yc8pbrta>

# RESOURCES: COMMUNITY GARDEN

## Background

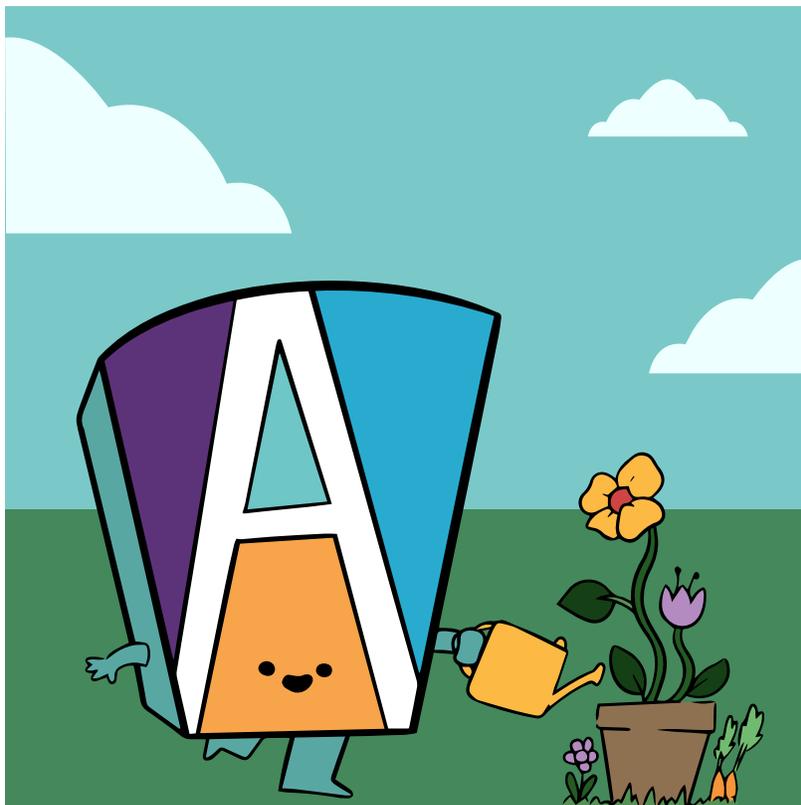
- Online Article: "Beyond Food: Community Gardens as Places of Connection and Empowerment," Project for Public Places (2016). <https://tinyurl.com/3rbrjuct>
- Digital Archive: "Grown from the Past: A Short History of Community Gardening," Smithsonian Gardens Digital Archive (2022). <https://tinyurl.com/4a33wfkx>

## Curriculum/Teaching Resources

- Teaching Resource Collection: "The Development of Agriculture," The National Geographic Society (2022). <https://tinyurl.com/2p9dj3p3>

## Social Action

- Website: Native American Food Sovereignty Alliance, Indigenous Seed Keepers Network (2022). <https://tinyurl.com/yc8pbrta>





Pam Taylor Photography. (2019). Image compilation in Dancing Earth performance of ... seeds RE : GENERATION. The Kennedy Center for Digital Learning. <https://tinyurl.com/2j66km6s>

# ... SEEDS : RE GENERATION ...

## DANCE - SEEDS... RE GENERATION BY DANCING EARTH

### ESSENTIAL QUESTIONS

- Land, air, and water are essential to human health and wellbeing. Are humans essential to the health and wellbeing of the Earth?
- How are people like seeds and seeds like people?
- Why do people dance?

### ENDURING UNDERSTANDINGS

- Restoring, preserving, and replicating Indigenous Peoples' land sovereignty and reciprocal relationship with the Earth is critical to all human survival.
- Past actions and events seed the future. The past, present, and future are linked.
- Throughout human history, people have danced to tell stories, build relationships, perform sacred rituals, celebrate, and honor and connect with the Earth.

Dancing Earth dynamically activates our mission, to create contemporary dance and related arts through global-Indigenous and intercultural relationships centered in ecological and cultural diversity for creativity, health, and wellness.

~ Dancing Earth Mission Statement [5]



Dancing Earth Creations. (2019). ... seeds : RE GENERATION Official Trailer. YouTube. <https://dancingearth.org/>

[5] Dancing Earth Creations. (2022). <https://dancingearth.org/>

## ABOUT DANCING EARTH CREATIONS

Dancing Earth is a collective of First Nation, Aboriginal, Inuit, and “global Indigenous” performing artists founded by choreographer Rulan Tangen. In a personal identity statement published on the Dancing Earth website, Tangen shares her “mixed ancestral heritage” of Kampampangan Pangasinan from Luzon Island (known colonially as the Philippines) and Norwegian/Irish lineage. The use of the term global Indigenous is intentionally inclusive of all “Native and Indigenous heritage peoples,” and those who are “separated from their respective cultures, languages, and communities through many forces beyond their control or by generational choices.” [6] Tangen describes Dancing Earth’s work as “Indigenous contemporary” dance to underscore its essential purpose as a performance dance style distinct from the social and sacred dances of Indigenous Peoples. In a mini documentary produced by The Kennedy Center for Digital Learning, Tangen says:



“I call Indigenous contemporary dance. And what’s significant about it is that, well first, it’s bringing people into the circle... A lot of those dances are – I’m going to use the word – sacred, meaning that they’re protected. They are only for certain tribal people to do on a certain spot of land at a certain time of the year. What we do as contemporary dancers allows that to stay pure, not to be shared where it’s not supposed to be shared or appropriated or borrowed.” ~ Rulan Tangen, 2019 [7]

Pam Taylor Photography. (2019). Portrait, Rulan Tangen. The Kennedy Center for Digital Learning. <https://tinyurl.com/2j66km6s>

Dancing Earth’s works reflect the rich and varied cultural heritage of its performers and draws on the lived experiences of Indigenous Peoples. Company member Anne Pasata describes it as providing “a safe place for us as Native people to share our culture and share the full breadth of knowledge that we hold as Indigenous people with one another in a way that keeps the knowledge safe and sacred.”[8] A statement of “remixed identity, community work, and creative process” on the Dancing Earth website reads:

“As lifetimes of racist, capitalist, colonialist injustices- and the violence and planetary degradation they have led to- are brought under mainstream attention during the COVID-19 pandemic, we - as a mixed-heritage dance company engaged in intercultural creative processes - acknowledge the privilege we hold to advocate and support our diasporic global Indigenous communities.”

~ Dancing Earth, 2019 [9]

[6,9] Dancing Earth Creations. (2022). <https://dancingearth.org/>

[7,8] The Kennedy Center for Digital Learning. (2019). Meet the Artists: Dancing Earth Indigenous Contemporary Dance Creations. <https://tinyurl.com/2em9sj7f>

# California Indian Pre-Contact Tribal Territories



Adapted from California Indian Library Collections

[https://prezi.com/leyc0v-zbi\\_w/ca-indian-map/](https://prezi.com/leyc0v-zbi_w/ca-indian-map/)



Pam Taylor Photography. (2019). Scene from ... seeds : RE GENERATION. Dancing Earth. <https://dancingearth.org/>

## ABOUT ... SEEDS RE : GENERATION

... seeds : RE GENERATION is a dance performance that expands and evolves as the dancers travel the country and world collaborating with Indigenous Peoples. At every location they perform, the company invites local Native Peoples onstage to honor the collaborative creative process and serve as a reminder that the performance to follow is shaped by the unique stories and experiences of the First Peoples of that land or region. In a study guide produced by The Kennedy Center for Digital Learning, Rulan Tangen explains:

**“...SEEDS : RE GENERATION HAS EVOLVED OVER MORE THAN FIVE YEARS FROM DANCING EARTH’S INTERTRIBAL ARTISTS IN EXCHANGES WITH NATIVE ELDERS, FARMERS, FORAGERS, SEED SAVERS, AND FOOD AND WATER JUSTICE GROUPS, IN VISIONING SESSIONS AND MOVEMENT WORKSHOPS THAT ROOT OUR RESTORING / RE-STORYING OF LAND AND PEOPLE.”**  
**-RULAN TANGEN , 2019 [10]**

[10] The Kennedy Center for Digital Learning. (2019). ... seeds RE : GENERATION Study Guide. <https://tinyurl.com/2j66km6s>



Ch-WI-Tas Collins. (2019). Opening image for ... seeds : RE GENERATION of the Red Mountain. <https://tinyurl.com/2j66km6s>



Mt. San Antonio, Los Angeles Joatngna, Tovaangar (Tongva land) Eric T. Gunther. (2015). Mount San Antonio Panorama with color filter. Adobe Stock.

## IDEAS FOR THE CLASSROOM DANCE: LIVING LANDSCAPES

Wherever they perform, Dancing Earth invites collaboration with the region’s First Nation artists, community leaders, and tribal elders. They use movement as a way to explore and better understand ancestral knowledge of the land, food, and language of the original inhabitants.

... seeds : RE GENERATION was first performed on O’odham (oh-ohd-hahm) land in Arizona and opens with an image of the “Red Mountain,” which is a sacred place to O’odham Peoples. Four dancers appear onstage, each representing mountains in four directions – West, North, East, South. In 2019, Dancing Earth performed ... seeds : RE GENERATION at the annual Indigenous Now event at Tongva State Park, Santa Monica.

Share photographs or paintings of Tongva Park and other iconic Los Angeles landscapes labeled with the original inhabitants of the land, their name for the land, and how the land would be labeled on a western cartesian map today. **Ask: Do you know any of these places? What do you call them?** Explain that First Peoples described and named these places in their own language. **Ask: What language/s are used to identify these places on most signs and maps you see today?** Guide students to reflect on why these places are no longer commonly known by

the names given to them by the settlers of the land. This provides a concrete example of settler’s (failed) attempts to eradicate Indigenous cultures. **As with all trauma-informed teaching practices, it is critical that the terminology and depth of information you provide are age and context-appropriate.** Learning for Justice (see link below) offers developmentally aligned, culturally responsive resources for teaching about the colonization of Indigenous and African people in the Americas.



AMT Productions. Dancing Earth performing. Dancing Earth. <https://dancingearth.org/>

Divide students into groups and assign each group one of the landscape images. If you can, provide an assortment of silk scarves students can drape to represent different parts of the landscape (mountains, trees, water, etc...). **Reinforce VAPA-Dance standards by inviting each group to replicate the image in a Living Landscape, applying different levels, shapes, and axial (non-traveling) movements.**

Learning for Justice, Teaching Hard History  
<https://tinyurl.com/5736w8jk>



ZoieLogic Dance Theatre. The Grid Experience. (2021). <https://tinyurl.com/3x8e9hp3>

## ARTS INTEGRATION: MOVING MAPS – DANCE/ MATH/ELA

Provide some background on **western cartesian maps**. Share that the adjective “cartesian” refers to French mathematician René Descartes, who is credited with developing a system for identifying specific points on a flat surface using a grid. This part of the lesson can be expanded to include more advanced geometry concepts, such as **vertical vs. horizontal lines** or **graphing coordinates on a plane**. Share that European explorers applied the cartesian grid system to record the locations of land masses and other geographic features on maps. Explain Indigenous peoples used maps thousands of years before the cartesian map was invented. Provide some examples of ancient and modern maps.

**Ask: How are these maps similar? How are they different? Can you use visual clues to make guesses about the mapmakers' ways of life?** UCLA's Mapping Indigenous LA - <https://tinyurl.com/yuz96rm8> project website has resources vetted by Indigenous Elders, scholars, and activism groups for prompting reflection on the relationship between maps and preserving Indigenous cultures. Invite students to

form small groups and challenge them to **create a moving map**. Students can use tape or chalk to make an evenly spaced grid on the floor, then brainstorm locations on campus they associate with a specific memory or feeling. Every student should identify one personal landmark (they can be the same) then work together to mark the landmarks on the grid based on their relationships to each other in space. Students will perform a movement on the mark representing their association with that place. **Reinforce VAPA-Dance standards by inviting students to apply a range of choreographic devices, such as canon, stillness, and travel patterns, to create a moving map.**





Christi Belcourt. (2014). Our Lives Are in the Land. Bioneers.  
<https://tinyurl.com/5n6ucp42>

# VISUAL ART – OUR LIVES ARE IN THE LAND BY CHRISTI BELCOURT

## ESSENTIAL QUESTIONS

- How do you define “living?” Are mountains living? Lakes? Forests?
- Would humans have survived this long without the Earth’s natural resources? Do humans still rely on nature to live? Will they always?
- Does all art have meaning? Does all art have a message?

## ENDURING UNDERSTANDINGS

- In Métis (may-tee) culture, and among many Indigenous Peoples, being interconnected means that all parts of an ecosystem, including human beings, are equally precious and deserving of respect.
- Artists can play an important role in political activist efforts by raising awareness for key issues, influencing public opinion, and strengthening protests and other organized resistance efforts.
- Art can serve a variety of purposes, including beautifying spaces, prompting reflection, raising awareness of social issues, and inspiring social action.

My heart overflows with love for the beauty of this world. The mystery of this planet and this universe is too vast and too powerful to even begin to understand. All I know is that all life, even the rocks, need to be treated with respect.

~ Christi Belcourt, 2021 [11]

[11] Belcourt, C. (2021). Before There Was Light. Humans Nature. <https://tinyurl.com/kwtzkzvc>

## ABOUT CHRISTI BELCOURT

Christi Belcourt is a Cree Métis visual artist and social justice activist. Her work addresses the reciprocal relationship between human life and the natural world. “From representations of maps and flora, to portraits and waterways, her works have beautifully shown the delicate ecological balance of life...” [12] Her work reflects her deep respect for the traditions and knowledge of Métis people, including reverence for the natural world. In an Artist’s Statement for the Art Gallery of Ontario, Belcourt says:



“All species, the lands, the waters are one beating organism that pulses like a heart. We are all a part of a whole. The animals and plants, lands and waters, are our relatives each with as much right to exist as we have.”

~ Christi Belcourt, 2014 [13]

Christi Belcourt (2015. Holding a Water is Life banner. Facebook. [www.facebook.com/christibelcourt](https://www.facebook.com/christibelcourt)

Christi Belcourt is known for her paintings inspired by the traditional beadwork of Métis women, and her work as a community organizer and activist for environmental justice and land rights for Indigenous Peoples. Among her most iconic works are the Water Is Life images that she and fellow Indigenous artist, Isaac Murdock, created together to support protests by First Nation peoples opposing the construction of a crude oil pipeline through Standing Rock Sioux land that violated the Fort Laramie Treaty, threatened their main water supply, and degraded a sacred burial ground. [14] Belcourt and Murdock’s banners are free to download and use for grassroots water and land protection actions from the Onaman Collective:

<https://tinyurl.com/zffu5j2f>.

Christi Belcourt’s identity as Métis has a major impact on her work as an artist and an activist for Indigenous land rights. Métis in Canada are unique from First Nation and Inuit Peoples in the region in that they claim both Indigenous and European ancestry. Although Métis were recognized by the Canadian government as an Indigenous Nation in the 1980s, they did not have protections under original or modern treaties for hundreds of years prior and no lands were restored to them. [15]

[12] Belcourt, C. (2014). Artist’s Statement. Art Gallery of Ontario. <https://tinyurl.com/3ysrtwaz>

[13] Onaman Collective (2022). Water is Life. <https://tinyurl.com/7fyhbbmy>

[14] Facing History & Ourselves (retrieved 2022). Métis. <https://tinyurl.com/289mrwfa>

[15] Thunder Bay Art Gallery. (2017). The Conversation. <https://theag.ca/the-conversation/>



Lynette La Fontaine and Kokuminawak Sakihitowin Kayas Ochi. (2021). Seed beading on dyed caribou hair. University of Victoria. <https://tinyurl.com/mmrvm7c>

## ABOUT OUR LIVES ARE IN THE LANDS

Belcourt describes her painting practice as one that “has now developed to where entire floral patterns are created in ‘dots’ by dipping the end of a paintbrush or knitting needle into the paint and pressing it onto canvas.” More than a simple replication of 19th century beadwork designs though, Belcourt’s paintings depict the living world of Indigenous plant medicines and waterways that “connect natural and industrialized environments.” [16] Belcourt’s work highlights sacred and healing plants, such as blueberries, tobacco and sweetgrass.

**WHAT BEGAN AS A SIMPLE EXPERIMENT TO PAINT FLOWERS  
INSPIRED BY THE TRADITIONAL BEADWORK PATTERNS OF  
MÉTIS AND FIRST NATION WOMEN... HAS NOW EVOLVED INTO  
THE COURSE MY WORK HAS CONTINUED TO FOLLOW SINCE.  
THIS JOURNEY HAS LED ME ON AN EXPLORATION INTO  
TRADITIONAL MÉTIS ART, MÉTIS HISTORY, ENVIRONMENTAL  
ISSUES, AND CONTEMPORARY ISSUES THAT  
FACE THE MÉTIS IN MODERN TIMES.  
-CHRISTI BELCOURT, 2014 [17]**

[16] Thunder Bay Art Gallery. (2017). The Conversation. <https://theag.ca/the-conversation/>

[17] Belcourt, C. (2014). Artist’s Statement. Art Gallery of Ontario. <https://tinyurl.com/3ysrtwaz>

Gordon E. Robertson. (photographed 1972). Agawa rock art at Lake Superior, Ontario. Canadian Museum of History. <https://tinyurl.com/3akf5d5y>



Norval Morrisseau. (1972). Water Spirit. Canadian Museum of History. <https://tinyurl.com/3akf5d5y>

## IDEAS FOR THE CLASSROOM

### VISUAL ARTS: LIVING LANDSCAPES

Read *We Are the Water Protectors* by Carole Lindstrom & Michaela Goade about a young girl who learns from her grandmother the importance of protecting our shared planet. Elaborate that in many Indigenous cultures water and other natural resources are regarded as living beings possessing spirits. There are Métis stories about water-dwelling spirits called Mamakwasesak (mah-mah-kwah-say-sak). Anishinaabeg (an-ish-in-ah-bay), a group of culturally related Indigenous Peoples in Canada and North America, tell stories about a mythological creature that lives in the water and has the head and paws of a giant cat and a body covered with scales. Ask: What do you think an Pacific ocean water spirit might look like? Why? Share images

of ancient rock paintings depicting water spirits from various cultures and modern interpretations by contemporary Indigenous artists. This is a good opportunity to reinforce the difference between ancient, sacred artworks and a contemporary reimagining. Facilitate a VTS discussion about selected images. Challenge students to design and paint their own water spirit on paper or flat rocks. Reinforce VAPA Art standards by encouraging students to think about how line and color can be applied to communicate “water.” For older students, you can introduce the concepts of pictographs, icons, and symbols versus “realistic” drawings.



Norval Morrisseau. (1972). Water Spirit. Canadian Museum of History. <https://tinyurl.com/3akf5d5y>

## ARTS INTEGRATION: SGRAFFITO STORY WEBS - VISUAL ARTS/ELA

Introduce the concept of poetry and/or figurative language. Share Christi Belcourt's story-poem in response to the prompt "What stories does the land hold? Ask: What do you think Christi Belcourt means when she says "All work is tied together by invisible threads" and "The soil holds many stories"? If the soil beneath your home or school could tell stories, what do you think it would say?

Invite students to create a Story Web using the Sgraffito etching technique. Begin by asking students to cover a piece of white paper with drawings, colors, symbols, and text to tell their "life stories." Explain that it doesn't have to be understood by anyone else, and they should include anything that is meaningful to them and represents their personal stories. Once students have covered all the white space, they will use black tempera paint to cover the entire paper. Then, students will use a wooden stylus to etch a spider web into the dried black paint, revealing glimpses of the colorful story underneath connected by the strands of the web. Reinforce VAPA-Visual Arts standards by experiencing Sgraffito etching technique, creating a symmetrical web, and illustrating a narrative through pictures and colors.

## BEFORE THERE WAS LIGHT

Before there was light, when black was the only sacred color, there was sound. A slow, steady beat of a soft rattle. Sh sh sh sh sh sh. Out of black was born this universe, and out of this universe was born our Mother, and out of our Mother was born all the grandmothers to be each grandmother as the head of their family, watching out for their babies. Grandmother spider, grandmother tick, grandmother mouse, grandmother oak. And so on, and so on. All work is tied together by invisible threads. What whispers of wisdom does grandmother spider impart to her grandbabies while they are carried on their mother's back? Oh, there are many secrets here. The soil holds many stories, which won't ever be spoken of in a human tongue to anyone.

~ Christi Belcourt , 2021 [18]

[18] Belcourt, C. (2021). Before There Was Light. <https://tinyurl.com/3ysrtwaz>

# TEMPO

## Music for climate action

### MUSIC – TEMPO: MUSIC FOR CLIMATE ACTION BY LUCY JONES

#### ESSENTIAL QUESTIONS

- How does music drive social action?
- Is music an art or a science?
- How does music affect people physically and emotionally?

#### ENDURING UNDERSTANDINGS

- Throughout history, music has been a powerful tool for driving social justice action, including the American civil rights movement.
- Making music is both an art and a science. Musicians apply mathematical and scientific principles creatively to express and inspire emotions.
- Listening to music involves parts of the brain related to logical thought, as well as physical and emotional sensations.





Our mission is to foster the understanding and application of scientific information in the creation of more resilient communities.

~ Center for Science and Society  
Mission Statement, 2022 [19]

## ABOUT DR. LUCY JONES AND THE CENTER FOR SCIENCE AND SOCIETY

Dr. Lucy Jones founded the Center for Science and Society. She has a doctorate degree in Geophysics (the physics of the Earth) from the Massachusetts Institute of Technology, and is well known for her over 30-year tenure as a Research Associate at the Seismological Laboratory of Caltech University. Seismology is the study of the internal structure of the Earth as it relates to earthquakes. Seismologists try to better understand what causes earthquakes and improve our ability to predict and prepare for them. At the Dr. Lucy Jones Center for Science and Society, scientists from all different areas of study work together to determine how the Earth is constantly changing, what forces cause those changes, and what people can do to adapt and help heal the planet. [20] Originally from Southern California, Dr. Jones worked for many years as Scientist-In-Charge of the Pasadena branch of the U.S. Geological Survey where she collaborated with other scientists and public officials to help communities prepare for, and recover more quickly from, natural disasters. Dr. Jones is a leader in the public earthquake preparedness program, The Great ShakeOut, which you may have participated in at school or work. You can learn more about how to participate in the October 2022 California Great ShakeOut here: <https://www.shakeout.org/california/>. [21]

[19,20] Dr. Lucy Jones Center for Science and Society (2022). <https://tinyurl.com/524xhwyy>

[21] The Great California ShakeOut. (2022). <https://www.shakeout.org/california/>

# ABOUT TEMPO: MUSIC FOR CLIMATE ACTION



What I want to do is bring together climate scientists who understand that there are solutions, with social scientists who understand the emotional drivers that keep us from acting, and with musicians who know how to evoke emotions.

~ Dr. Lucy Jones, 2019 [22]

Jones, L. (Composer), Tai, M, Ogorodova, E. & Yoon, C. (Animation) (2019). In *Nomine Terra Calens: In the name of a warming Earth*. YouTube. <https://tinyurl.com/mpjfd2ck>

TEMPO: "Music for Climate Action" is a project of the Dr. Lucy Jones Center for Science and Society. Inspired by the way in which music played a central role in building community around the American civil rights movement in the 1960s, Dr. Jones is using music to build and activate a community to address the climate crisis. She launched the TEMPO: "Music for Climate Action" initiative with an original piece of music called *Nomine Terra Calens: In the Name of the Warming Earth*. In it, Dr. Jones correlates pitch with temperature data collected over the last 138 years (higher pitches for higher temperatures, and lower pitches for lower temperatures). Temperature is an especially important measure of climate change in Southern California where heat and wildfires are steadily increasing, threatening land and life. The piece is performed by four six-stringed instruments played with a bow called violas. The bass (lowest toned) viola plays the temperature data. You can hear the piece

performed and see the accompanying animation by Ming Tai, El Ogorodova and Christopher Yoon here:

<https://tinyurl.com/mpjfd2ck>. [23] In a 2022 interview with KCRW, Dr. Jones explains:

I started thinking about using a form that was common in the 16th and 17th centuries for the viola da gamba, where one instrument plays drawn out notes. And I could make that be the temperature data, and then try to create music around it. [24]

The TEMPO: "Music for Climate Action" website states, "Our goal is to engage:

- Musicians and other creatives who know how to invoke emotions,
- Social scientists, especially psychologists and communications specialists, who know which emotions encourage or inhibit action,
- Physical scientists and engineers who understand which actions are needed to mitigate the crisis." [25]

[22] Jones, L. (2022). *U.S. Needs Anthem for Fighting Climate Change*, hosted by Cherry Glaser. KCRW. <https://tinyurl.com/mrxk7nhv>

[23] Jones, L. (Composer), Tai, M, Ogorodova, E. & Yoon, C. (Animation). (2019). In *Nomine Terra Calens: In the name of a warming Earth*. TEMPO: "Music for Climate Action". <https://tinyurl.com/mpjfd2ck>

[24] Jones, L. (2022). *U.S. Needs Anthem for Fighting Climate Change*, hosted by Cherry Glaser. KCRW. <https://tinyurl.com/mrxk7nhv>

[25] TEMPO: "Music for Climate Action". (2022). <https://drlucyjonescenter.org/tempo/>

## IDEAS FOR THE CLASSROOM

### MUSIC: SONGS THAT INSPIRE

Music has played an important role in social activism throughout history and around the world. A Learning for Justice classroom resource states protest songs, for example, are “powerful tools in the classroom” as music has historically brought together people across socioeconomic groups, races, and religions. [26] Music and singing played a critical role in inspiring, mobilizing, and giving voice to the American civil rights movement. “The freedom songs are playing a strong and vital role in our struggle,” said Martin Luther King, Jr., during the Albany Movement. [27] Robert Shelton, the music critic known for chronicling the folk music movement in the 1960s, said, “They give the people new courage and a sense of unity. I think they keep alive a faith, a radiant hope, in the future, particularly in our most trying hours.” [28]

It is the power of music to make people feel and inspire action that convinced Dr. Lucy Jones to launch the TEMPO: “Music for Climate Action” project. *Ask students: What is your favorite song? Why? Do you think music can affect how people feel? How about what they think? Do you think music can influence how people behave?* Encourage students to think about current social issues they really care about. Reinforce VAPA-Music standards by inviting students to create song lyrics or compose basic rhythms and melodies (depending on grade-



Associated Press. (2020). Janelle Monáe (left), Bob Marley and Kendrick Lamar. San Diego Union Tribune. <https://tinyurl.com/yx2fp65r>

level) to express their ideas and feelings about the issue. If they are composing lyrics, ask students to include a “call to action,” or a specific activity listeners can do to address the issue. Learning for Justice has grade-banded lesson plans for teaching students how to create music with a social action message. You can access the lessons and related resources here: If You’re Angry and You Know it (K-2) <https://tinyurl.com/339m7xse>, Sounds of Change (6-8, can adapt for 3-5) <https://tinyurl.com/nm5y2nfa>. [29]

[26] Pettway, A. (2013). Move to the Music. Learning for Justice. <https://tinyurl.com/mrpec8h9>

[27] The Martin Luther King Jr. Research and Education Institute. (Accessed 2022). Songs and the Civil Rights Movement. Stanford University. <https://tinyurl.com/yyy7bbxt>

[28] Shelton, R. (1962). Songs a Weapon in Rights Battle. New York Times. <https://tinyurl.com/57jnpn59>

[29] Learning for Justice. (Accessed 2022). Lesson Plans: If You’re Angry and You Know it (K-2) and Sounds of Change (6-8). <https://tinyurl.com/ycks2j6b>

Jones, L. (2021). Understanding the Climate Problem. YouTube. <https://tinyurl.com/4zf2rscs> [34]

## ARTS INTEGRATION: THE HUMAN SOUND SYSTEM – MUSIC/SCIENCE/MATH

Researchers have discovered that you use several different parts of your brain when listening to and making sense of music. There is a part of the brain that processes rhythm (the beat) and tone (pitch and loudness). There is another part that relates music to emotion. A music and science integration lesson from The Kennedy Center states, “In other words, music is wired directly into our feelings.”

[30] This animated Ted-Ed Talk with educator Oliver Douglas explains it simply: <https://tinyurl.com/54d8pxw7> . [31]

Music produced by the TEMPO: "Music for Climate Action" collaborators is designed to tap into the part of the brain that deals with emotion, but it also exercises the parts of the brain we use to understand and interpret climate data, like size, temperature, and frequency. Just as Dr. Lucy Jones tracks the temperature of the earth over decades and interprets it through music, students can track

data and express it in musical form. Depending on their grade-level, you can explore math and science concepts such as graphing, frequency, and soundwaves, while reinforcing VAPA-Music standards by connecting those concepts with musical notation, pitch, and volume. These lesson plans from Teacher Vision and Education.com provide detailed guides for integrating math, science, and music: Graphing Pitch (3-5) <https://tinyurl.com/ycxn7w73> [32] and Musical Math (K-2) <https://tinyurl.com/3wk6sd6v> . [33]



Douglas, O. (Writer), Grosso, F. (Director), & Anderson, A. (Narrator). (2018). The Science of Hearing. Ted-Ed. YouTube. <https://tinyurl.com/54d8pxw7>

[30] The Kennedy Center. (Accessed 2022). Your Brain on Music: The Sound System Between Your Ears. <https://tinyurl.com/mpjrwkjh>

[31] Douglas, O. (Writer), Grosso, F. (Director), & Anderson, A. (Narrator). (2018). The Science of Hearing. Ted-Ed. YouTube. <https://tinyurl.com/54d8pxw7>

[32] Teacher Vision. (Accessed 2022). Lesson Plan: Graphing Pitch (3-5). <https://tinyurl.com/ycxn7w73>

[33] Education.com. (Accessed 2022). Lesson Plan: Musical Math (K-2). <https://tinyurl.com/3wk6sd6v>

[34] Jones, L. (2021). Understanding the Climate Problem. YouTube. <https://tinyurl.com/4zf2rscs>

# GARDEN

Daley, K. (Illustrator). 2021. Front cover:  
Jayden's Impossible Garden. Strive Publishing.  
<https://tinyurl.com/2dw9tfnv>



## THEATER (K-3) – JAYDEN’S IMPOSSIBLE GARDEN BY MÉLINA MANGAL AND KEN DALEY

### ESSENTIAL QUESTIONS

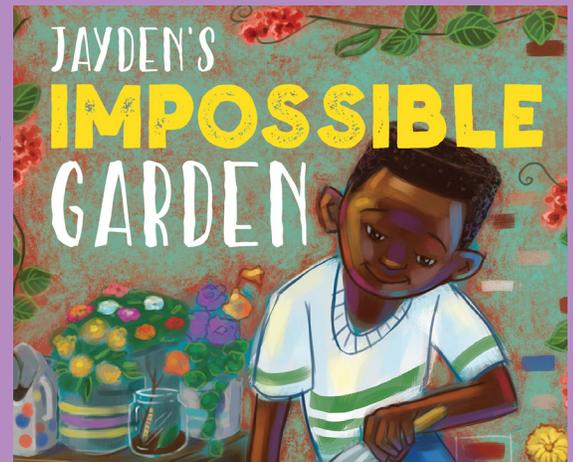
- How are gardens like art?
- How do we know if something is true?
- What does the expression “a picture is worth a thousand words” mean?
- Why do people tell or write made-up stories?

### ENDURING UNDERSTANDINGS

- Like art, gardens invite individual and communal creativity. Like art, gardens can bring people together.
- The difference between truth and fact is that truth involves feelings and beliefs. Nobody else can decide what is true for you.
- Pictures can tell stories.
- People make-up and share stories for many reasons, including to express feelings and ideas, inspire others’ imaginations, present unique points of view, and share common human experiences.

Jayden’s Impossible Garden is the winner of the 2019 African American Voices in Children’s Literature writing contest... which was designed to shine a spotlight on stories about Black children written by Black authors.

~ Strive Publishing, 2022 [35]



[35] Strive Community Publishing. (Accessed 2022). About: Jayden’s Impossible Garden. <https://tinyurl.com/3nmj37j2>

## ABOUT MÉLINA MANGAL

Working at the intersection of nature, literature, and culture, Méлина Mangal's writing highlights youth whose voices are rarely heard, and the people and places that inspire them to explore their world. She is the author of short stories and biographies for youth, including *The Vast Wonder of the World: Biologist Ernest Everett Just*, winner of the Carter G. Woodson Book Award and named an NCSS/CBC Notable Social Studies Trade Book for Young People. Mangal also works as a school library teacher and enjoys spending time outdoors with her family, whether it's in her backyard or hiking in the woods. [36]



Never be afraid to open the door to writing. Whether you're venting, creating, or refining, another world is in the making: one of infinite possibility.

~ Méлина Mangal, 2022 [37]

Jones, L. (Composer), Tai, M, Ogorodova, E. & Yoon, C. (Animation) (2019). In *Nomine Terra Calens: In the name of a warming Earth*. YouTube. <https://tinyurl.com/mpjfd2ck>

## ABOUT KEN DALEY

Ken Daley is an artist and illustrator. He draws inspiration for his work from his African-Caribbean roots, his life experiences, and the people and cultures he encounters along the way. Daley explores art through different styles and materials - oil, acrylic, ceramic tiles, wood, nails and found materials. Ken Daley was born in Cambridge, Ontario to parents who emigrated from Dominica, West Indies. Ken is an honorary graduate from the Art Centre of Central Technical School as well as an architectural technology graduate from Humber College in Toronto. He has exhibited his artwork within Canada, the United States and the Caribbean, and his work can be found in numerous private collections. Daley's work has been featured in children's books and print publications, as well as on television. [38]



From as far back as he can remember, Ken Daley was certain of one thing: he would live his life as an artist. As Ken explains, 'Art is what I am.' [39]

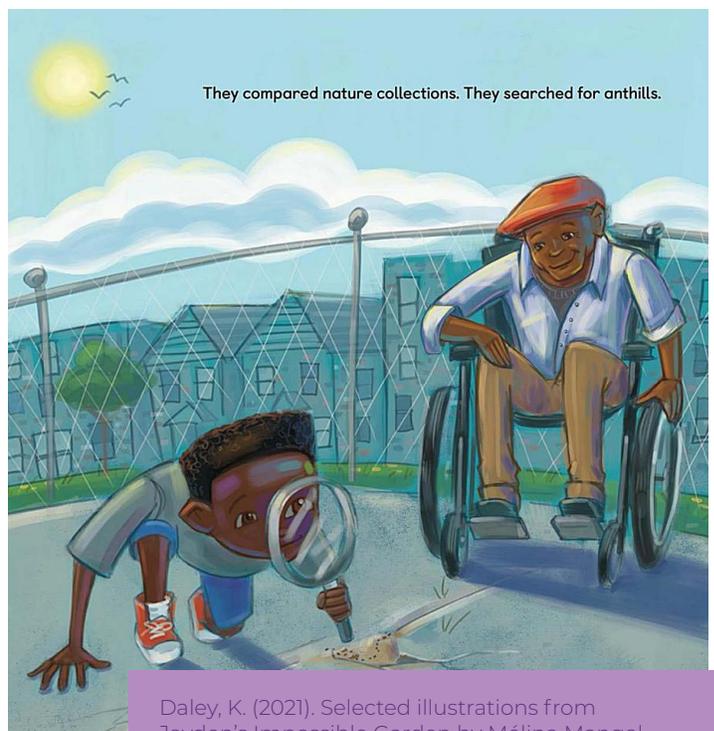
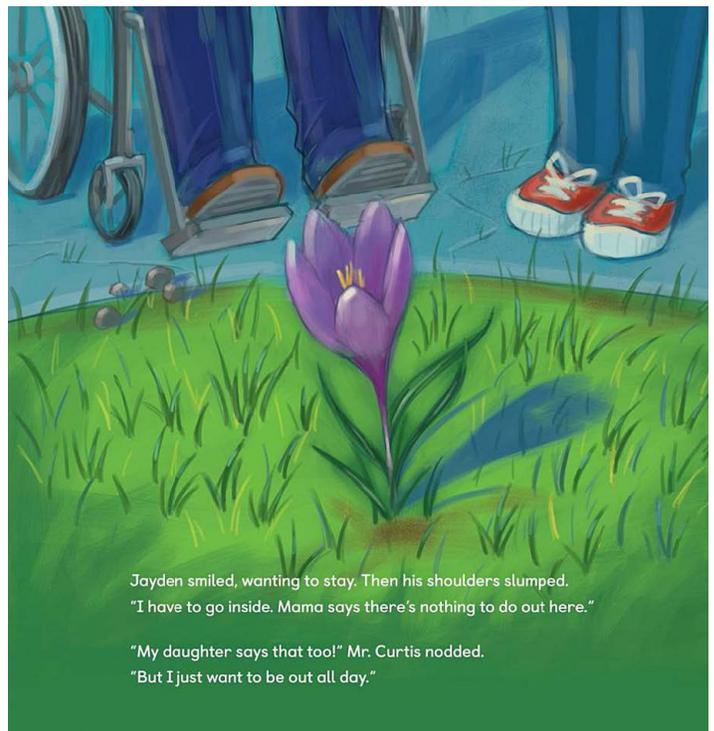
[36] Strive Community Publishing. (Accessed 2022). About: Jayden's Impossible Garden. <https://tinyurl.com/3nmj37j2>

[37] Méлина Mangal Author. (2022). Méлина Mangal at the SBC Young Author's Conference. <https://www.melinamangal.com>

[38,39] Ken Daley Art. (Accessed 2022). Bio, Ken Daley. <https://www.kendaleyart.com/bio>

## ABOUT JAYDEN'S IMPOSSIBLE GARDEN

*Synopsis from First Book Marketplace.* Jayden and a new friend bring nature to the city in this timeless story about a community garden. Amidst all the buildings, people, and traffic in his neighborhood, Jayden sees nature everywhere: the squirrels scrounging, the cardinals calling, and the dandelions growing. But Mama doesn't believe there's nature in the city. So Jayden sets out to help Mama see what he sees. With the help of his friend Mr. Curtis, Jayden plants the seeds of a community garden and brings together his neighbors—and Mama—to show them the magic of nature in the middle of the city. Timeless and vibrant, this story highlights the beauty of intergenerational relationships and the power of imagination and perseverance in bringing the vision of a community garden to life. Jayden's love of nature will inspire readers to see their environment and surroundings as bursting with opportunities for growth and connection. At the back of the book, readers will find activities to make items found in the book, such as the milk jug bird feeder. [40]



[40] First Book Marketplace. (Accessed 2022). Synopsis: Jayden's Impossible Garden. <https://tinyurl.com/3me9p9ds>



Daley, K. (2021). Illustrations from Jayden's Impossible Garden by Méline Mangal. Kindle Edition.

## IDEAS FOR THE CLASSROOM THEATER: IMAGINE AN “IMPOSSIBLE” COMMUNITY GARDEN

Even though Jayden’s mother insists, “There’s no nature in the middle of the city,” he believes otherwise. *Ask: Why do you think Jayden’s mother says there is no nature in the middle of the city? Is it true? How do you know?* In this day with practically unlimited access to information, it is critical that people learn to be discerning consumers of media and “fact.” Understanding the difference between opinion, belief, and fact is key to becoming media savvy. Even very young students will likely understand that Jayden’s mother isn’t “lying,” she just has a different idea of what and where nature is. Jayden’s ability to trust what he “knows” and recall the nature he experienced on his way home in the squirrels, cardinals, and snowflakes, reflects his ability to use his senses, collect “data,” and apply logic to determine what he believes is true. This is a surprisingly difficult skill in today’s world where we are bombarded by information, and media producers sometimes deliberately mislead us to sell products or ideas. *Ask: How do you decide what is true? What information do you gather? Where*

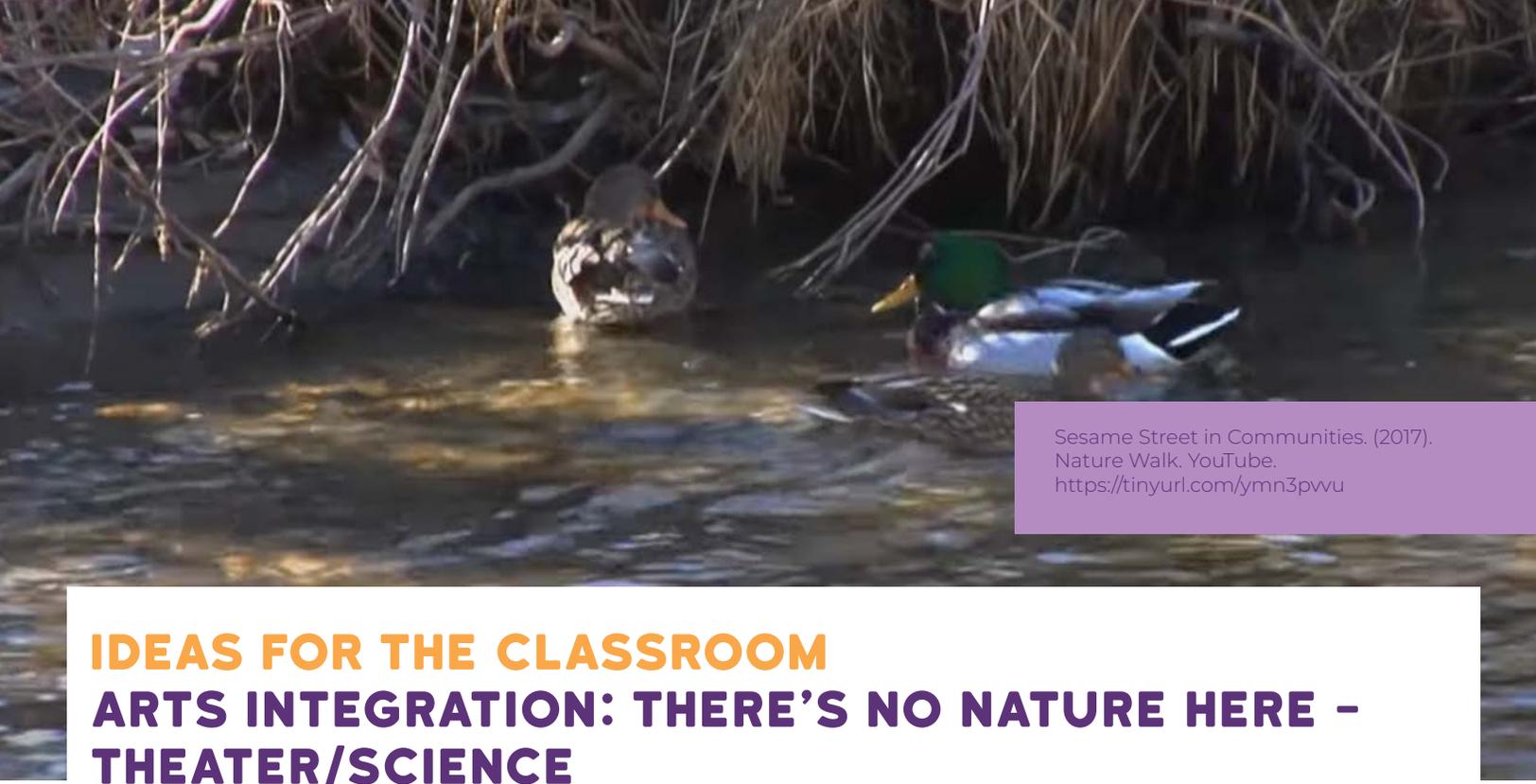
*does it come from?* The Young African Leaders Initiative outlines the core concepts of media literacy, including “Different people experience the same media message differently,” and “Media have embedded values and points of view.” [41] You do not need to explicitly teach media literacy concepts to K-3 students, but asking them to question what they know, why they think they know it, and imagine other perspectives is the foundation for becoming media literate. Reinforce VAPA-Theater standards by inviting students to explore the idea of “impossible,” using their memories, senses, and imaginations. Prompt students to create their own impossible community garden in small groups. Every student should choose an animal, plant, or object to put in the garden. Remind students how Jayden and Mr. Curtis made their community garden. You can expand this activity by asking students to make a group drawing of their garden, or even bring it to life with a tableau or pantomime.

If you would like more information on teaching media literacy for younger grades, Learning for Justice has numerous K-5 lesson plans available, including Advertisements and You: <https://tinyurl.com/2kche66n>, and Choosing Reliable Sources: <https://tinyurl.com/2esmyykf>. [42]

[40] First Book Marketplace. (Accessed 2022). Synopsis: Jayden’s Impossible Garden. <https://tinyurl.com/3me9p9ds>

[41] Young African Leaders Initiative. (2015). Media Literacy: 5 Core Concepts. <https://tinyurl.com/32rt9cb2>

[42] Learning for Justice. (Accessed 2022). Lesson Plans: Advertisements and You, and Choosing Reliable Sources. <https://tinyurl.com/ycks2j6b>



Sesame Street in Communities. (2017). Nature Walk. YouTube. <https://tinyurl.com/yymn3pvvu>

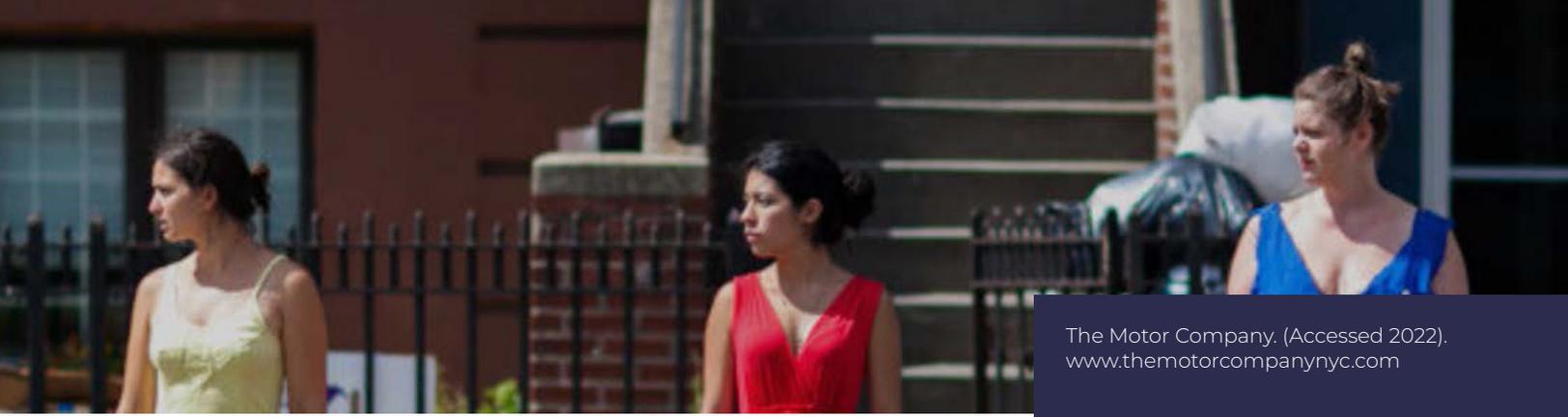
## IDEAS FOR THE CLASSROOM

### ARTS INTEGRATION: THERE'S NO NATURE HERE - THEATER/SCIENCE

The abilities to look closely (observe), use your senses to collect information (data), and apply logic to form educated guesses (hypotheses) are at the heart of the scientific method. Similarly, these abilities are essential to the creative process, and particularly important in developing story-telling and acting skills. Invite students to go with you and their teacher on a “nature walk” around the school. If the school has a community garden or green space, of course you will visit those places, but you can also reinforce all the different places we can find nature, just like in Jayden’s Impossible Garden. *Ask: What do you think you might find on our nature walk today? Why do you think that?* This is practice for applying what they already know to forming

an opinion or hypothesis. Let students know that they will be recording their findings. They can do this by bringing a small notebook/sketchbook. You can introduce the idea of a nature walk to young children by showing students this Sesame Street video: <https://tinyurl.com/yymn3pvvu> . [43] As you walk around, encourage students to (safely) use all their senses to explore and “collect data.” *Ask: What do you see? Hear? Smell? Feel?* There may even be an opportunity to taste something, but of course only if it is safe and you have permission from a school administrator. In either case, you can reinforce VAPA-Theater skills by asking them to imagine what something might taste like.

[43] Sesame Street in Communities. (2017). Sesame Street: Nature Walk. YouTube. <https://tinyurl.com/yymn3pvvu>



The Motor Company. (Accessed 2022).  
www.themotorcompanynyc.com

# THEATER (4+) – COMMUNAL SPACES: A GARDEN PLAY FESTIVAL BY THE MOTOR COMPANY

## ESSENTIAL QUESTIONS

- Why are some sensations and experiences more memorable than others?
- Can a setting also be a character in a play?
- How is theater influenced by the time and place in which it happens?

## ENDURING UNDERSTANDINGS

- Like flowers that bloom seasonally, the emotional impact of theater can last long after the main event has come and gone.
- Places (settings) have “personalities” cultivated by their history and inhabitants.
- Actors find meaning in the moment, interacting in real time with others and the environment, so no two performances are exactly the same.

The Motor Company is dedicated to creating and producing theater that is accessible and community oriented. Our aim is to heighten our relationships to our city and surroundings by using public spaces as the impetus for storytelling and theatrical events. Our shows are always free and open to everyone.

~ The Motor Company Mission Statement, 2022 [44]

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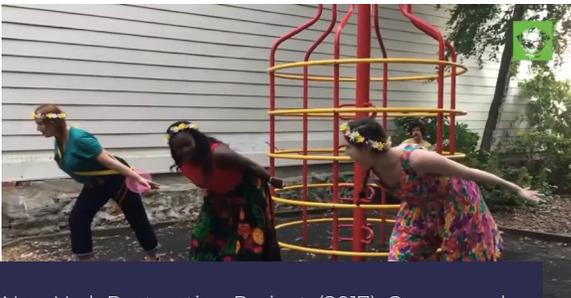
[44] The Motor Company (Accessed 2022). www.themotorcompanynyc.com

## ABOUT THE MOTOR COMPANY

The Motor Company “about” page describes their work as, “accessible, site-responsive theater for all New Yorkers.” [45] According to the Forum Theater website, site-responsive theater “takes place when we find a site that tells a story according to it.” [46] The Motor Company was founded in 2011, largely on the premise that audience engagement and collaboration is the cornerstone of great theater. The Motor Company artists aim to include the audience as a partner in the theatrical experience, which is accomplished largely through incorporating public spaces – community gardens, parks, and laundromats – into the staged narratives. The objective is for the setting itself and the people in it become essential elements of the performance, not simply a backdrop and spectators.“ The result is theater that is “equitable, inclusive, communityoriented, and welcoming.” [47]

“I’d been thinking a lot at the time about how, because of the way that the economics of the city are structured, people have increasingly become able to—but also forced to—move all around the city... As a result, people are unable to connect with their community as deeply as they were when I was growing up.”

~ Lillian Meredith, 2014 [48]



New York Restoration Project. (2017). Communal Spaces: A Garden Play Festival Preview. <https://tinyurl.com/2929tcja> [49]

## ABOUT COMMUNAL SPACES: A GARDEN FESTIVAL

The Communal Spaces festival has been an annual event since The Motor Company’s founding. While not all of The Motor Company’s site-responsive theater takes place in community gardens, they were the focus of the 2019 season because Artistic Director Lillian Meredith was inspired by her childhood memories of New York community gardens. She wanted to create a theater experience that engaged communities, brought people together, and celebrated these shared green spaces. The public invitation for the 2019 Communal Spaces festival in partnership with Brooklyn Queens Land trust explains, “these festival performances focus on, are directly influenced by and respond to the communities and spaces they are in so they are unique to each community garden and the people that are there.”[50]

I think that art has many functions, but I think there is something special about theater and live performances that asks us to come together and asks us to take stock of one’s community.

Korde Arrington Tuttle, Playwright, 2017 [51]

[45,47] The Motor Company (Accessed 2022). [www.themotorcompanynyc.com](http://www.themotorcompanynyc.com)

[46] Forum Theater. (2022). What is Site-responsive Theater? <https://tinyurl.com/44ene9xv>

[48] Meredith, L. (2017). In Theater in the Wild: The Motor Company at Large in NYC. Joshua Gushue, The Brooklyn Rail. <https://tinyurl.com/3fusf87b>

[49] New York Restoration Project. (2017). Communal Spaces: A Garden Play Festival Preview. <https://tinyurl.com/2929tcja>

[50] Brooklyn Queens Land Trust. Communal Spaces Festival. <https://tinyurl.com/y6a36t3s>

[51] New York Restoration Project. (2017). Korde Arrington Tuttle in Communal Spaces: A Garden Play Festival Preview. <https://tinyurl.com/2929tcja>



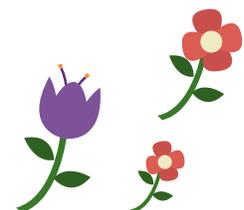
The Motor Company. (Accessed 2022).  
www.themotorcompanynyc.com

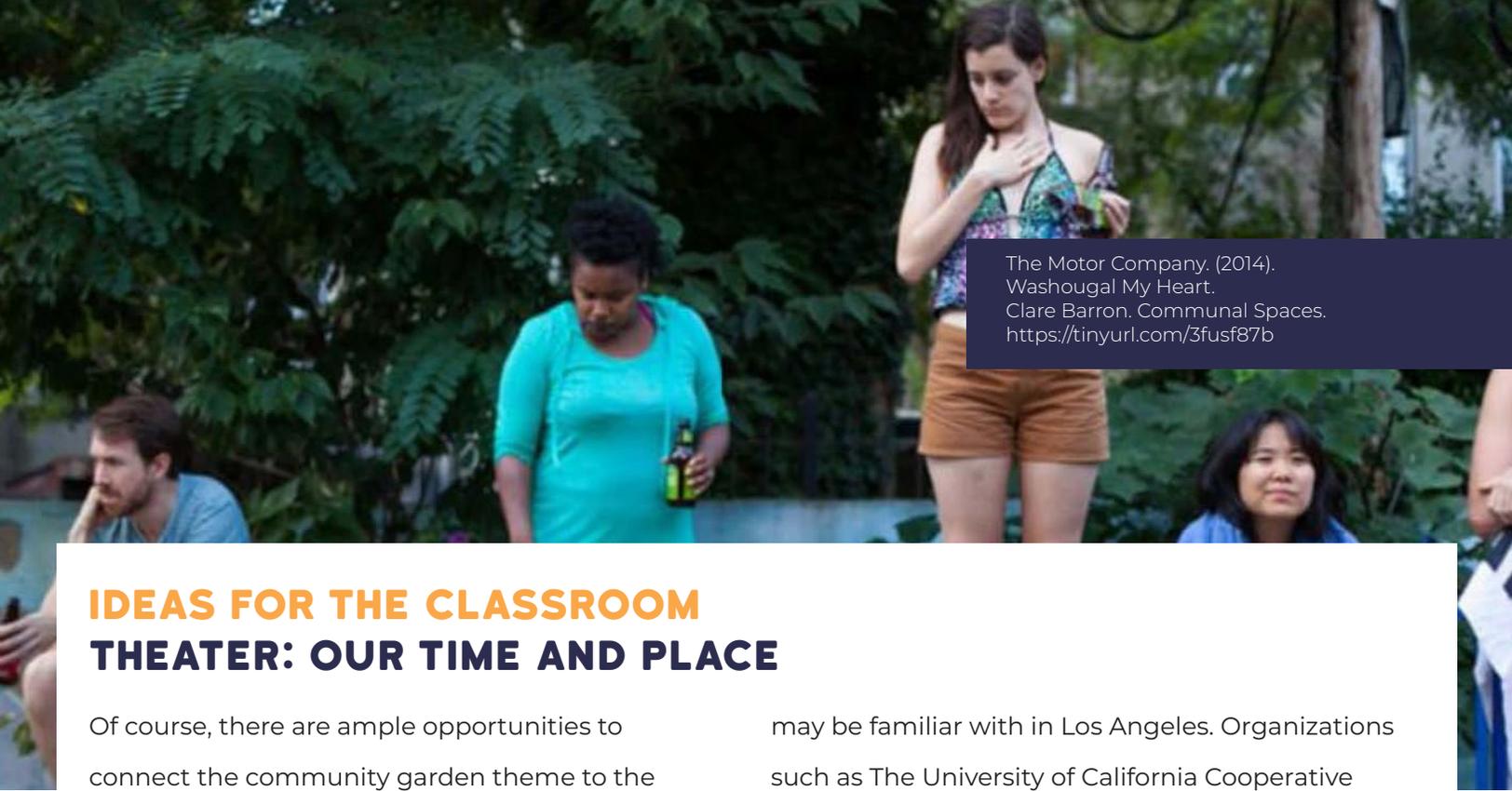
## IDEAS FOR THE CLASSROOM

### THEATER: OUR TIME AND PLACE

Review site-responsive theater. Ask: Is there a garden at this school? If so, what is the history? How did it come to be? Who is responsible for taking care of it? If the school does not have a community garden, ask: Where are the community spaces at this school? What makes them community spaces? Using the community garden or another community space on campus, prompt students to create a site-responsive work of theater. To start, guide students on a walk in the school garden/ outdoor community space. Reinforce VAPA-Theater standards by inviting them to use all their senses, take in the sights, smells, sounds, touch, and if appropriate and approved in advance- taste of the garden. Once back in the classroom, lead students in a guided drama experience using their sense memory to recreate their experience of the garden. Begin with a milling activity (walking through the space), followed by tableau and improvised scenes. Encourage exploration of the community-building and “placemaking” aspects of site-responsive theater and reinforce VAPA-Theater standards by creating “We Are” poems. The 2021-2022 P.S. ARTS Theatre stARTer curriculum describes a method of crafting a monologue in the form of an “I Am” poem.

This year, you can guide students in creating “We Are” poems, written and performed in the plural first person as monologues or collaborative performance pieces and inspired by the garden or other communal spaces on campus. Bring it all together with a culminating site-responsive performance in the garden or other community space. Based on simple A/B scenes, guide students in rewriting open scenes as informed by experiences in the garden or other outdoor shared spaces on campus.





The Motor Company. (2014). Washougal My Heart. Clare Barron. Communal Spaces. <https://tinyurl.com/3fuf87b>

## IDEAS FOR THE CLASSROOM THEATER: OUR TIME AND PLACE

Of course, there are ample opportunities to connect the community garden theme to the Next Generation National Science Standards (NGSS), which you can reference here: <https://www.nextgenscience.org>. However, the place-anchored aspect of site-responsive theater, and the public health benefits associated with community gardens also provide a launching pad for reinforcing state Social Science Content Standards: <https://tinyurl.com/mwhmkvd8>, especially related to connecting time and place with social conventions and culture.

Using *The Motor Company* as an anchor, share that there are hundreds of community gardens across New York City's five boroughs (Manhattan, Brooklyn, Bronx, Queens, Staten Island). Gardens or "green spaces" can be found in schools, senior centers, public housing developments, land trusts, and in neighborhoods across the city. Oftentimes these gardens are created in vacant lots and other urban locations that lack green space. Encourage students to reflect on community gardens they

may be familiar with in Los Angeles. Organizations such as The University of California Cooperative Extension in Los Angeles County offer information on community gardening in our city: <https://tinyurl.com/yckp7e9f>. Ask: What is a community garden? We've learned about community gardens in New York and Los Angeles. How are the community gardens we've learned about in those two states the same? How are they different? What impact does the environment have on community gardens?

Challenge students in small groups to learn about community gardens in other parts of the world. Reinforce VAPA-Theater standards by inviting students to present tableaus illustrating community gardens around the world. Students can also practice improvisational acting skills, responding to the same prompt in a variety of imagined garden settings. This activity directly addresses the essential question: How is theater influenced by the time and place in which it happens?

## RESOURCES

### COMMUNITY GARDEN

- *Beyond Food: Community Gardens as Places of Connection and Empowerment*, Project for Public Places (2016). <https://tinyurl.com/3rbrjuct>
- *Grown from the Past: A Short History of Community Gardening*, Smithsonian Gardens Digital Archive (2022). <https://tinyurl.com/4a33wfk>
- Native American Food Sovereignty Alliance, Indigenous Seed Keepers Network (2022). <https://tinyurl.com/yc8pbtra>
- *The Development of Agriculture*, The National Geographic Society (2022). <https://tinyurl.com/2p9dj3p3>

### ... SEEDS : RE GENERATION

- Dancing Earth Creations. <https://dancingearth.org/>
- *Indigenous Now – Multiple Artist Event in Santa Monica’s Tongva Park*, City of Santa Monica (2019). <http://tinyurl.com/zns82fm3>
- *Dancing Earth Indigenous Contemporary Dance Creations in ... seeds : RE GENERATION*, The Kennedy Center for Digital Learning (2019). <https://tinyurl.com/2j66km6s>
- *Mapping Indigenous LA*, UCLA (2022). <https://tinyurl.com/yuz96rm8>
- *... seeds : RE GENERATION Official Trailer*, Dancing Earth Creations (2019). <http://tinyurl.com/3e7z3jm8>
- *Meet the Artists: Dancing Earth Indigenous Contemporary Dance Creations*, The Kennedy Center for Digital Learning (2019). <https://tinyurl.com/2em9sj7f>
- *Teaching Hard History, Learning for Justice* (2022). <https://tinyurl.com/5736w8jk>

### OUR LIVES ARE IN THE LANDS

- *Before There Was Light*, Christi Belcourt, Humans Nature (2021). <https://tinyurl.com/kwtxkzvc>
- Christi Belcourt Artist Statement, Art Gallery of Ontario (2014). <https://tinyurl.com/3ysrtwaz>
- Christi Belcourt, Glazer Children’s Museum (2021). <https://tinyurl.com/43f7w3x5>
- *Métis Artist Christi Belcourt Discusses Painting “My Heart is Beautiful,”* Christi Belcourt (2012). <https://tinyurl.com/2p8kz4f3>
- Christi Belcourt & Isaac Murdoch – *Uprising: The Power of Mother Earth*, Mackenzie Art Gallery (2020). <https://tinyurl.com/yc44y58a>
- *Water is Life, Onaman Collective* (2022). <https://tinyurl.com/7fyhbmym>
- *We Are Water Protectors*, Carole Lindstrom & Michaela Goade (2020). <https://tinyurl.com/3brhem9y>
- *We are the Water Protectors*, Carole Lindstrom, Miami Children’s Museum (2021). <https://tinyurl.com/2p9bcr59>

## RESOURCES

### TEMPO: MUSIC FOR CLIMATE ACTION

- Dr. Lucy Jones Center for Science and Society (2022). <https://tinyurl.com/524xhwwy>
- *Graphing Pitch (3-5)*, Teacher Vision (Accessed 2022). <https://tinyurl.com/ycxn7w73>
- *If You're Angry and You Know it (K-2)/Sounds of Change (5+)*, Learning for Justice (Accessed 2022). <https://tinyurl.com/ycks2j6b>
- *In Nomine Terra Calens: In the name of a warming Earth*, TEMPO: "Music for Climate Action" (2019). <https://tinyurl.com/mpjfd2ck>
- *Move to the Music*, Anne Pettway, Learning for Justice (2013). <https://tinyurl.com/mrpec8h9>
- *Musical Math (K-2)*, Education.com (Accessed 2022). <https://tinyurl.com/3wk6sd6v>
- *Songs a Weapon in Rights Battle*, Robert Shelton, New York Times (1962). <https://tinyurl.com/57jn59>
- *Songs and the Civil Rights Movement*, The Martin Luther King Jr. Research and Education Institute, Stanford University (Accessed 2022). <https://tinyurl.com/yyy7bbxt>
- *The Science of Hearing*, Oliver Douglas et al, Ted-Ed. Youtube. (2018). <https://tinyurl.com/54d8pxw7>
- TEMPO: "Music for Climate Action". (2022). <https://drlucyjonescenter.org/tempo/>
- *Understanding the Climate Problem*, Dr. Lucy Jones (2021). YouTube. <https://tinyurl.com/4zf2rscs>
- *U.S. Needs Anthem for Fighting Climate Change*, hosted by Cherry Glaser, Dr. Lucy Jones, KCRW (2019). <https://tinyurl.com/mrxk7nhv>
- *Your Brain on Music: The Sound System Between Your Ears*, The Kennedy Center (Accessed 2022). <https://tinyurl.com/mpjrwkjh>

### JAYDEN'S IMPOSSIBLE GARDEN

- *Advertisements and You*, Learning for Justice (Accessed 2022). <https://tinyurl.com/2kche66n>
- *Choosing Reliable Sources*, Learning for Justice (Accessed 2022). <https://tinyurl.com/2esmyykf>
- *First Book Marketplace*. (Accessed 2022). Synopsis: Jayden's Impossible Garden. <https://tinyurl.com/3me9p9ds>
- *Jayden's Impossible Garden*, Mélina Mangal and Ken Daley, Amazon (2021). <https://tinyurl.com/55jkw8sv>
- Ken Daley Art. (Accessed 2022). Bio, Ken Daley. <https://www.kendaleyart.com/bio>
- *Media Literacy: 5 Core Concepts*, Young African Leaders Initiative (2015). <https://tinyurl.com/32rt9cb2>
- *Mélina Mangal Author*. (2022). Mélina Mangal at the SBC Young Author's Conference. <https://www.melinamangal.com>
- Strive Community Publishing. (Accessed 2022). About: Jayden's Impossible Garden. <https://tinyurl.com/3nmj37j2>

## RESOURCES

### COMMUNAL SPACES: A GARDEN PLAY FESTIVAL

- *Communal Spaces: A Garden Play Festival Preview*. New York Restoration Project (2017). <https://tinyurl.com/2929tcja>
- *Communal Spaces Festival. Brooklyn Queens Land (2019)*. <https://tinyurl.com/y6a36t3s>
- Garden School Foundation (Accessed 2022). <https://gardenschoolfoundation.org>
- *National Next Generation Science Standards*, U.S. Department of Education (adopted in CA 2016). <https://www.nextgenscience.org/> California History-Social
- Science Content Standards, CA Department of Education (revised 2017). <https://tinyurl.com/mwhmkvd8>
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