

P.S. ARTS

**PROGRAM  
GUIDE**

**WWW.PSARTS.ORG**



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# MISSION & VALUES

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.



**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 30,000 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 supported curiosity, exploration, and collaboration with a focus on community-mindedness. Our programs emphasize the role of empathy, caring, and authenticity in effective teaching practice.

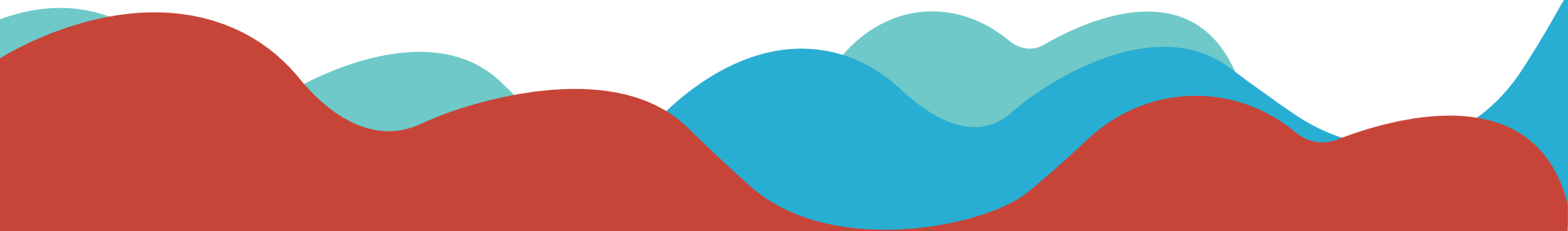


**Arts education  
provides children  
with resilience,  
creativity, and  
empathy.**



# 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

## In School

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 5,000 students and families throughout the year.

## Educator Development

P.S. ARTS conducts professional development for our Teaching Artist faculty, training for artists who want to teach such as our seasonal intensive trainings, as well as arts integration training for classroom teachers to foster equity, wellbeing, achievement, and opportunity.

# 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

## 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

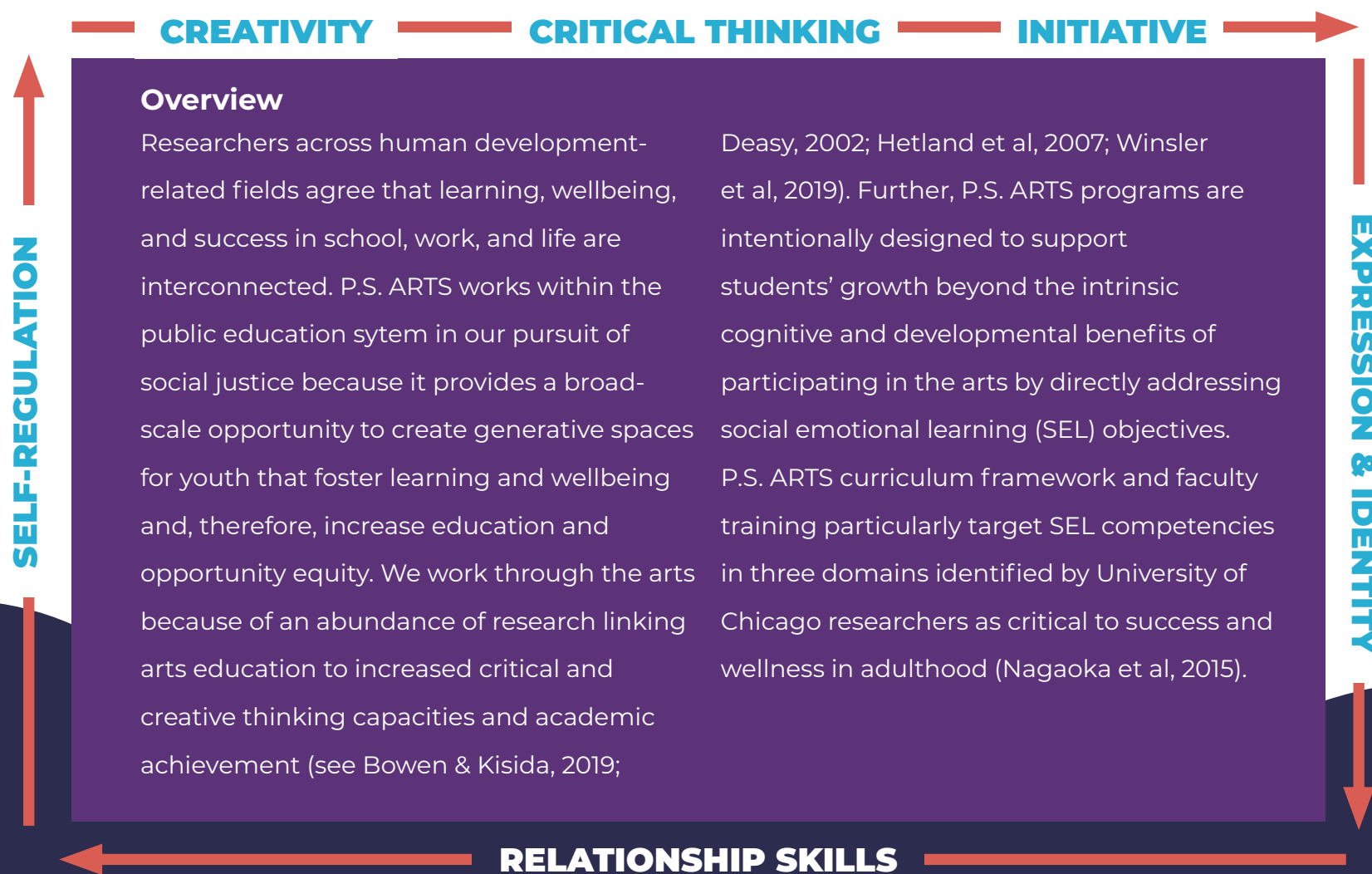
English language arts and math standards addressing knowledge and skills needed for school and career success.

## 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](mailto: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

## IN SCHOOL

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 for out-of-area schools.

## IN SCHOOL 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.

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



# EXTENDED LEARNING PROGRAMS

## 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 PROGRAMS

## 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](https://psarts.org/togo) to find free videos and activity guides for art, theater, music, and dance projects for all ages.



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

# 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 broader 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](mailto:info@psarts.org) or visit <https://psarts.org/programs/extended-learning/> for more information.

# CURRICULUM

Content for P.S. ARTS programs is guided by the P.S. ARTS Scope and Sequence curriculum framework. It's aligned with the 2019 CA Visual and Performing Arts education standards. In addition, P.S. ARTS curricula incorporate social emotional learning objectives and Learning For Justice's Social Justice Standards. P.S. ARTS curricula can also be further 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 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 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.

## 2023-2024 THEME & ANCHORWORKS:

# A YEAR OF PLAY

P.S. ARTS has chosen the theme, “A Year of Play”, to dedicate an entire year to the importance of creative exploration, spontaneity, and imaginative thinking in the hopes that it leads to a lifetime of play. Play can also be a way to heal, to grow, to define identity, and to connect with our fellow humans; all the things needed to foster an environment where students have the freedom to imagine and the power to create. Putting play at the center of our year shows our students that we value them and their experience above all else.





## Dan Lam

In Dan Lam's (b.1988) enchanting world of sculpture, playfulness takes center stage. Her tactile and technicolor creations, crafted from unconventional materials like painted polyurethane foam and adorned with whimsical spikes, or in the case of our anchorwork, Kinetic Sand, invite us to engage with them in a playful manner. These blob-like pieces, seemingly melting and dripping with vibrant energy, beckon us to enter an imaginary realm filled with alien-like forms. Lam's method of art making incorporates a "go with what the material wants to do" attitude that involves some **risk-taking** as she creates forms that play with themes of organic vs. inanimate, seriousness vs. playfulness, soft and hard. Through her art, Lam encourages us to embrace the joy of playful exploration, blurring the lines between viewer and artist, and reminding us that art should be an interactive experience.

## VISUAL ARTS "PLEASE DO TOUCH THE ART!" BY DAN LAM

In November of 2021, artist Dan Lam and the brand, Kinetic Sand, co-hosted an interactive exhibit entitled, "Please DO Touch the Art!", at the Waterfall Mansion Gallery. As the country was emerging from the pandemic, audiences, children especially, were starved for connection. The exhibition challenged the notion that the audience's primary function is to be the viewer, and instead the artist invited people to play and become collaborators with the artist.



"Sensory Play: Please DO Touch The Art." Waterfall Mansion & Gallery, 2021,  
[www.waterfall-gallery.com/kinetic-sand-dan-lam-sensory-play](http://www.waterfall-gallery.com/kinetic-sand-dan-lam-sensory-play).



Author René Colato Laínez at the 2016 Texas Book Festival. © 2016 Larry D. Moore.

## RENÉ COLATO LAÍNEZ

René Colato Laínez (b.1970) was born in El Salvador and as a child moved briefly to Mexico City before settling in Los Angeles. His goal as a writer is to create outstanding multicultural children's literature, crafting narratives where children of color and other marginalized communities exude positivity, discover the heroes within themselves, and dare to dream boundlessly. Laínez endeavors to shape authentic tales that shed light on the lives of Latin American children residing in the United States. Through his prose, he aims to vividly and deeply capture their experiences, embracing their unique perspectives and rejoicing in the vibrant tapestry of their cultural heritage. He firmly believes that every child, irrespective of their background, deserves to find their reflection in the pages of a book, to find solace, inspiration, and limitless possibilities within the realm of storytelling.

## LITERATURE

### “PLAYING LOTERÍA” BY RENÉ COLATO LAÍNEZ

In the Spanish/English tale of “Playing Lotería” by René Colato Laínez, we embark on a journey that beautifully encapsulates the power of connection, love, and the magic that can unfold when language barriers are bridged. Laínez takes us into the world of a young boy who grapples with the fear of visiting his grandmother in Mexico, where their language divide seems like an insurmountable hurdle. But, Abuela wisely recognizes that through the shared experience of Lotería, a traditional Mexican game, she can connect with her grandson through play and a remarkable transformation takes place.



Playing Lotería by Rene Colato Laínez. Cooper Square Publishing Llc. Multilingual edition (October 1, 2006).





## The Ladies of Hip Hop

Based in Queens, New York, the Ladies of Hip Hop (LOHH) serves as a dynamic force in the empowerment of girls and women within the realm of Hip Hop. It originated as a training ground for female Hip Hop dancers who sought a fresh perspective and quickly expanded into a week-long international festival. LOHH is dedicated to providing a platform for girls and women to have their voices heard, their presence seen, and their contributions respected and celebrated within the vibrant world of Hip Hop.

## DANCE LADIES BATTLE! BY LADIES OF HIP HOP

Our dance anchorwork is the culminating day of the Ladies of Hip Hop Festival is an annual week-long festival which consists of educational seminars on hip hop, dance workshops, choreography showcases, and then ends with a session dedicated to dance battles called Ladies Battle! Dance battles have a rich and vibrant history that spans cultures and generations. The origins of dance battles can be traced back to various cultural practices and traditions around the world. In African and African diaspora communities (The Masai, The Zulu) dance battles were an integral part of social gatherings and celebrations, allowing individuals to showcase their skills, express their cultural identity, and engage in friendly competition.





## About Improv

The earliest well-documented use of improvisational theater in Western history is found in the Atellan Farce of 391 BC. From the 16th to the 18th centuries, commedia dell'arte performers improvised based on a broad outline in the streets of Italy. In the 1890s, theatrical theorists and directors such as the Russian Konstantin Stanislavski and the French Jacques Copeau, founders of two major streams of acting theory, both heavily utilized improvisation in acting training and rehearsal. Modern theatrical improvisation games began as drama exercises for children, which were a staple of drama education in the early 20th century thanks in part to the progressive education movement in 1916.

# THEATER PLAY UNSCRIPTED BY IMPRO THEATRE

Founded as Los Angeles Theatresports in 1988, Impro Theatre has evolved from a successful short form improv troupe into a critically acclaimed improvisational theater company that specializes in improvised performances of full length plays, aptly naming most of their shows based on the genre they explore, such as *Noir Unscripted* or *Jane Austen Unscripted*. To create a deep understanding of a genre, the ensemble dives into weeks of thorough study of the author's writing style, iconic characters, and the historical period, before taking the stage in front of a live audience. In the case of *Sondheim Unscripted* and *1966 Holiday Variety Extravaganza* which both have musical elements, they practice vocal exercises and musicianship so that they are able to compose and perform songs in real time. After weeks of rehearsal and practice, the improvisers are ready to write a play right before the audience's eyes, and they think of themselves as a team of authors. Everything from lighting, music, songs, props, storylines, and characters are conjured spontaneously. Their extensive research and rehearsals lead to a comfort with performing and really allow the improvisers to play together and enjoy their time on stage. But with so much of the play being created on the fly, there are bound to be mistakes, but the improvisers work with whatever evolves, implementing the classic "yes, and" improv rule, often leading to hilarious results. The audience, too, accepts that there will be mistakes as that is part of the fun.



## Pharrell Williams

Pharrell Williams (b.1973) is a highly respected and influential artist known for his musical talents and contributions. He has created a wide range of hit songs, both as a solo artist and as part of musical projects like The Neptunes and N.E.R.D. His music blends different genres like hip hop, pop, and R&B, and his catchy melodies and creative lyrics have resonated with audiences worldwide. He is also the co-founder of Black Ambition, a non-profit initiative that aims to provide a bridge to success for Black and Latinx entrepreneurs who are launching tech, design, healthcare, and consumer products/services start-ups.

## MUSIC “HAPPY” BY PHARRELL WILLIAMS

“Happy” by Pharrell Williams was released in 2013 as the only single from the soundtrack album for the film *Despicable Me 2*. It is a feel-good, upbeat track that celebrates happiness, positivity, and the joy of being alive. Pharrell was asked to create a song for the grumpy character Gru, who falls in love and suddenly becomes a happy person. Pharrell stated that it took him 10 attempts to write the song for Gru, and he was starting to feel discouraged but on his tenth try, he wrote “Happy” and said “I don’t know what this is, but it feels good”.





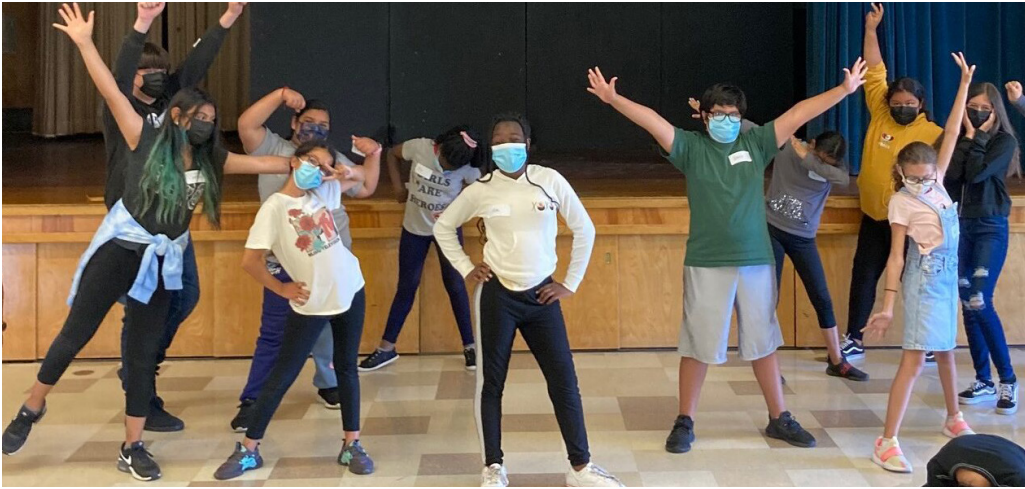
# K-5 SCOPE & SEQUENCE



P.S. ARTS programs include Classroom Studio for K-5 students 10 to 30 weeks, with 1 hour a 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

	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>ART ELEMENTS</b> <b>LINE</b>	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
<b>COLOR</b>	Color Wheel Primary/Secondary	Color Family Cool/Warm	Complementary Analogous	Monochromatic Gradation	Polychromatic	Optical effects
<b>TEXTURE</b>	Rough/Smooth Touch perception	Natural/Man-made Visual perception	Related to pattern	Related to media Related to form	Simplified Exaggerated	Tactile collage
<b>PATTERN</b>	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
<b>SHAPE/FORM</b>	Edges/Plane Basic 2d Shapes	Geometric/Organic Basic 3D Shapes	Iconic Representational	Complex 2D/3D Shapes	Non-objective Symbolic	Silhouette
<b>SPACE</b>	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
<b>VALUE</b>	Distinguish from hue	Light Dark	Tint Shade	Contrast Tone	Reflection Shadow	Create a value scale
<b>COMPOSITION</b>	Visual balance	Symmetry Asymmetry	Focal point Point of view	Flow Movement	Open/Closed Synthesis	Theme Harmony
<b>CRITICAL RESPONSE</b>	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 artisitc 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
<b>ART IN SOCIETY</b>	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 perceive art differently  4VA:Cn11	Give examples of art/artists that influences people  5VA:Cn11

# VISUAL ART SKILLS

	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>TECHNIQUE</b> <b>DRAW/PAINT</b>	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
<b>2D</b> <b>CONSTRUCT</b>	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
<b>PRINT</b>	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
<b>3D</b> <b>CONSTRUCT</b>	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
<b>CREATE</b> <b>EXPRESS</b>	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 tell a story	Exaggerate/abstract subject to make a point
<b>DEVELOP</b>	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
<b>PRODUCE</b>	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

	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>ACTORS' TOOL MIND</b>	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
<b>MOVE</b>	Five senses Personal Space	Facial expression Gesture/Posture	Embodied emotion Body language	Spatial awareness Proprioception	Body image Body boundaries	Sense memory Kinesthetic response
<b>VOICE</b>	Volume Speak vs. Shout	Breath control Vocal cadence	Tone Inflection	Projection Pronunciation	Diction Emphasis	Accent Dialect
<b>DRAMATIC ELEMENTS</b>	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
<b>PRODUCTION</b>	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
<b>CRITICAL RESPONSE</b>	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
<b>THEATER IN SOCIETY</b>	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
<b>TECHNIQUE CHARACTER</b>	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
<b>PLOT</b>	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
<b>CREATE DEVELOP</b>	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
<b>PERFORM</b>	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
<b>ORFF PROGRESSION</b>	Imitate 	Explore 		Improvise 		
<b>MUSIC ELEMENTS</b> <b>RHYTHM</b>	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
<b>MELODY</b>	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
<b>HARMONY</b>	Unison Solo/Ensemble	Accompanied vs. Unaccompanied	Experience bordun Experience ostinato	Partner songs Round	Canon Play ostinato/bordun	Moving bordun chord changes
<b>FORM</b>	Same vs. Different Repetition Pattern	Phrase Echo AB, ABS	Repeat signs Coda	Bar Measure	Motif Rondo D.C al fine	D.S. al fine
<b>TIMBRE</b>	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)
<b>CRITICAL RESPONSE</b>	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
<b>MUSIC IN SOCIETY</b>	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

	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>TECHNIQUE</b> <b>LISTEN</b>	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
<b>MOVE</b>	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
<b>SING</b>	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
<b>PLAY</b>	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
<b>READ/NOTATE</b>	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
<b>CREATE</b> <b>DEVELOP</b>	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
<b>COMPOSE</b>	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

	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>DANCE ELEMENTS</b> <b>BODY</b>	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)
<b>ACTION</b>	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
<b>SPACE</b>	Levels/Directions General/Personal Pathway	Size Relationship Curved/Angular	Positive/Negative Open/Closed	Orientation Symmetrical/ Asymmetrical	Angle/Degree Center/Off-center	Parallel/ Perpendicular Contrasting
<b>TIME</b>	Tempo/Rhythm Relationship/Unison	Pause/Freeze Counting	Varied tempo Metered vs. Free	Accent Pulse	Complex rhythm Cue	Canon Sensed timing
<b>ENERGY</b>	Focus/Attack	Force/Weight	Effort/Flow	Quality	Harmonious	Contrasting
<b>CHOREOGRAPHY</b>	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
<b>CRITICAL RESPONSE</b>	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
<b>DANCE IN SOCIETY</b>	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
<b>DEVELOP TECHNIQUE</b>	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
<b>CHOREOGRAPH</b>	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
<b>DEVELOP MUSICALITY</b>	Dance on beats, and w/ simple rhythms 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
<b>PERFORM</b>	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
<b>INTEGRATE TECHNOLOGY</b>	To conduct research	To practice/rehearse	To document	To represent ideas/choreography	To present work	To manipulate
<b>SUGGESTED IPAD APPS</b>	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

# ANNUAL DEMOGRAPHICS

**30,000**

K-8TH GRADE  
STUDENTS

**5,000**

FAMILY AND  
COMMUNITY  
MEMBERS

**500**

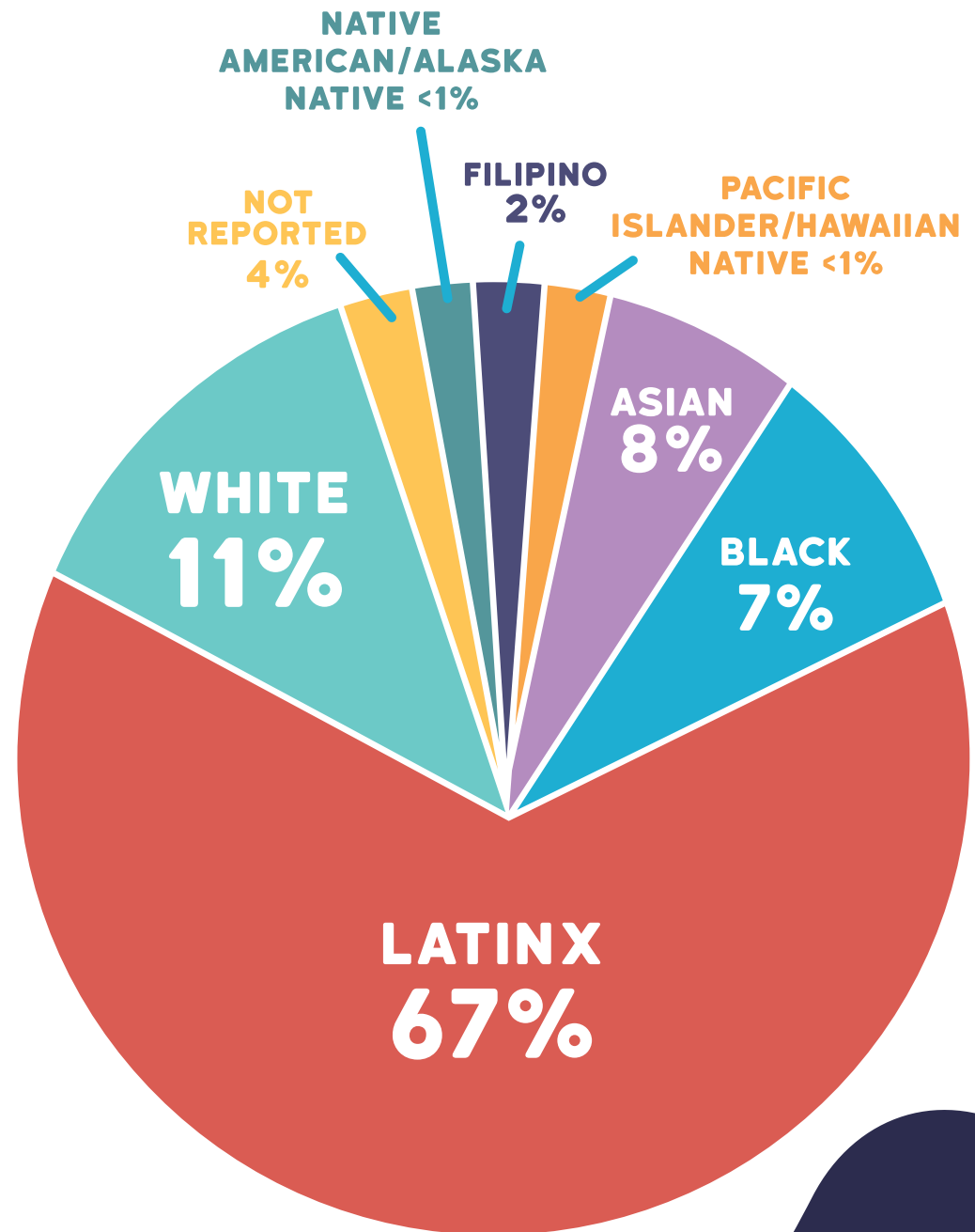
EDUCATORS

**90**

PUBLIC  
SCHOOLS

**14**

SCHOOLS  
DISTRICTS





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

## **Compton Unified School District**

McKinley Elementary School

Compton USD: 9 Schools

## **El Segundo Unified School District**

Center Street School

Richmond Street School

Center Street School

El Segundo Middle School

Richmond Street School

## **Hawthorne Unified School District**

Bud Carson Middle School

## **Los Angeles**

Flintridge Center

## **Los Angeles Unified School District**

Teresa Hughes Elementary School

Tweedy Elementary School

Ellen Ochoa Learning Center

Florence Griffith Joyner Elementary School

Baldwin Hills Elementary School

Beethoven Street Elementary School

Charnock Road Elementary

Franklin Avenue Elementary School

Grand View Boulevard Elementary School

Walgrove Avenue Elementary School

Foshay Learning Center (Middle School)

## **Los Angeles Unified School District Charter**

Rise Kohyang

Goethe International Charter School

## **Lawndale Elementary School District**

Billy Mitchell Elementary School

F.D. Roosevelt Elementary School

Lucille Smith Elementary School

Mark Twain Elementary School

William Anderson Elementary School

William Green Elementary School

Jane Addams Middle School

Will Rogers Middle School

## **Lynwood Unified School District**

Washington Elementary School

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

## **Paramount Unified School District**

Lincoln Elementary School

Los Cerritos Elementary School

Wesley Gaines Elementary School

Zamboni Middle School

Hollydale Elementary School

Keppel Elementary School

Mokler Elementary School

Zamboni Middle School

## **Reef-Sunset Unified School District**

Avenal Elementary School

Kettleman City Elementary School

Tamarack Elementary School

## **San Bernardino Unified School District**

Barton Elementary School

## **Santa Monica School District**

John Adams Middle School

Edison Language Academy

Franklin Elementary School

Grant Elementary School

McKinley Elementary School

Roosevelt Elementary School

Santa Monica Alternative School House

Will Rogers Learning Community

## **Torrance Unified School District**

Adams Elementary School

Anza Elementary School

Carr Elementary School

Edison Elementary School

Victor Elementary School

## **Wiseburn Unified School District**

138th Street Elementary School

Juan Cabrillo Elementary School

Juan de Anza Elementary School













## CONNECT WITH P.S. ARTS!



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