

P.S. ARTS

**PROGRAM
GUIDE**

2022-2023



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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

EXCELLENCE

ORGANIZATION BACKGROUND

The P.S. in P.S. ARTS stands for public schools. P.S. ARTS was founded in 1991 out of the Crossroads Community Foundation by Dr. Paul Cummins with seed funding from musician and philanthropist, Herb Alpert. They recognized that a steady decline in funding since the late 1970s had produced massive resource inequities in California public schools, and arts programs were virtually nonexistent in the schools serving the highest numbers of youth affected by poverty and systemic racism. Since 1991, P.S. ARTS has grown from serving 285 students in one school to more than 25,000 students, expanding its program offerings across Southern and Central California.

P.S. ARTS offers free, subsidized, and fee-for-service programs based on school/organization eligibility and P.S. ARTS' capacity. P.S. ARTS' programs are rooted in the viewpoint that learning is a hands-on, constructive process driven by students' prior knowledge and natural curiosity. P.S. ARTS Teaching Artists tailor arts activities to encourage learning through inquiry, experimentation, and collaboration with a focus on global mindedness and innovation. Our programs emphasize the role of empathy, caring, and authenticity in effective teaching practice.



Arts education can provide children with resilience, creativity, and empathy.

EQUITY STATEMENT

P.S. ARTS recognizes that individuals and communities need varying resources and levels of support to have equal opportunities for success.

“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.

HEALTHY CLIMATE

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

OUR PROGRAMS

Classroom Studio

P.S. ARTS Teaching Artists teach weekly, standards-based arts classes to our students during the regular school day for the entire school year. P.S. ARTS also offers stARTer kits with curriculum, supplies, and resources for classroom teachers wanting to integrate art into the school day.

Extended Learning

P.S. ARTS provides lunchtime, after-school, and summer programs in multiple arts disciplines, including P.S. ARTS' national award-winning theater based youth development program, Inside Out Community Arts.

Community Engagement

P.S. ARTS provides arts experiences for the entire family. Our free, intergenerational, community events such as our Family Art Nights or Annual Arts Festivals reach nearly 10,000 students and families throughout the year.

Educator Development

All P.S. ARTS faculty are required to attend a minimum of 20 hours of professional training and development per year. In addition to reviewing the P.S. ARTS model framework annually, P.S. ARTS faculty participate in select training modules related to arts education theory and practice.

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

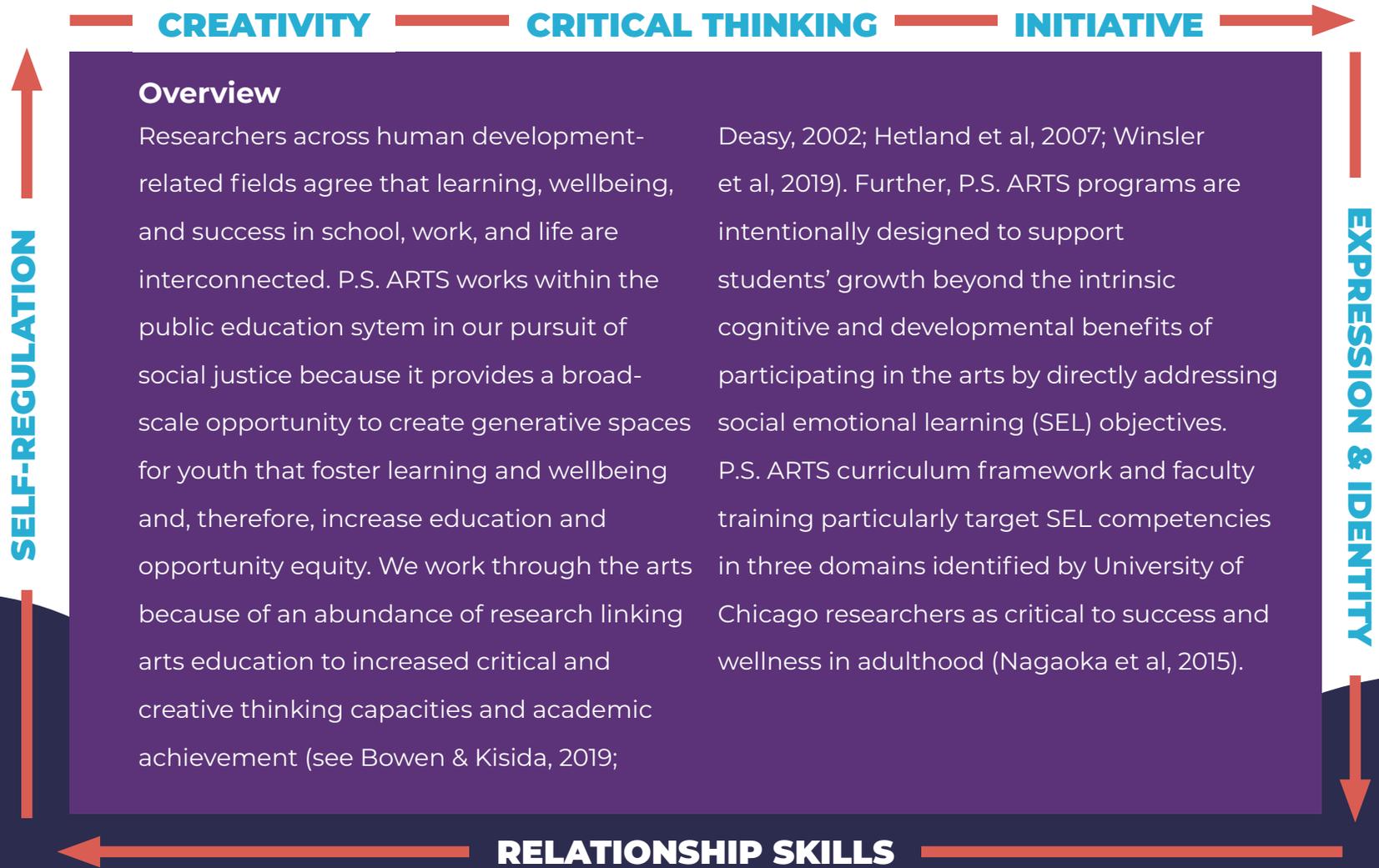
English language arts and math standards addressing knowledge and skills needed for school and career success.

NEXT GEN SCIENCE STANDARDS

CA Department of Education

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

PROGRAMS OVERVIEW



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 or visit <https://psarts.org/getpsarts/> to submit your inquiry. Most programs are available in-person and virtually. P.S. ARTS is a pre-approved service provider in several LA County school districts, including LAUSD.

IN-SCHOOL ARTS EDUCATION PROGRAMS

CLASSROOM STUDIO

This full-service, signature P.S. ARTS program offers K-8 students fine arts residencies in dance, music, theater, and visual arts during the school day. Students customarily receive between 10-15 weeks of Arts Rotations in multiple disciplines or 30-week Art Intensives in one discipline. 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 Studio is currently only available in Central and Southern California. Please view our Starter Kits and Core Videos for out-of-area schools.

CLASSROOM stARTer KITS

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 include art into the school day.

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 weekly instruction, students participate in creative workshops alongside their families. 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.

Visit <https://psarts.org/programs/extended-learning/> for more information.

COMMUNITY ENGAGEMENT PROGRAM

FAMILY ART NIGHTS

These 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 an iconic artist or art form.

COMMUNITY ARTS EVENTS

P.S. ARTS helps 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 psarts.org/togo to find free videos and activity guides for art, theater, music, and dance projects for all ages.





“We highly value art and play as fundamental rights, and we desire to defend them. As students and artists, we have the power to build collective capacity in our communities, interrogate oppressive systems like over-policing, and create shared solutions to harm that impact the most vulnerable. Our imaginations are celebrated and bridge the gap between our wildest dreams for reimagining school safety and reality.”

-Darryl King

FREEDOM ART SQUAD

The Freedom Art Squad is a youth development project for students in grades 7-12 that uses art and imaginative play to reimagine school safety and advocate for alternatives to law enforcement on school campuses. It was started in the Antelope Valley by P.S. ARTS

Sr. Program Manager Darryl King (also known as Foremost in the art world) and is now part of the P.S. ARTS Community Arts Department. Read more about the group and its advocacy work at <https://thepool.calarts.edu/2022/07/27/foremost-king-and-the-freedom-art-squad/>.

EDUCATOR DEVELOPMENT PROGRAMS

ONLINE COURSES

Over the last several years, P.S. ARTS has converted our faculty professional development program into a series of online courses to support Teaching Artists' professional practice. Course topics include fostering inclusion and social emotional learning in arts classrooms, arts integration strategies, and discipline-specific knowledge and skill-building. We expect to make these courses available to the broad arts educator community in early 2023.

TRAINING INTENSIVES

P.S. ARTS Teaching Artist Training Intensives are designed for those new to the field of arts education as well as seasoned Teaching Artists looking to expand and deepen their practice. The training provides participants with the foundational skills and knowledge to create an inclusive and engaging arts experience for students. P.S. ARTS launched the first intensive in the summer of 2022.

P.S. ARTS FACULTY DEVELOPMENT

P.S. ARTS provides 20 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 faculty work alongside credentialed teachers in classrooms to co-develop and/or model integrated arts learning into academic curricula and support implementation of the Common Core State Standards.

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.

Schools 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

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 Learning For Justice'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, in addition to integrating artists and artworks representing students' diverse cultural backgrounds, identities, experiences, learning styles, perspectives, and interests.

P.S. ARTS Teaching Artists engage students in learning through inquiry, experimentation, and collaboration. Faculty participates in a minimum of 20 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.

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.

PROGRAMS THEME & ANCHORWORKS

Every year, P.S. ARTS Programs 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 & 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.

2022-2023 THEME & ANCHORWORKS

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 this year's program theme *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.



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

DANCING EARTH

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.” 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.

DANCE SEEDS... RE GENERATION BY DANCING EARTH

... 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 each performance is shaped by the unique stories and experiences of the First Peoples of that land or region.



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



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

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...” Her art reflects her deep respect for the traditions and knowledge of Métis people, including reverence for the natural world. 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.

VISUAL ART OUR LIVES ARE IN THE LAND BY CHRISTI BELCOURT

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.” Often drawing inspiration from beadwork designs, Belcourt’s paintings go beyond that to depict the living world of Indigenous plant medicines and waterways that “connect natural and industrialized environments.” Belcourt’s work highlights sacred and healing plants, such as blueberries, tobacco and sweetgrass.



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

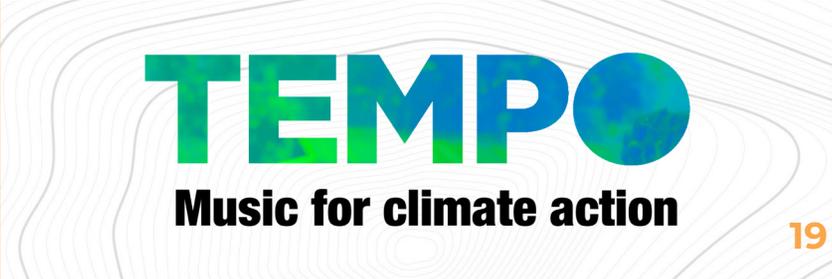


Dr. Lucy Jones and the Center for Science and Society

Dr. Lucy Jones founded the Dr. Lucy Jones 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. 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.

MUSIC TEMPO: MUSIC FOR CLIMATE ACTION BY LUCY JONES

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 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 the earth’s 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 logo for TEMPO features the word "TEMPO" in large, bold, green and blue letters, with a globe icon replacing the letter "O". Below it, the text "Music for climate action" is written in a smaller, black, sans-serif font. The background of the logo is white with a subtle pattern of concentric, wavy lines.

TEMPO
Music for climate action



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>

Mélima Mangal

Working at the intersection of nature, literature, and culture, Mélima 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.

the art of 

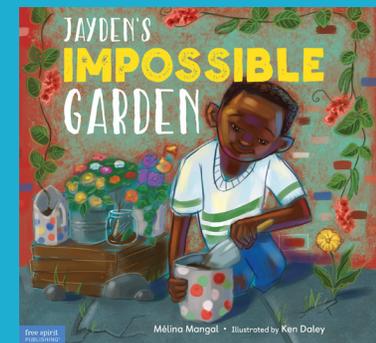
Ken Daley

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.

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

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.

Daley, K. (Illustrator). 2021. Front cover: *Jayden's Impossible Garden*. Strive Publishing. <https://tinyurl.com/2dw9tfvn>





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

THE MOTOR COMPANY

The Motor Company “about” page describes their work as, “accessible, site-responsive theater for all New Yorkers.” According to the Forum Theater website, site-responsive theater “takes place when we find a site that tells a story according to it.” 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, community-oriented, and welcoming.”

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

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.”



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

K-5 SCOPE & SEQUENCE



P.S. ARTS programs include Classroom Studio for K-5 students 10 to 30 weeks, 1 hour per week, of art, theater, music, or dance instruction during the school day. 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.

MIDDLE SCHOOL AND HIGH SCHOOL PROGRAMS



P.S. ARTS' national award-winning middle school theater programs focuses on empowering middle school youth with the tools, confidence, and inspiration to make a positive difference in their lives and their communities through the arts. Other P.S. ARTS' programs can be customized on a per-school or community-setting basis for middle and high school.



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 KTH:Re9	Build on others' ideas in a guided drama experience 1TH:Re9	Collaborate on a scene in a guided drama experience 2TH:Re9	Understand various ways to evaluate theater 3TH:Re9	Develop a plan to evaluate theater 4TH:Re9	Evaluate theater in context 5TH:Re9
THEATER IN SOCIETY	Identify skills and knowledge from other areas through dramatic play KTH:Cn11.1	Apply skills and knowledge from different art forms to theater experience 1TH:Cn11.1	Apply knowledge from different eras/cultures to evaluate theater 2KTH:Cn11.1	Identify connections to community, social issues, and personal life experience 3TH:Cn11.1	Respond to social issues through theater craft 4TH:Cn11.1	Investigate historical, and global events through theater craft 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 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 music	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, rhythm 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 Rhythmic 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 rhythm melody/music intent 3MU:Cr1	Improvise rhythmic, 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	Improvise 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 objects, 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/Horizontal 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 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 Hop 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 the 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 consistent 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 roles (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

DEMOGRAPHICS

25,000

K-8TH GRADE STUDENTS

1,500

FAMILY AND COMMUNITY MEMBERS

500

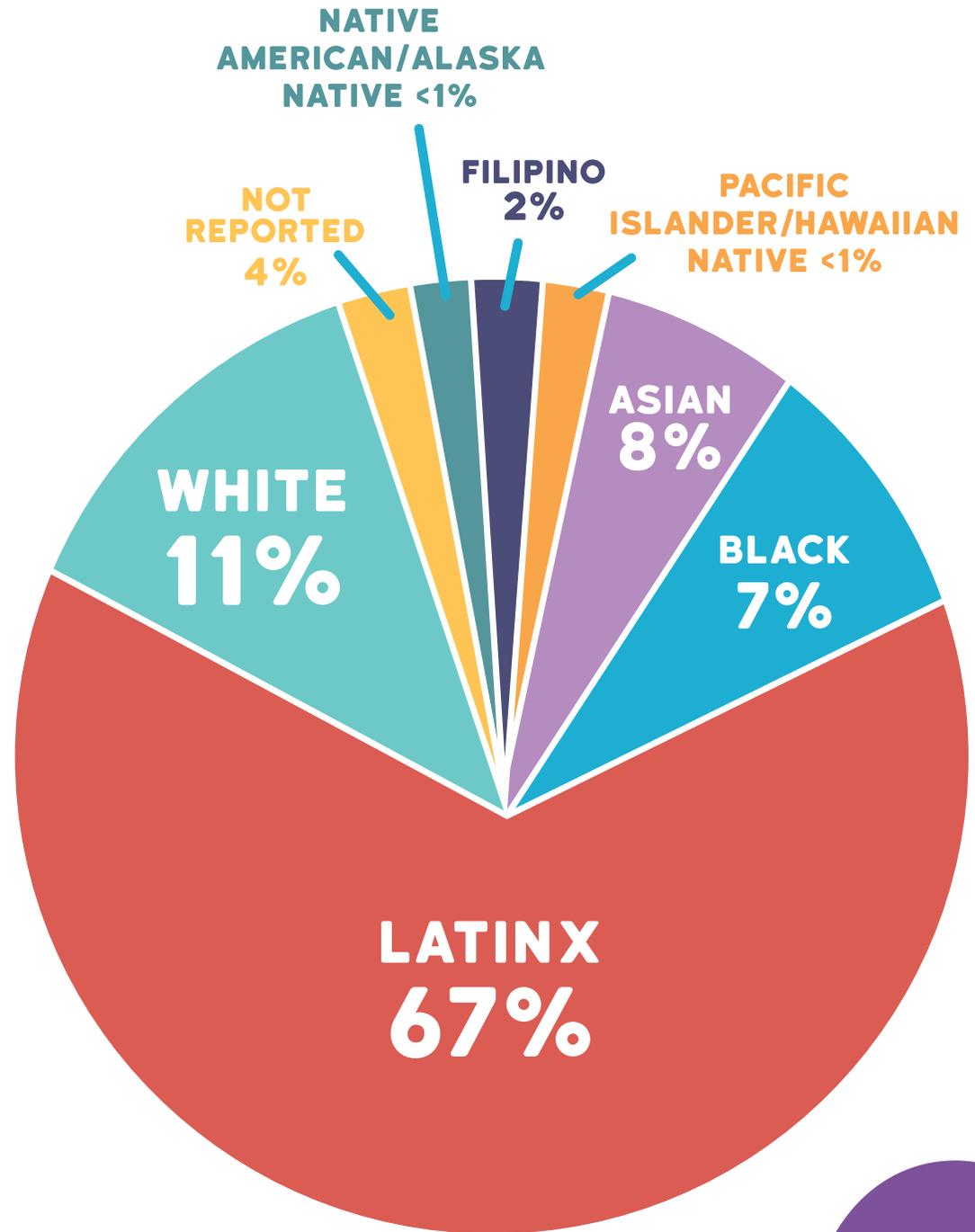
EDUCATORS

100

PUBLIC SCHOOLS

~15

SCHOOLS DISTRICTS



Arts Education Program	~Students Served
CLASSROOM STUDIO In-school arts instruction with a P.S. ARTS Teaching Artist	17,500
ARTS INTEGRATED INSTRUCTION Modeling/Co-teaching integrated arts lessons with generalist teacher	2,000
VISUAL ARTS STARTER KIT 10-lesson visual arts curriculum and teaching guide and art supplies	2,500
EXTENDED LEARNING Inside Out Community Arts after-school theater program and other arts instruction delivered outside of the school day	1,500
COMMUNITY Family Art Nights, SAC Lunch (lunch-time art club), weekend arts festivals	1,500

Federal Race/Ethnicity Categories	%
Native American/Alaska Native	<1%
Asian	8%
Black or African American	7%
Filipino	2%
Hispanic or Latinx	67%
Pacific Islander/Hawaiian Native	<1%
White	11%
Two+ Races or Not Reported	4%

86% of P.S. ARTS students met or exceeded CA Department of Education performance standards in the Visual and Performing Arts.

87% of P.S. ARTS students demonstrated social emotional competencies linked to wellness and success in school, work, and life.

92% of teachers surveyed agreed P.S. ARTS programs helped their students reconnect to school.

% Low-income Households	% English Lang. Learners	% Special Ed. Services
75%	25%	14%



DISTRICTS, SCHOOLS, & PARTNERSHIPS

Alhambra Unified School District

Garfield Elementary School

El Segundo Unified School District

Center Street School
Richmond Street School

Lawndale Elementary school District

Billy Mitchell Elementary School
F.D. Roosevelt Elementary School
Lucille Smith Elementary School
Mark Twain Elementary School
Will Rogers Middle School
William Anderson Elementary School
William Green Elementary School

Lennox School District

Lennox Middle School

Los Angeles Unified School District

Baldwin Hills Elementary
Beethoven Street Elementary School
Florence Griffith Joyner Elementary School
Foshay Learning Center (Middle School)
Franklin Avenue Elementary School
Goethe International Charter School
Grand View Boulevard Elementary School
Tweedy Elementary School
Walgrove Avenue Elementary School

Lynwood Unifed School District

Helen Keller Elementary School
Janie P. Abbott Elementary School
Lincoln Elementary School
Lindbergh Elementary School
Lugo Elementary School
Mark Twain Elementary School
Roosevelt Elementary School
Rosa Parks Elementary School
Thurgood Marshall Elementary School
Washington Elementary School
Will Rogers Elementary School
Wilson Elementary School
Lynwood USD Virtual Academy

Paramount Unified School District

Frank J. Zamboni Middle School
Lincoln Elementary School
Los Cerritos Elementary School
Wesley Gaines Elementary School

Reef-Sunset Unified School District

Avenal Elementary School
Kettleman City Elementary School
Tamarack Elementary School

Santa Monica School District

Edison Language Academy
Franklin Elementary School
Grant Elementary School

John Adams Middle School
McKinley Elementary School
Roosevelt Elementary School
Will Rogers Learning Community

Torrance Unified School District

Adams Elementary
Anza Elementary
Carr Elementary
Edison Elementary
Victor Elementary

Wiseburn Unified School District

138th Street Elementary School
Dana Middle School
Juan Cabrillo Elementary School
Juan de Anza Elementary School

Partnerships

Mayberry Park
Think Together







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