

Contra Costa
School of Performing Arts
A ChartHouse Public School

Charter Petition

Submitted to the Mt. Diablo Unified School District
Board of Education

For the term July 1, 2016 through June 30, 2021

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Affirmations and Assurances

As the authorized lead petitioner, I, Neil McChesney, hereby certify that the information submitted in this petition for a California public charter school to be named Contra Costa School of Performing Arts (“SPA” or the “Charter School”), and to be located within the boundaries of the Mt. Diablo Unified School District (“MDUSD” or the “District”) is true to the best of my knowledge and belief; I also certify that this petition does not constitute the conversion of a private school to the status of a public charter school; and further, I understand that if awarded a charter, the Charter School will follow any and all federal, state, and local laws and regulations that apply to the Charter School, including but not limited to:

- The Charter School will meet all statewide standards and conduct the student assessments required, pursuant to Education Code Sections 60605 and 60851, and any other statewide standards authorized in statute, or student assessments applicable to students in non-charter public schools. [Ref. Education Code Section 47605(c)(1)]
- ChartHouse Public Schools will be deemed the exclusive public school employer of the employees of the Charter School for the purposes of the Educational Employment Relations Act. [Ref. Education Code Section 47605(b)(5)(O)]
- The Charter School will be nonsectarian in its programs, admissions policies, employment practices, and all other operations. [Ref. Education Code Section 47605(d)(1)]
- The Charter School will not charge tuition. [Ref. Education Code Section 47605(d)(1)]
- The Charter School shall admit all students who wish to attend the Charter School, and who submit a timely application, unless the Charter School receives a greater number of applications than there are spaces for students, in which case each application will be given equal chance of admission through a public random drawing process. Except as required by Education Code Section 47605(d)(2), admission to the Charter School shall not be determined according to the place of residence of the student or his or her parents within the State. Preference in the public random drawing shall be given as required by Education Code Section 47605(d)(2)(B). In the event of a drawing, the chartering authority shall make reasonable efforts to accommodate the growth of the Charter School in accordance with Education Code Section 47605(d)(2)(C). [Ref. Education Code Section 47605(d)(2)(A)-(C)]
- The Charter School shall not discriminate on the basis of the characteristics listed in Section 220 (actual or perceived disability, gender, gender identity, gender expression, nationality, race or ethnicity, religion, sexual orientation, or any other characteristic that is contained in the definition of hate crimes set forth in Section 422.55 of the Penal

Code or association with an individual who has any of the aforementioned characteristics). [Ref. Education Code Section 47605(d)(1)]

- The Charter School will adhere to all applicable provisions of federal law relating to students with disabilities, including, but not limited to, the Individuals with Disabilities in Education Improvement Act of 2004, Section 504 of the Rehabilitation Act of 1973, and Title II of the Americans with Disabilities Act of 1990.
- The Charter School will meet all requirements for employment set forth in applicable provisions of law, including, but not limited to credentials, as necessary. [Ref. Title 5 California Code of Regulations Section 11967.5.1(f)(5)(C)]
- The Charter School will ensure that teachers in the Charter School hold a Commission on Teacher Credentialing certificate, permit, or other document equivalent to that which a teacher in other public schools are required to hold. As allowed by statute, flexibility will be given to noncore, noncollege preparatory teachers. [Ref. Education Code Section 47605(l)]
- The Charter School will at all times maintain all necessary and appropriate insurance coverage.
- The Charter School shall, for each fiscal year, offer at a minimum, the number of minutes of instruction per grade level as required by Education Code Section 47612.5(a)(1)(A)-(D).
- If a pupil is expelled or leaves the Charter School without graduating or completing the school year for any reason, the Charter School shall notify the superintendent of the school district of the pupil's last known address within 30 days, and shall, upon request, provide that school district with a copy of the cumulative record of the pupil, including a transcript of grades or report card and health information. [Ref. Education Code Section 47605(d)(3)]
- The Charter School shall maintain accurate and contemporaneous written records that document all pupil attendance and make these records available for audit and inspection. [Ref. Education Code Section 47612.5(a)]
- The Charter School shall on a regular basis consult with its parents and teachers regarding the Charter School's education programs. [Ref. Education Code Section 47605(c)]
- The Charter School shall comply with any jurisdictional limitations to locations of its facilities. [Ref. Education Code Sections 47605 and 47605.1]

- The Charter School shall comply with all laws establishing the minimum and maximum age for public school enrollment. [Ref. Education Code Sections 47612(b), 47610]
- The Charter School shall comply with all applicable portions of the Elementary and Secondary Education Act (“ESEA”).
- The Charter School shall comply with the Public Records Act.
- The Charter School shall comply with the Family Educational Rights and Privacy Act.
- The Charter School shall comply with the Ralph M. Brown Act.
- The Charter School shall meet or exceed the legally required minimum of school days. [Ref. Title 5 California Code of Regulations Section 11960]


Lead Petitioner's Signature

3/23/15
Date

Introduction

The famous educational reformer John Dewey once said, “If we teach today as we taught yesterday, we rob our children of tomorrow.”

Today's students are faced with greater challenges than ever before. What used to be a country full of jobs that required only low to medium skills, where a student with a high school diploma had a good shot at a prosperous life and someone with a college degree was nearly guaranteed success, has changed dramatically over the last three to four decades. Today's students have to navigate a globalized economy, an economic recession, outrageous college tuition, and ever-increasing academic standards in the face of extreme student competition. Meanwhile, the American school system is experiencing a rapid fossilization, still operating on traditions (like agrarian calendars and industrial revolution bell schedules) often for tradition's sake, regardless of efficacy or research. Schools are actually slowly improving over time, but the rate of evolution and change is exponentially faster for the rest of the society. To the average student without the proper support network, life after high school may look grim.

Interestingly enough, many students are still looking at their prospective futures through rose-colored glasses because nobody has bothered to tell them how stark reality is. According to a presentation Condoleezza Rice made last year to important business leaders from across the country, 70% of the youth in America today will be ineligible for the military due to one or more of these factors: failed ASVAB (once a diagnostic, this standard military test is now an entrance exam that is recalibrated every six months), high school dropout, health and obesity problems, or criminal record. The business leaders' reactions were that if the youth of today are not eligible for the military, there is no way that they are ready for entry-level jobs in middle class America. The logical conclusion is that if these individuals are not ready for entry-level jobs then they will likely remain unemployed or underemployed. It follows then that 70% of the youth in America today are headed for some form of public assistance (welfare, food stamps, etc.). This is a chilling statistic that should give us all pause. It represents the unraveling of the American Dream – it is an unsustainable societal model.

It used to be that if you couldn't get into a good school or land a good job you always had the military option; a great program giving an enrollee the chance to serve his or her country while also laying a foundation for education, career pathways, and character education. Today, however, what was once the "backup" plan is now not an option for 70% of our young population. Responsible educators see this as a call to action and the world of charter schools is leading the way in innovative and successful models for reforming education.

This movement is at the heart of ChartHouse Public Schools, a California nonprofit public benefit corporation, which seeks approval of this charter petition to operate the Contra Costa School of Performing Arts. We believe that all students can learn and achieve at high levels given the right amount of time and support. We believe that the 21st century student requires new and groundbreaking educational models. We believe in quality instruction, research-based “best practices,” embracing innovative ideas and “next practices,” and the rigor/relevance/relationships framework. Certainly critical thinking, literacy at the collegiate level, collaborative problem-solving, and technological skills are key focal points. But perhaps most important, we have the will and ability to prepare all students for college and career readiness.

Families in our community are demanding, rightfully so, that their children have access to a premier education and they are ecstatic about new local, public options that charter schools can provide. As such, ChartHouse Public Schools has analyzed the current needs of the population of Mt. Diablo Unified School District and identified the School of Performing Arts as unfulfilled. We propose a unique school that will combine college and career readiness with a world-class performing arts integrated educational program in partnership with a premier community arts venue. No such program currently exists in Mt. Diablo Unified School District, while the students unquestionably demonstrate the talent and desire for performing arts outlets in a setting of high academic achievement.

The lead petitioner for Contra Costa School of Performing Arts represents a team comprised of experience and drive that will ensure that this endeavor becomes the premier academic option in Contra Costa County. Please see Appendix “B” for a complete list of the SPA Steering Committee members including respective bios.

We ask for the authorization of the MDUSD.

Neil McChesney

Founder and Chief Executive Officer of ChartHouse Public Schools, Neil McChesney has a history of success in education and the charter school movement.

With over 12 years of classroom teaching experience, Neil began his career as a remedial writing instructor at California State University, Chico and then was hired at Clayton Valley High School in Concord (his alma mater) in 2004, teaching classes including English, Public Speaking, Leadership, and Communications and Media.

Neil’s dedication to education reform has materialized in the world of charter schools. One of the Co-Lead Petitioners for Clayton Valley Charter High School, he was a driving force behind the charter movement and success at Clayton Valley. He served as the CVCHS Governing Board President during the Charter’s first year and was an integral part of the leadership that led to incredible institutional reform at CVCHS. Neil was promoted after the first year of the Charter to Director of Administrative Services, serving as the number two educational leader at CVCHS.

As Director of Administrative Services he is involved in nearly every aspect of school leadership including curriculum and instruction, operations, human resources, legal, collective bargaining, communications and public relations, professional development, strategic planning, fiscal management, political advocacy, and more. In just two years, CVCHS has seen incredible achievement including a 62-point API growth, the highest academic growth for large high schools in California; a six-year clear accreditation from WASC; and incredible parent and community satisfaction.

Neil McChesney is a visionary leader who is passionate about preparing students to become first class citizens with a world-class education. Neil believes in the fundamental, three-pillar approach to school leadership of “Rigor, Relevance and Relationships,” coined by Dr. Willard Daggett. Engaging students in rigorous learning, making instruction relevant to students’ personal lives, and fostering dynamic, personal relationships between teachers and students will result in a powerful education for all learners.

Passionate about the charter movement, with his knowledge and experience in the classroom, in administration, and as one of the founding educational leaders of the largest conversion charter school in Northern California, Mr. McChesney will be a key part of the team that leads new charters to success in our region (see Appendix “C” for letter of endorsement).

ChartHouse Public Schools Leadership

ChartHouse Public Schools’ board members and advisory board members have served in California public schools as school superintendents, district level administrators, charter school leaders, and public education advocates. They are educational pioneers, having worked with several of the innovative as well as traditional educational delivery systems. With different but complementary educational experiences, they are deeply committed to extensive parental involvement in K-12 education. They are experienced in overseeing school administration, including budget development, hiring and training the educational staff, implementing special education regulations, managing the educational support departments, and ensuring that schools are fully accountable and in compliance with all state and laws and regulations. ChartHouse Public Schools will develop, manage, and operate the Charter School pursuant to the terms of this charter.

Element 1

Educational Program:

A description of the educational program of the school, designed, among other things, to identify those whom the school is attempting to educate, what it means to be an “educated person” in the 21st century, and how learning best occurs. The goals identified in that program shall include the objective of enabling students to become self-motivated, competent, and lifelong learners.

A description, for the charter school, of annual goals, for all pupils and for each subgroup of pupils identified pursuant to Section 52052, to be achieved in the state priorities, as described in subdivision (d) of Section 52060, that apply for the grade levels served, or the nature of the program operated, by the charter school, and specific annual actions to achieve those goals. A charter petition may identify additional school priorities, the goals for the school priorities, and the specific annual actions to achieve those goals.

If the proposed school will serve high school pupils, a description of the manner in which the charter school will inform parents about the transferability of courses to other public high schools and the eligibility of courses to meet college entrance requirements. Courses offered by the charter school that are accredited by the Western Association of Schools and Colleges may be considered transferable and courses approved by the University of California or the California State University as creditable under the “A” to “G” admissions criteria may be considered to meet college entrance requirements.

California Education Code Section 47605(b)(5)(A)

General Information

The name of the charter school shall be the Contra Costa School of Performing Arts.

The contact person is Lead Petitioner, Neil McChesney.

The number of rooms is approximately 24.

The grade configuration is 6-12.

The approximate number of students at capacity will be 700.

The opening date will be August 2016.

The charter petition will be effective from July 1, 2016 through June 30, 2021.

Mission

The mission of Contra Costa School of Performing Arts is to provide a distinguished, pre-professional experience in performing arts within a college and career preparatory setting. We believe in fostering a culture of excellence with the core values of **RIGOR, RELEVANCE & RELATIONSHIPS**.

Vision

- ✓ SPA will offer quality instruction focusing on real world connections and an engaging, coherent, and rigorous arts-integrated curriculum in every classroom to facilitate student learning, achievement, and college and career readiness;
- ✓ SPA will incorporate a STEAM educational approach to learning that embraces Science, Technology, Engineering, the Arts, and Mathematics as access points for guiding student inquiry, dialogue, and critical thinking.
- ✓ SPA will be a beacon of creative excellence, attracting dynamic and motivated student talent, and enriching the cultural and civic life of the region;
- ✓ SPA will foster a heightened sense of civic responsibility through a comprehensive character education program focusing on the guiding principles of first-class citizenship;
- ✓ SPA will employ a positive, professional, and productive educational team that will embrace a culture of collaboration, innovation, evolution, and “students first” decision-making.

Whom the Charter School Shall Educate

SPA aims to nurture the artistic and academic aspirations of students from throughout Mt. Diablo Unified School District and Contra Costa County. Students will undoubtedly be attracted to SPA due to its specific educational focus: a unique and exceptional integration of performing arts and rigorous, college and career preparatory curriculum. As the sole option for an arts-integrated secondary program, SPA aims to become the school of choice for those students seeking this unique type of education.

SPA’s educational program will be accessible to all students, including mid-range students, students achieving at a level significantly below their peers, students achieving at a level significantly above their peers, students with disabilities, English Learners, and students who are members of ethnic groups under-represented in colleges and universities.

The intended growth of the Charter School is as follows:

	2016-17	2017-18	2018-19	2019-20	2020-21
6 th Grade	100	100	100	100	100
7 th Grade	-	100	100	100	100
8 th Grade	-	-	100	100	100
9 th Grade	100	100	100	100	100
10 th Grade	100	100	100	100	100
11 th Grade	-	100	100	100	100
12 th Grade	-	-	100	100	100
Total	300	500	700	700	700

Target Population Demographics

MDUSD is a large school district serving a diverse population including the cities of Concord, Pleasant Hill, Clayton; portions of Walnut Creek, Martinez, and Pittsburg, unincorporated areas including Lafayette, Pacheco, and Bay Point.

The following chart includes detailed information about the demographics of the students enrolled in MDUSD (source: MDUSD and CDE DataQuest):

Group	Percentage
Socioeconomically Disadvantaged	46.7%
English Learners	23.1%
Native American	0.5%
Asian	7.2%
Pacific Islander	1.0%
Filipino	4.3%
Hispanic	35.9%
African American	4.8%
White	43.0%
Multi/No Response	3.3%

How Does Learning Best Occur?

SPA advocates for innovative learning programs that incorporate arts integration, STEAM education, research based “best practices” as well as the necessary “next practices” of a 21st century society (See article by Ray McNulty entitled “Best Practices to Next Practices” attached as Appendix “D”).

We believe students benefit directly from arts integrated programs due to the intrinsic demands of integrated coursework. When integration is intentional, students must use creativity, problem solving, and collaboration to be effective in their work. Integrated work is rigorous, demanding that a student be able to comprehend multiple ideas and concepts in the

creation of a summative outcome. “It is an approach to teaching which includes intentional identification of naturally aligned standards, taught authentically alongside meaningful assessments which take both content areas to a whole new level. Put together, these components set the foundation for how we will be able to facilitate the Common Core State Standards” (Susan Riley, 2008).

Studies have shown that STEAM practices remove limitations and replace them with wonder, critique, inquiry, and innovation. SPA curriculum will focus on how the arts intersect and interact within core subjects such as English, Social Science, Science, and Math. “STEAM represents a paradigm shift from traditional education philosophy, based on standardized test scores, to a modern ideal which focuses on valuing the learning process as much as the results” (Deron Cameron, 2012). Essentially, students learn best when they have the freedom to make mistakes, think outside the box, try multiple ideas, and listen to others – all of which apply to real life skills and knowledge they will use beyond the exam.

It has been proven that the fundamental principles of rigor, relevance, and relationships are key to any quality learning institution. Educational leader Bill Daggett, who coined the three Rs, often espouses that “[s]tudents don’t care how much you know until they know how much you care.” These are words to live by at the SPA, and our emphasis on the value of building relationships with students trumps all other pedagogical strategies. We also believe in extended relationships beyond the classroom, eventually resulting in the creation of a community school, which has a culture of spirit, safety, and inclusion. Rigor and relevance are nearly as important, rounding out the ideal learning environment.

Every SPA student needs 21st century knowledge and skills to succeed as professional artists, effective citizens, workers, and leaders. 21st century student outcomes are a blending of specific skills, content knowledge, expertise and literacies with innovative support systems to help students master the multi-dimensional abilities required of them in the 21st century and beyond. STEAM initiatives, arts integration, and 21st century skills are mutually supportive. In today’s world, every professional must have the ability to communicate and collaborate and be effective in all skills in order to be successful. All SPA students, whether they pursue the performance arts or technical careers, will benefit greatly from the fusion of all of the aforementioned educational practices.

Arts Integrated Curriculum

True arts integrated programs go far beyond what is offered in traditional Visual and Performing Arts elective programs. As Susan Riley, renowned arts integration specialist explains, “Integration requires collaboration, research, intentional alignment and practical application on behalf of the teachers who take on this challenge.” Traditional VAPA elective programs are largely taught as just that, electives. They are performance based and provide enrichment opportunities for the students who choose to take advantage of them. These programs are designed to be “stand alone” meaning the arts content is not consciously integrated into core academic subject matter courses. Formal arts integrated programs, like

SPAs, rely on the support of educator collaboration across subject matters. This takes dedicated time and education to achieve. The SPA seeks to build its academic program allowing for this to take place in a meaningful way so that all courses, academic and arts focused, will embody instruction that both meets the Common Core State Standards and aligns with the National Core Arts Standards, which have been provided below (see Appendix “E” for more information).

National Core Arts Standards			
Artistic Processes and Anchor Standards			
Artistic Processes			
<p>Creating Definition: Conceiving and developing new artistic ideas and work.</p>	<p>Performing/Presenting/Producing Definitions: Performing: Realizing artistic ideas and work through interpretation and presentation. Presenting: Interpreting and sharing artistic work. Producing: Realizing and presenting artistic ideas and work.</p>	<p>Responding Definition: Understanding and evaluating how the arts convey meaning.</p>	<p>Connecting Definition: Relating artistic ideas and work with personal meaning and external context.</p>
Anchor Standards			
<p>Students will:</p> <ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work. 	<p>Students will:</p> <ol style="list-style-type: none"> 4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work. 	<p>Students will:</p> <ol style="list-style-type: none"> 7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work. 	<p>Students will:</p> <ol style="list-style-type: none"> 10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Based on extensive research, the California Alliance for Arts Education has developed “10 Important Things to Know About Arts Education in California” to highlight the need for more purposeful arts education opportunities.



10 Important Things to Know About Arts Education in California

California is falling behind. For the past thirty years arts education in California's schools has been disappearing at an alarming rate. Only 11% of the public schools are meeting state goals for arts instruction. The state's recent fiscal crisis has resulted in still more dramatic cuts to visual and performing arts education programs.

Extensive research has demonstrated that arts education engages students in learning, contributes to higher test scores and reduces truancy and dropout rates.

A Harris Poll shows that a resounding **93% of Americans consider the arts to be vital to providing a well-rounded education** for children and a critical link to learning and success.

Arts education helps prepare our students for the expectations of the twenty-first century workforce, which includes the ability to innovate, communicate and collaborate. One in six jobs in Southern California is now in the creative industries, including entertainment and communication arts, digital design, product and industrial design.

The arts are uniquely positioned to **engage students who might otherwise drop out of school**. Quality arts education is an essential component of a complete educational experience for every student.

Arts education is **an essential component of a strong academic foundation**, giving students the flexibility for whatever path they choose—whether it is the workforce or a community or four-year college.

As schools have felt increasing pressure from standardized tests and federal mandates to spend more time on reading and math, school curricula is narrowing in focus, leading to a **22% reduction in the amount of time spent on arts and music instruction**.

Arts education is mandated in our State Education Code for pupils in grades 1-12, in the disciplines of dance, music, theater and visual arts. The code does not mandate schools to follow these content standards, which leaves implementation of arts education to the discretion of each school district.

Due to the efforts of parents who value arts programs, **privately funded high quality programs have been maintained in wealthier school districts**. But a child's access to arts education should not be predicated by where they happen to live.

Your commitment to supporting arts education in our schools will make a difference. **We ask your support in helping to ensure that arts education becomes part of a more balanced and creative curriculum that every child receives as part of a quality education!**

Provided by the California Alliance for Arts Education www.artsed411.org 2/11

Due to the aforementioned need for arts education, the SPA has designed their curricular program based on the goal of integrating arts standards in areas of dance, music, and theatre as mandated in the State Education Code (51210 and 51220). While this mandate applies to all grades 1-12, "the code does not mandate schools to follow these content standards, which leaves implementation to the discretion of each school [and] district" (California Alliance for Arts Education, 2011). With a short fall of state funding for education, there is little incentive to

invest in the type of teacher education necessary to build arts-integrated programs in traditional secondary schools. Rather, the need is perceived as being met by offering elective VAPA programs. These are performance-based courses that do not have a primary focus on training or alignment with Common Core State Standards. “Arts Integration allows us to build chefs who make choices -- not cooks who merely follow the recipe” (Susan Riley, 2008). The arts need to be eggs not frosting. By designing an authentic arts integrated program, the SPA can effectively teach the rigors of the arts and exceed the traditional implementation of the Common Core currently at work in comprehensive schools.

Authentic arts integrated curriculum, like the Common Core, requires students to compare source material, carry out research, edit and revise their work, resulting in a more extensive process and a meaningful outcome. Focusing on this process is a requirement set forth in the Common Core Math Practices, which makes a compelling statement that “habitual inclination to see mathematics as sensible, useful, and worthwhile, coupled with a belief in diligence and one’s own efficacy” is an area of vital importance (ccsstoolbox – Standards for Mathematics). It stands to reason that a student struggling in math that has the opportunity to learn mathematical concepts through the arts would have a much better chance at developing mathematical habits of mind. Furthermore, many of these math practices align naturally with the Artist’s Habits of Mind, a comparison of which has been included in Appendix “F”. In addition, a comparison between the Common Core English Language Arts standards and the naturally aligned Arts Standards has been included in Appendix “G”.

Arts integrated curriculum allows students to experience a rich engagement in the rigors of critical thinking, problem solving, collaboration, and innovation, which is exactly what the Common Core State Standards ask of students. In fact, this type of “student involvement in the arts is linked to higher academic performance, increased standardized test scores, greater involvement in community service and lower dropout rates” (James Catterall, 1997). According to Champions of Change, a project sponsored by University of California Graduate School of Education & Information Studies, “Students who attend schools where the arts were integrated into classroom curriculum outperform their peers in math and reading who did not have an arts-integrated curriculum.” Furthermore, similar studies have shown that students who have access to authentic arts integrated opportunities have “better attendance, increased student stamina, and increased achievement in all populations – but particularly among special education and minority students” (Susan Riley, 2014).

According to a study from the National Endowment for the Arts, “Both 8th-grade and high school students who had high levels of arts engagement were more likely to aspire to college than were students with less arts engagement. (Up to 31% more)... Students who had intensive arts experiences in high school were three times more likely than students who lacked those experiences to earn a bachelor’s degree. They also were more likely to earn “mostly A’s” in college. Even among students of high socioeconomic status, those with a history of arts involvement earned “mostly A’s” at a higher rate than did students without an arts-rich background (55 percent versus 37 percent)” (Catterall 2012). Not only do these students outperform their peers, the same study reports that students with intensive arts experiences in

high school were more likely to be civic-minded and take an interest in current affairs, engage in local or school politics and become conscientious voters.

Percent of Young Adults Who Attended College and Achieved College-Related Outcomes (2000)
Low-SES Students

	Low arts	High arts
Ever attended college after high school	48%	71%
Ever attended a four-year college	17%	39%
If they attended college:		
Earned as highest degree:		
Associate's degree	10%	24%
Bachelor's degree	6%	18%
Graduate or professional degree	0%	1%
Earned mostly A's in college	9%	15%

Note: Differences shown in bold are statistically significant.
Source: NELS:88. From 1988, when participants were in the 8th grade, to 2000, when most had turned 26.

Finally, arts integration allows students the opportunity to develop their close reading, analysis, and synthesis skills beyond a simple engagement with text by investigating a piece of art, composition, drama or dance, musical arrangement, or film. In a recent workshop provided by Carol Jago sponsored by the Contra Costa County Office of Education, Ms. Jago emphasized the ELA/Literacy standard of building knowledge through content rich non-fiction and informational text and regular practice with complex text and its academic vocabulary. Of particular focus was the need to utilize visual media sources such as advertisements and film, as well as music and dramatic works as source material to help students meet the standard. Ms. Jago also championed the use of STEAM education as an integral part of helping students achieve success with the Common Core requirements.

STEAM (Science, Technology, Engineering, Arts, Mathematics):

With so much of the focus on STEM education, the transformation to STEAM education with an emphasis on the arts becomes critical when looking at the skill set employers want to see in their applicant pool. “1,500 CEOs surveyed by IBM ranked creativity as the most important leadership quality they are looking for in their workers” (IBM, 2010). In addition, as reported by the California Alliance for Arts Education as a result of a recent study, “one out of six jobs in Southern California is now in the creative industries; and the creative economy is the second largest regional business sector” (Otis College of Art & Design, 2009). This data highlights the unmet need in our own area justifying the necessity for a school like the Contra Costa School of the Arts. While visual and performing arts electives in traditional schools serve to enrich students’ lives with the arts, they do not provide the training and academic rigor demanded by the Common Core, higher education, and 21st century careers.

STEAM education embodies the following core components:

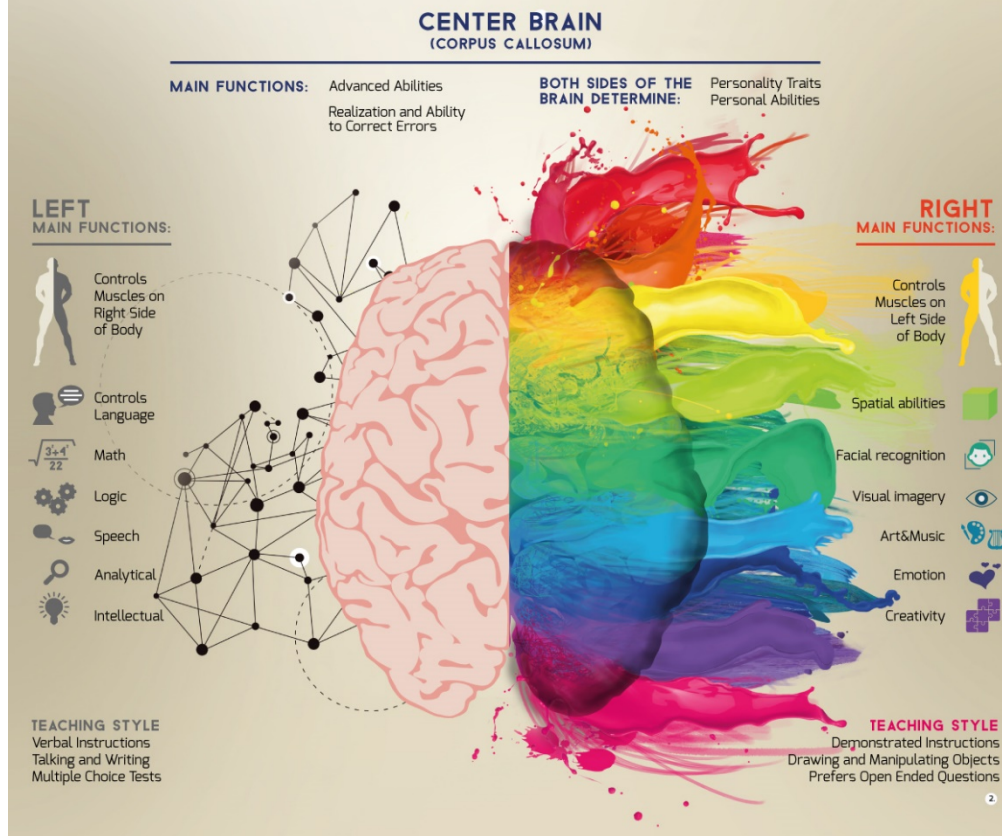
- STEAM is an integrated approach to learning, which requires an intentional connection between standards, assessments and lesson design/implementation.
- True STEAM experiences involve two or more standards from Science, Technology, Engineering, Math and the Arts to be taught AND assessed in and through each other.
- Inquiry, collaboration, and an emphasis on process-based learning are at the heart of the STEAM approach.
- Utilizing and leveraging the integrity of the arts themselves is essential to an authentic STEAM initiative.

While STEM education has focused solely on left-brain functions, STEAM education seeks to engage both sides of the brain. A recent study suggests whole brain decision-making leads to more effective outcomes. Right-brain methods add the use of demonstrations (such as performance-based assessments), visual imagery, and open-ended questions for critical thinking. As shown in the graphic below, students need both creativity and technical skills in order to be highly successful in today’s 21st century workplace.

STEM VS. STEAM

WHY HALF IS NOT ENOUGH

Where Do You Stand?



PERSONALITIES WITH STRONG CREATIVITY AND TECHNICAL SKILLS

 <p>STEVE JOBS APPLE • PIXAR • NEXT</p> <p>Imaginative Innovative Visionary 1</p>	 <p>MARISSA MAYER YAHOO!</p> <p>Idea connector Prolific Systematic 4</p>	 <p>ALBERT EINSTEIN THEORETICAL PHYSICIST</p> <p>Imaginative Intuitive Effective Communicator 5</p>	 <p>DONG-HOON CHANG SAMSUNG</p> <p>Innovative Forward Thinking Inspired 6</p>
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“Whether today’s students go on to be artists, doctors or politicians, we know that the challenges their generation faces will demand creative solutions. We should fully expect that, in the coming decades, many of our best leaders will come from art and design backgrounds” (John Maeda, 2012).

Rigor/Relevance Framework

The importance of rigor and relevance are best articulated by the International Center for

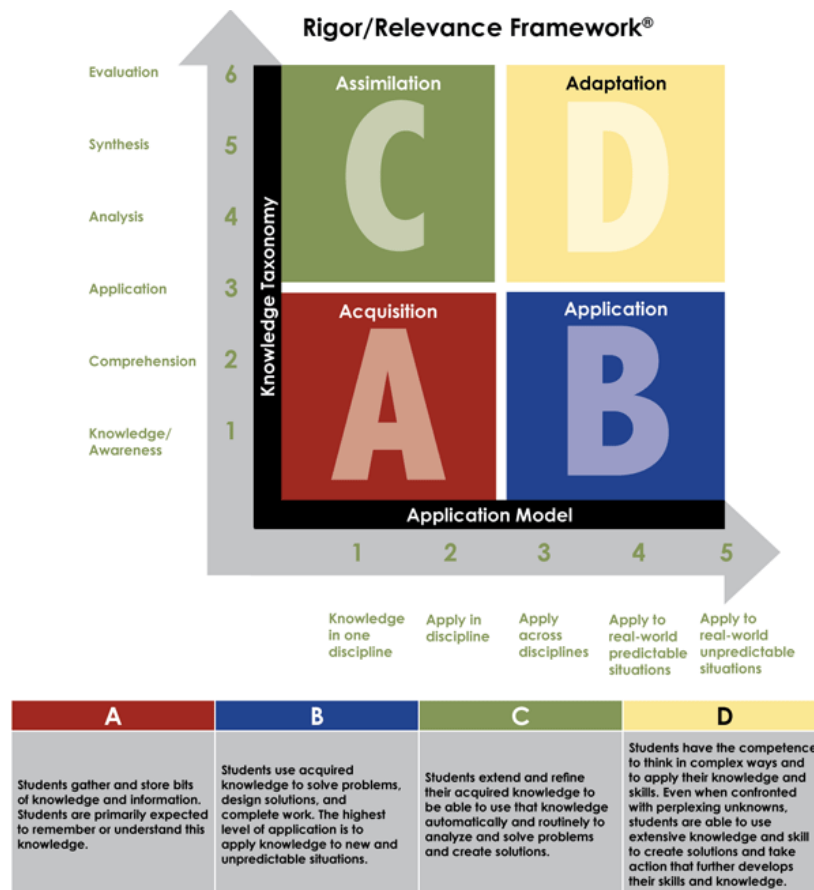
Leadership in Education (Dr. Willard Daggett, 2014):

The Rigor/Relevance Framework is a tool developed by staff of the International Center for Leadership in Education to examine curriculum, instruction, and assessment. The Rigor/Relevance Framework is based on two dimensions of higher standards and student achievement.

First, there is the Knowledge Taxonomy, a continuum based on the six levels of Bloom's Taxonomy, which describes the increasingly complex ways in which we think. The low end involves acquiring knowledge and being able to recall or locate that knowledge. The high end labels the more complex ways in which individuals use knowledge, such as taking several pieces of knowledge and combining them in both logical and creative ways.

The second continuum, known as the Application Model, is one of action. Its five levels describe putting knowledge to use. While the low end is knowledge acquired for its own sake, the high end signifies use of that knowledge to solve complex real-world problems and to create unique projects, designs, and other works for use in real-world situations.

The Rigor/Relevance Framework has four quadrants. Each is labeled with a term that characterizes the learning or student performance at that level.



The Rigor/Relevance Framework is easy to understand. With its simple, straightforward structure, it can serve as a bridge between school and the community. It offers a common language with which to express the notion of a more rigorous and relevant curriculum.

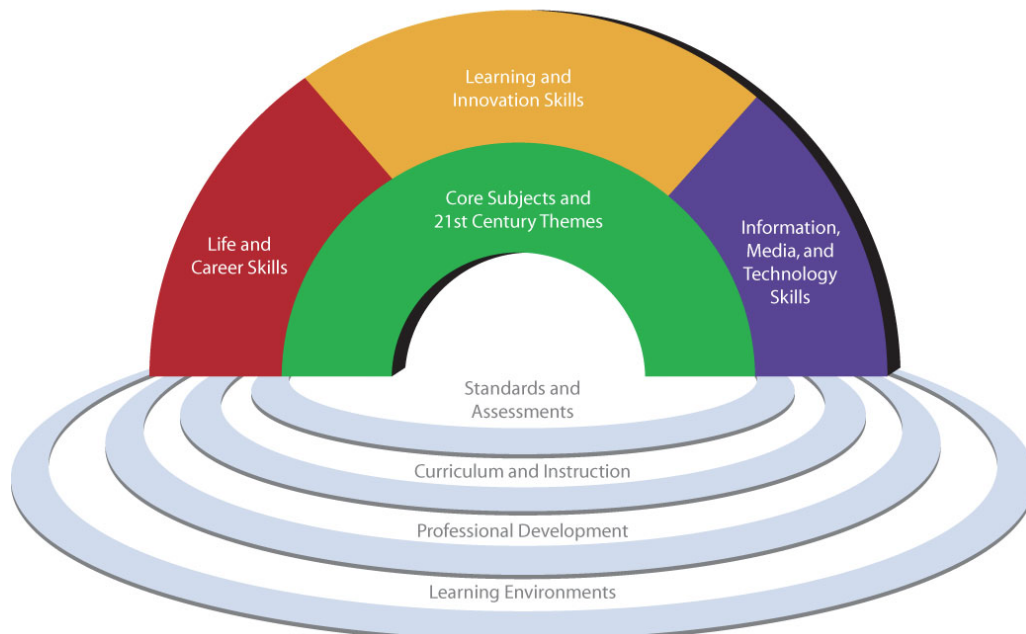
The Rigor/Relevance Framework is versatile; it can be used in the development of instruction and assessment. Likewise, teachers can use it to measure their progress in adding rigor and relevance to instruction and to select appropriate instructional strategies to meet learner needs and higher achievement goals.

In addition to the Rigor and Relevance Framework, SPA firmly believes in the power of artistic expression and performance education to both provide an effective educational niche and bolster the learning experience. Students learn best in an environment that taps into multiple modalities. Academic rigor combined with the performance arts has been proven to be an effective pedagogical approach. The Contra Costa School of Performing Arts will provide the missing link for these students.

Description of an Educated Person in the 21st Century

In recognition of the complex nature of this question and the importance the answer has on the vision for a school, SPA has adopted the “Framework For 21st Century Learning” as articulated by the Partnership for 21st Century Skills (www.p21.org). The Partnership is a national organization that advocates for 21st century readiness for every student. We believe this is the most comprehensive description of what constitutes an educated person in the 21st century. The framework is included in detail below:

21st Century Student Outcomes and Support Systems



21st CENTURY STUDENT OUTCOMES

The elements described in this section as 21st century student outcomes (represented as the arches of the “rainbow” in the image above) are the knowledge, skills and expertise students should master to succeed in work and life in the 21st century.

CONTENT SUBJECTS AND 21st CENTURY THEMES

Mastery of content subjects and 21st century themes is essential for all students in the 21st century. Content subjects include:

- English, reading or language arts
- World languages
- Arts
- Mathematics
- Economics
- Science
- Geography
- History
- Government and Civics

In addition to mastery of these subjects, SPA will also promote understanding of academic content at much higher levels by weaving 21st century interdisciplinary themes into core subjects:

- Global Awareness
 - o Using 21st century skills to understand and address global issues
 - o Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts
 - o Understanding other nations and cultures, including the use of non-English languages
- Financial, Economic, Business and Entrepreneurial Literacy
 - o Knowing how to make appropriate personal economic choices
 - o Understanding the role of the economy in society
 - o Using entrepreneurial skills to enhance workplace productivity and career options
- Civic Literacy
 - o Participating effectively in civic life through knowing how to stay informed and understanding governmental processes
 - o Exercising the rights and obligations of citizenship at local, state, national and global levels
 - o Understanding the local and global implications of civic decisions
- Health Literacy

- Obtaining, interpreting and understanding basic health information and services and using such information and services in ways that enhance health
- Understanding preventive physical and mental health measures, including proper diet, nutrition, exercise, risk avoidance and stress reduction
- Using available information to make appropriate health-related decisions
- Establishing and monitoring personal and family health goals
- Understanding national and international public health and safety issues
- Environmental Literacy
 - Demonstrate knowledge and understanding of the environment and the circumstances and conditions affecting it, particularly as relates to air, climate, land, food, energy, water and ecosystems
 - Demonstrate knowledge and understanding of society's impact on the natural world (e.g., population growth, population development, resource consumption rate, etc.)
 - Investigate and analyze environmental issues, and make accurate conclusions about effective solutions
 - Take individual and collective action towards addressing environmental challenges (e.g., participating in global actions, designing solutions that inspire action on environmental issues)

LEARNING AND INNOVATION SKILLS

Learning and innovation skills increasingly are being recognized as those that separate students who are prepared for a more and more complex life and work environments in the 21st century, and those who are not. A focus on creativity, critical thinking, communication and collaboration is essential to prepare students for the future.

CREATIVITY AND INNOVATION

- Think Creatively
 - Use a wide range of idea creation techniques (such as brainstorming)
 - Create new and worthwhile ideas (both incremental and radical concepts)
 - Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts
- Work Creatively with Others
 - Develop, implement and communicate new ideas to others effectively
 - Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work
 - Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas
 - View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes
- Implement Innovations

- Act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur

CRITICAL THINKING AND PROBLEM SOLVING

- Reason Effectively
 - Use various types of reasoning (inductive, deductive, etc.) as appropriate to the situation
- Use Systems Thinking
 - Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems
- Make Judgments and Decisions
 - Effectively analyze and evaluate evidence, arguments, claims and beliefs
 - Analyze and evaluate major alternative points of view
 - Synthesize and make connections between information and arguments
 - Interpret information and draw conclusions based on the best analysis
 - Reflect critically on learning experiences and processes
- Solve Problems
- Solve different kinds of non-familiar problems in both conventional and innovative ways
- Identify and ask significant questions that clarify various points of view and lead to better solutions

COMMUNICATION AND COLLABORATION

- Communicate Clearly
 - Articulate thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts
 - Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions
 - Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade)
 - Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact
 - Communicate effectively in diverse environments (including multi-lingual)
- Collaborate with Others
 - Demonstrate ability to work effectively and respectfully with diverse teams
 - Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal
 - Assume shared responsibility for collaborative work, and value the individual contributions made by each team member

INFORMATION, MEDIA AND TECHNOLOGY SKILLS

People in the 21st century live in a technology and media-suffused environment, marked by

various characteristics, including: 1) access to an abundance of information, 2) rapid changes in technology tools, and 3) the ability to collaborate and make individual contributions on an unprecedented scale. To be effective in the 21st century, citizens and workers must be able to exhibit a range of functional and critical thinking skills related to information, media and technology.

INFORMATION LITERACY

- Access and Evaluate Information
 - o Access information efficiently (time) and effectively (sources)
 - o Evaluate information critically and competently
- Use and Manage Information
 - o Use information accurately and creatively for the issue or problem at hand
 - o Manage the flow of information from a wide variety of sources
 - o Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of information

MEDIA LITERACY

- Analyze Media
 - o Understand both how and why media messages are constructed, and for what purposes
 - o Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors
 - o Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of media
- Create Media Products
 - o Understand and utilize the most appropriate media creation tools, characteristics and conventions
 - o Understand and effectively utilize the most appropriate expressions and interpretations in diverse, multi-cultural environments

INFORMATION, COMMUNICATIONS AND TECHNOLOGY (“ICT”) LITERACY

- Apply Technology Effectively
 - o Use technology as a tool to research, organize, evaluate and communicate information
 - o Use digital technologies (computers, PDAs, media players, GPS, etc.), communication/networking tools and social networks appropriately to access, manage, integrate, evaluate and create information to successfully function in a knowledge economy
 - o Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of information technologies

LIFE AND CAREER SKILLS

Today's life and work environments require far more than thinking skills and content knowledge. The ability to navigate the complex life and work environments in the globally competitive information age requires students to pay rigorous attention to developing adequate life and career skills.

FLEXIBILITY AND ADAPTABILITY

- Adapt to Change
 - o Adapt to varied roles, jobs responsibilities, schedules and contexts
 - o Work effectively in a climate of ambiguity and changing priorities
- Be Flexible
 - o Incorporate feedback effectively
 - o Deal positively with praise, setbacks and criticism
 - o Understand, negotiate and balance diverse views and beliefs to reach workable solutions, particularly in multi-cultural environments

INITIATIVE AND SELF-DIRECTION

- Manage Goals and Time
 - o Set goals with tangible and intangible success criteria
 - o Balance tactical (short-term) and strategic (long-term) goals
 - o Utilize time and manage workload efficiently
- Work Independently
 - o Monitor, define, prioritize and complete tasks without direct oversight
- Be Self-directed Learners
 - o Go beyond basic mastery of skills and/or curriculum to explore and expand one's own learning and opportunities to gain expertise
 - o Demonstrate initiative to advance skill levels towards a professional level
 - o Demonstrate commitment to learning as a lifelong process
 - o Reflect critically on past experiences in order to inform future progress

SOCIAL AND CROSS-CULTURAL SKILLS

- Interact Effectively with Others
 - o Know when it is appropriate to listen and when to speak
 - o Conduct themselves in a respectable, professional manner
- Work Effectively in Diverse Teams
 - o Respect cultural differences and work effectively with people from a range of social and cultural backgrounds
 - o Respond open-mindedly to different ideas and values
 - o Leverage social and cultural differences to create new ideas and increase both

innovation and quality of work

PRODUCTIVITY AND ACCOUNTABILITY

- Manage Projects
 - Set and meet goals, even in the face of obstacles and competing pressures
 - Prioritize, plan and manage work to achieve the intended result
- Produce Results
 - Demonstrate additional attributes associated with producing high quality products including the abilities to:
 - Work positively and ethically
 - Manage time and projects effectively
 - Multi-task
 - Participate actively, as well as be reliable and punctual
 - Present oneself professionally and with proper etiquette
 - Collaborate and cooperate effectively with teams
 - Respect and appreciate team diversity
 - Be accountable for results

LEADERSHIP AND RESPONSIBILITY

- Guide and Lead Others
 - Use interpersonal and problem-solving skills to influence and guide others toward a goal
 - Leverage strengths of others to accomplish a common goal
 - Inspire others to reach their very best via example and selflessness
 - Demonstrate integrity and ethical behavior in using influence and power
- Be Responsible to Others
 - Act responsibly with the interests of the larger community in mind

21st CENTURY SUPPORT SYSTEMS

The elements described below are the critical systems (represented as the “pools” at the bottom of the image above) necessary to ensure student mastery of 21st century skills. 21st century standards, assessments, curriculum, instruction, professional development and learning environments must be aligned to produce a support system that produces 21st century outcomes for today’s students.

- 21st Century Standards
 - Focus on 21st century skills, content knowledge and expertise
 - Build understanding across and among core subjects as well as 21st century interdisciplinary themes
 - Emphasize deep understanding rather than shallow knowledge
 - Engage students with the real world data, tools and experts they will encounter

- in college, on the job, and in life; students learn best when actively engaged in solving meaningful problems
 - Allow for multiple measures of mastery
- Assessment of 21st Century Skills
 - Supports a balance of assessments, including high-quality standardized testing along with effective formative and summative classroom assessments
 - Emphasizes useful feedback on student performance that is embedded into everyday learning
 - Requires a balance of technology-enhanced, formative and summative assessments that measure student mastery of 21st century skills
 - Enables development of portfolios of student work that demonstrate mastery of 21st century skills to educators and prospective employers
 - Enables a balanced portfolio of measures to assess the educational system's effectiveness in reaching high levels of student competency in 21st century skills
- 21st Century Curriculum and Instruction
 - Teaches 21st century skills discretely in the context of core subjects and 21st century interdisciplinary themes
 - Focuses on providing opportunities for applying 21st century skills across content areas and for a competency-based approach to learning
 - Enables innovative learning methods that integrate the use of supportive technologies, inquiry- and problem-based approaches and higher order thinking skills
 - Encourages the integration of community resources beyond school walls
- 21st Century Professional Development
 - Highlights ways teachers can seize opportunities for integrating 21st century skills, tools and teaching strategies into their classroom practice — and help them identify what activities they can replace/de-emphasize
 - Balances direct instruction with project-oriented teaching methods
 - Illustrates how a deeper understanding of subject matter can actually enhance problem-solving, critical thinking, and other 21st century skills
 - Enables 21st century professional learning communities for teachers that model the kinds of classroom learning that best promotes 21st century skills for students
 - Cultivates teachers' ability to identify students' particular learning styles, intelligences, strengths and weaknesses
 - Helps teachers develop their abilities to use various strategies (such as formative assessments) to reach diverse students and create environments that support differentiated teaching and learning
 - Supports the continuous evaluation of students' 21st century skills development
 - Encourages knowledge sharing among communities of practitioners, using face-to-face, virtual and blended communications

- Uses a scalable and sustainable model of professional development
- 21st Century Learning Environments
 - Create learning practices, human support and physical environments that will support the teaching and learning of 21st century skill outcomes
 - Support professional learning communities that enable educators to collaborate, share best practices and integrate 21st century skills into classroom practice
 - Enable students to learn in relevant, real world 21st century contexts (e.g., through project-based or other applied work)
 - Allow equitable access to quality learning tools, technologies and resources
 - Provide 21st century architectural and interior designs for group, team and individual learning
 - Support expanded community and international involvement in learning, both face-to-face and online

Educated people must become self-motivated, competent and lifelong learners who recognize that learning is a lifelong process not restricted to the classroom. The staff at SPA will model what it means to be an educated person in the 21st century through its commitment to the Student Outcomes and integration of the Support Systems of the “Framework For 21st Century Learning.”

Core Academic Program

SPA believes that the combination of rigorous arts integrated academics and a pre-professional performing arts program focused on training will lead to the best results for our students. We look to models of success in this state and across the country who have proven this educational construct to be successful. SPA will reach out to similar schools in order to learn from them and establish a network of professional partnerships. Our first such example is the Oakland School for the Arts. They have indicated their commitment to support SPA in a letter from Executive Director Dr. Donn Harris, recently elected Chairman of the California Arts Council, attached as Appendix “H”

SPA will blend an engaging and challenging academic program founded in UC “a-g” coursework and aligned to the Common Core State Standards (CCSS) with a rich and nurturing performance arts program offering unparalleled professional training in four artistic conservatories:

- 1) Theatre Conservatory
- 2) Music Conservatory
- 3) Dance Conservatory
- 4) Production and Design Conservatory

In middle school, students will experience all four conservatories each year in a quarterly arts survey wheel of courses. Upon completion of their 8th grade year, students will designate a high school conservatory and this will be the primary drive behind their elective course

selection. Students may switch conservatories as space and program permits.

Students will take conservatory elective courses in the afternoon, whereas the class time before noon will be devoted to core arts integrated academic courses. The conservatory elective program will include a comprehensive and pre-professional curriculum designed to start with fundamental history and principles of the performance art and then spiral into more specialized studies. Please refer to the draft Academic & Conservatory Program of Study in Appendix “I”, as well as a draft of the SPA course catalog in Appendix “J”. A conservatory program is inherently about intensive training and technique acquisition (process vs. product) with multiple opportunities for students to demonstrate mastery of their skills, however students will also be exposed to a plethora of extra-curricular performance opportunities outside of the school day.

Theatre Conservatory:

The Contra Costa School of Performing Arts Theatre Conservatory offers a comprehensive and thoughtfully crafted curriculum, which aims to prepare students both for university training and employment in acting, in addition to majors and careers outside of the performance arts. Courses balance theory and technique in recognition that theatre is both a vocation and an academic discipline. Students will be working with professionals who come from a wide array of backgrounds and have a wide array of specializations, exposing students to multiple schools of thought on craft and technique.

SPA’s Theatre Conservatory will be an integral part of our fully functioning “production company,” offering a full season of plays and special events which showcase the collaborations of faculty and students. Productions offer students the chance to work in a wide array of styles, periods, and genres, giving them the chance to apply what they learn in the classroom to the stage.

Student actors will take intensive core classes based on specific topics within acting as well as grade-level classes that form a coherent sequence across the student's years at SPA. Before students graduate from the Theatre Conservatory, they will be able to generate and conceptualize artistic ideas and work, develop and refine artistic work for presentation, interpret intent and meaning in artistic work and relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Music Conservatory:

The Contra Costa School of Performing Arts Music Conservatory offers artistic training for aspiring vocalists and musicians. Students are trained in a variety of musical genres including jazz, classical, musical theatre, spirituals, and contemporary. There is a strong emphasis on music history, theory, technique, and literacy.

In SPA’s Music Conservatory, students will learn to be competitive and relevant in today’s artistic climate. The objective is to prepare students for the expectations that

are present at both the professional and collegiate level; training students for rehearsals, performance and solo opportunities while building their repertoire. Before students graduate from the Music Conservatory, they will be able to demonstrate an ability to sight-read, hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, and texture and express themselves artistically over a cross-section of the repertoire they have learned throughout their conservatory experience. Students will be able to work collaboratively and as leaders in musical interpretation demonstrating an understanding of compositional processes, aesthetic properties of music, and the ways these are shaped and are shaped by artistic and cultural forces.

Dance Conservatory:

The Contra Costa School of Performing Arts Dance Conservatory offers a rigorous and challenging dance atmosphere, through dance training with an emphasis on building the strong technical foundations necessary for today's college entrance requirements and professional dance world. Students are trained in Ballet, Jazz/Broadway and Modern techniques with an emphasis on understanding and embodying the roles technical expertise and artistic expression play in the professional dancer. Daily classes in dance technique are geared toward developing a greater comprehension and continued awareness of how strong training is an essential component in developing the full potential of the professional dancer and performer.

In SPA's Dance Conservatory, students will experience dance training through discipline, and etiquette. This process will make visible to the students the connection between dance and life and life and dance. The knowledge, discipline, and serious nature of the four year course of study is intended to arm students with the strong technical foundation, confidence, and self-discipline that allow them to advance their education in conservatories and colleges, to prepare for careers in dance, or to aspire to achieve any future they envision for themselves. Before students graduate from the Dance Conservatory, they will refine and complete artistic work, convey meaning through the presentation of artistic work, synthesize and relate knowledge and personal experiences to make art, and understand and evaluate how dance conveys meaning.

Production and Design Conservatory:

The Contra Costa School of Performing Arts Production and Design Conservatory is for students who desire a program of study intended to prepare them for production and design or theatre business management majors in college in addition to pre-professional training for a career in design, technology, or management in the entertainment industry. Through a rigorous series of courses, students will be prepared for higher education and work in the professional industry but also for a lifetime of creative exploration. Students will study all aspects of producing shows and events from the initial concept ideas and designs to the finishing touches. They will gain practical

experience on state-of-the-art equipment, acquire fundamental techniques and vocabulary, and develop business and management skills that are valuable in the real-world job market. SPA's Production and Design Conservatory will graduate critically engaged and technologically sophisticated students in the fields of scenery, costumes, stage and theatre business management, lighting, and sound.

As SPA's primary focus is providing students with a college ready academic program that embraces STEAM education and intense arts integration, SPA will adopt an integrated arts pedagogy. Integrated arts education for our purposes will be one where the performance arts are deeply embedded within the core curricular subjects and elevate the overall learning experience.

With integrated arts education, performance art will play a major role in helping students address broad curricular themes and achieve robust habits of mind including such characteristics as imagination, discipline, collaboration, inquiry, divergent problem solving, empathy, and making connections. The focus will be on teaching Common Core State Standards along side the National Core Arts Standards to effectively strengthen students' abilities to attain, analyze, discern, and invent knowledge.

Basic Characteristics of an Integrated Arts Education:

- Requires in depth study of performance art, involving students in processes that are authentic to the arts (creating, performing, and responding)
- Involves teaching for deeper understanding of core subjects using the arts (in line with CCSS)
- Promotes student ability to solve problems, analyze knowledge, generate insights, use their imaginations and curiosity, synthesize new relationships among ideas, and make meaningful connections across subject matters
- Is standards-based and requires standards-based assessments that address the arts
- Consciously applies methodology and language from complementary subjects, including the arts, to examine a central theme, issue, problem, topic or experience
- Engages all students in active learning, providing a forum for them to create, perform and respond artistically in core subject areas
- Involves community resources (from performance art professionals to performing arts venues) in and out of school
- Acknowledges and fosters multiple intelligences, critical thinking, and artistic scholarship in students
- Maintains a high level of academic rigor and supports the college-bound population.

Students will engage in intensive study in both their performing arts conservatory electives as well as core UC/CSU approved "a-g" courses. To better understand how SPA will achieve an arts integrated program, see Appendix "K" illustrating a student's view of a sample "Day in the Life at the SPA."

The “Studio Thinking – Artistic Habits of Mind Framework”

As part of a Harvard Graduate School of Education study called the Studio Thinking Project (See Appendix “L” to review the complete study and its findings), researchers analyzed arts education and ultimately codified best practices into a framework of eight habits. These habits are developed and sustained through the pursuit of an artistic discipline, yet apply to endeavors of many different types. The framework has been recognized as the specific domains of growth and development that cut across all areas of arts education, and have definite and meaningful applicability to all areas of 21st century educational outcomes. (artsedsearch.org) The habits are as follows:

- **Develop Craft:** As a result of participating in arts classes, students acquire the skills or techniques needed to work with various media.
- **Engage and Persist:** Students are taught to embrace problems of relevance within the art world and/or of personal importance, engage in a project, focus on a task for a sustained period of time and persist with their work.
- **Envision:** Students are taught to generate mental images that will help guide their work and use their imagination to think of new ideas and forms.
- **Express:** Students are meant to learn to go beyond craft to convey a personal vision and meaning in their work. This habit of mind includes making works exemplify a property that is not visible such as mood or atmosphere.
- **Observe:** Students are taught to look closely at their own works (the color, line, texture, forms, structure, expression, and style), at others works (whether by their peers or by professional artist), and the world (when they are working from observation) and to notice things they might have otherwise missed.
- **Reflect:** Students are asked to think about and explain their process, intentions, and decisions. They are also asked to judge their own work and that of others.
- **Stretch and Explore:** Students are expected to try new things, to explore, take risks, and capitalize on their mistakes.
- **Understand Art World:** Students in visual arts classes learn about art history and the practicing art world today and their own relationship to today’s art world.

SPA will adopt and implement the eight habits as a pedagogical strategy for arts integrated education in both core academic courses and conservatory courses. In addition, SPA will also seek curricular partners and supporters in the adoption innovative, common core aligned arts integrated curriculum such as the following organizations:

Envision Schools and Envision Learning Partners

The Envision Schools organization places a strong emphasis on providing “challenging curriculum that requires all students to complete the A-G Common Core coursework, ensuring that they are eligible and prepared to attend a four-year university” (Envisionschools.org). In

addition, Envision educators work to provide challenging project-based assignments that incorporate 21st century skills and Common Core integration. Perhaps the most valuable component of the Envision program is the authentic assessments, which allow students the opportunity to showcase what they know through portfolio presentations and defenses. As these curricular models have shown great success in providing students with the skills they need to thrive in college, in future careers, and in life, SPA looks forward to partnering with Envision Learning Partners whose mission is to “bring Envision Schools’ unique and effective approach to transforming student learning to schools and districts across the country” (Envisionschools.org). Please see Appendix “M” to find a partnership letter from Envision as well as an article illustrating the success of the “Know, Do, Reflect” method of the Envision program by Envision Schools founder Bob Lenz.

Create California

SPA seeks to engage in and support the statewide arts education coalition, an initiative recently championed by State Superintendent of Public Instruction, Tom Torlakson, to elevate arts education to a core subject, making it available to all students so that it can “retain its vital role in developing creative expression and critical thinking skills in preparation for 21st century careers” (Createca.net). SPA fully supports the Superintendent’s mission as laid out in the Blueprint for Creative Schools (See Appendix “N” for the two-page summary of the Blueprint) which highlights policy recommendations to embed the arts into the fabric of the educational system along two key themes:

- Infusing the 4 C’s of 21st Century Learning - critical thinking, communication, collaboration and creativity – into all education policy
- Equity and access are the overriding critical lenses through which to view all policy recommendations

Young Audiences Arts for Learning (Young Audiences of Northern California)

As SPA fully supports the mission of the Young Audiences organization to “create arts experiences that inspire young people, expand learning, and enliven communities,” SPA seeks to enter into a partnership with Young Audiences of Northern California to provide arts integrated education professional development for SPA core and arts educators, as well as curriculum models for SPA students.

Young Audiences Arts for Learning is more than 60 years old and was established in 1952. As a national network, it serves over 5 million children each year across the country through 30 local affiliates, one of which is located in San Francisco serving the entire Bay Area. Young Audiences is dedicated to local education and community development seeking to impact arts in education practices and policies on a national level. To this end, the organization has engaged in several case studies to address the purposeful implementation of quality arts curriculum into schools at all grade levels. These programs have tackled such essential questions as “How can schools make a systemic cultural shift by empowering teachers to understand, value and create arts-integration experiences to promote learning?” and “How can students use the arts as part

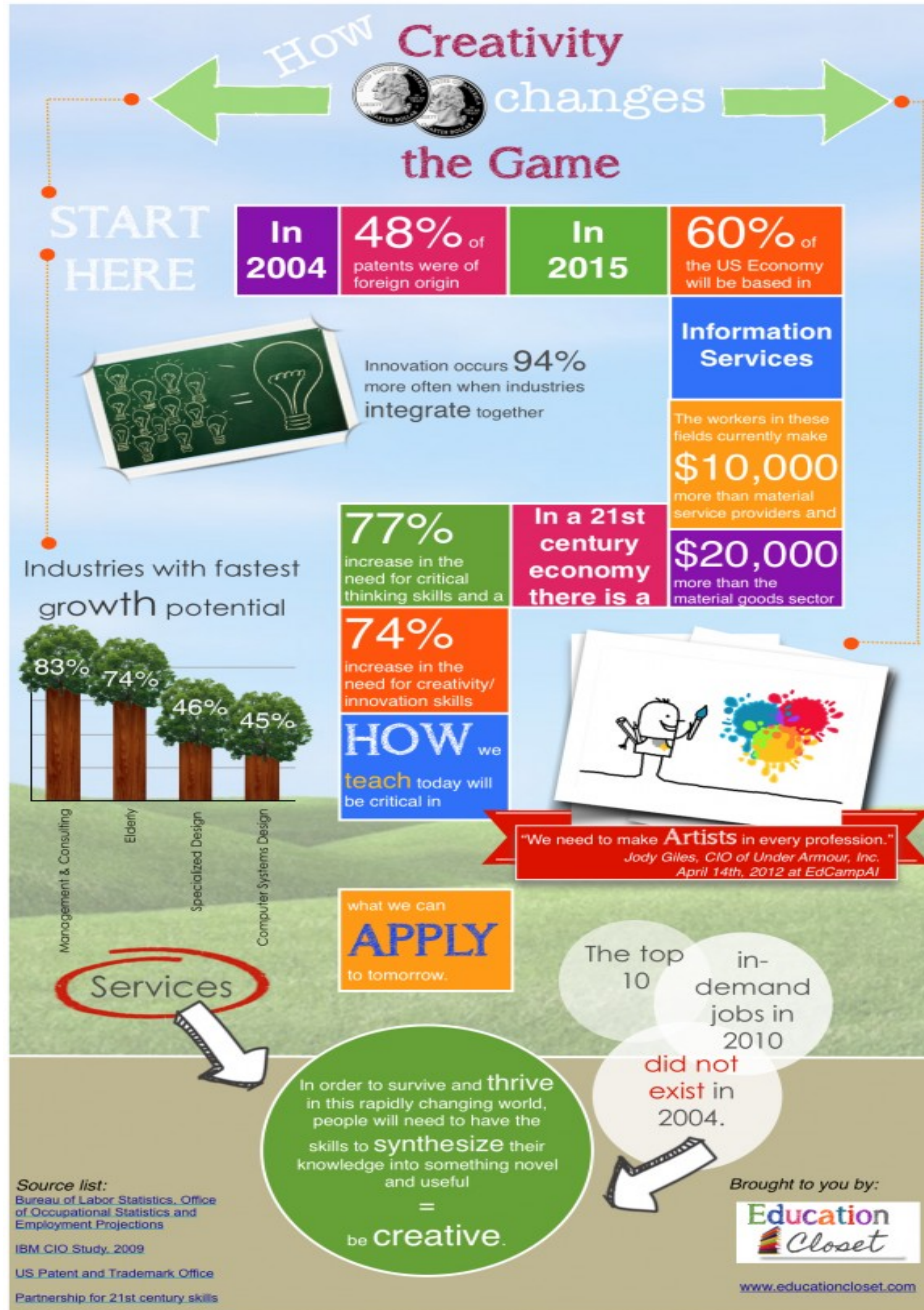
of their lives to demonstrate a knowledge and understanding of global issues that effect their world?” to more focused studies such as “Can abstract concepts of science be physicalized and taught through dance?” and “Can we ameliorate bullying behaviors and encourage students to think critically and empathetically through techniques of improvisational theater?”

The outcomes of these case studies provide everything from lesson plans to scholarly research findings for schools and educators to utilize in the planning of their own arts integrated curriculum and are particularly useful in educating middle school students.

Education Closet (STEAM Education)

Education Closet was founded by Susan Riley, Arts Education Specialist, to “provide a resource for educators everywhere to learn and discuss how, where, and why integration works” (Educationcloset.com). As SPA is dedicated to implementing an authentic arts integrated curriculum, SPA also supports Education Closet’s core beliefs:

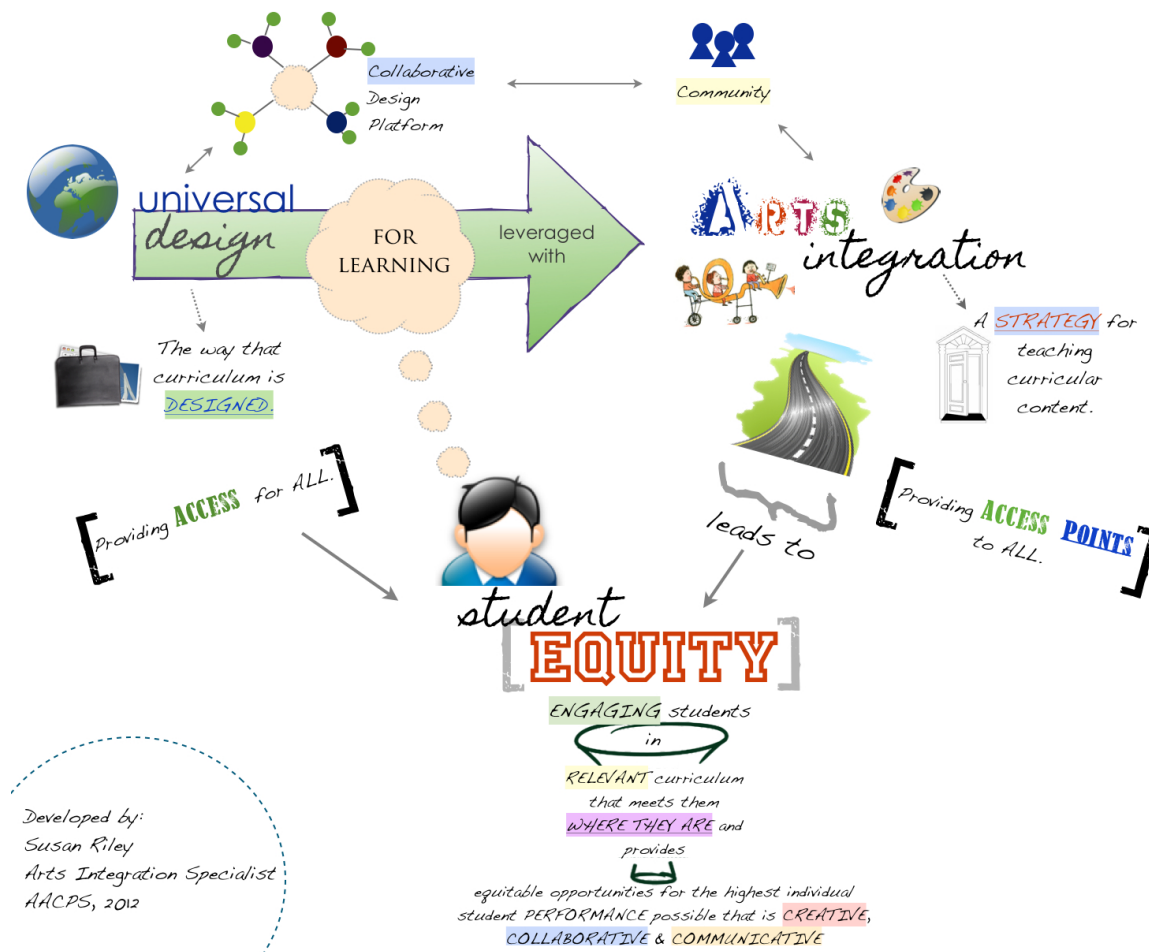
- **Creativity is Key.** Too often our educational system relies solely on a single, standardized measure to determine student success. This doesn’t serve our students well and demeans their capacity for innovation. We resolve to bring back creativity in teaching and learning.



- **Teaching is a science and an art.** Alignment provides authenticity. To make true connections with students, we must honor all content areas with authentic alignments of standards and assessments. Only then can lessons be engaging and innovative.
- **Integration of the Arts and Technology give students the opportunity to make real meaning** through their learning. By making intentional connections to the arts and technology, we are preparing students for the real challenges and opportunities afforded by the 21st century.

Education Closet is home to a community of teachers, leaders, artists and learners who strive to

bring the creative spirit back to the classroom and seek out the full potential of each student. (Please see several examples of arts integrated lesson plans inspired by Education Closet member educators in Appendix "O".)



Developed by:
Susan Riley
Arts Integration Specialist
AACPS, 2012

Ultimately, SPA will prepare all students for college and career readiness in the 21st century. Though not all SPA graduates will end up with a career in the entertainment industry, fostering a sense of artistic creativity will certainly add to their employability and success. Research suggests a direct correlation between involvement in the arts or arts education and heightened mathematical, reading, critical thinking and organizational skills in addition to better self-concept, tolerance and empathy for others. SPA will provide artistic and technical outlets for young artists and arts enthusiasts in grades 6-12 in partnership with a premier performance arts venue in the District. We will train our students to focus on both their academic and artistic education simultaneously.

Pedagogical Strategies

Within the SPA Academic Program, and in addition to the arts integrated approaches previously described, SPA will adopt research-based best practices including, but not limited to:

- Highly Effective Instructional Strategies (Robert Marzano and John Hattie)
 - Identifying Similarities and Differences: helps students understand more complex problems by analyzing them in a simpler way
 - Use Venn diagrams or charts to compare and classify items.
 - Engage students in comparing, classifying, and creating metaphors and analogies.
 - Summarizing and Note-taking: promotes comprehension because students have to analyze what is important and what is not important and put it in their own words
 - Provide a set of rules for asking students to summarize a literary selection, a movie clip, a section of a textbook, etc.
 - Provide a basic outline for note-taking, having students fill in pertinent information
 - Reinforcing Effort and Providing Recognition: showing the connection between effort and achievement helps students helps them see the importance of effort and allows them to change their beliefs to emphasize it more. Note that recognition is more effective if it is contingent on achieving some specified standard.
 - Share stories about people who succeeded by not giving up.
 - Find ways to personalize recognition. Give awards for individual accomplishments.
 - "Pause, Prompt, Praise." If a student is struggling, pause to discuss the problem, then prompt with specific suggestions to help her improve. If the student's performance improves as a result, offer praise.
 - Homework and Practice: provides opportunities to extend learning outside the classroom, but should be assigned based on relevant grade level. All homework should have a purpose and that purpose should be readily evident to the students. Additionally, feedback should be given for all homework assignments.
 - Establish a homework policy with a specific schedule and time parameters.
 - Vary feedback methods to maximize its effectiveness.
 - Focus practice and homework on difficult concepts.
 - Nonlinguistic Representations: has recently been proven to stimulate and increase brain activity.
 - Incorporate words and images using symbols to represent relationships.
 - Use physical models and physical movement to represent information.
 - Cooperative Learning: has been proven to have a positive impact on overall learning. Note: groups should be small enough to be effective and the strategy should be used in a systematic and consistent manner. Can be implemented virtually as well as in person.
 - Group students according to factors such as common interests or experiences.
 - Vary group sizes and mixes.
 - Focus on positive interdependence, social skills, face-to-face interaction,

- and individual and group accountability.
- Setting Objectives and Providing Feedback: provide students with a direction. Objectives should not be too specific and should be adaptable to students' individual objectives. There is no such thing as too much positive feedback; however, the method in which you give that feedback should be varied.
 - Set a core goal for a unit, and then encourage students to personalize that goal by identifying areas of interest to them. Questions like "I want to know" and "I want to know more about . . ." get students thinking about their interests and actively involved in the goal-setting process.
 - Use contracts to outline the specific goals that students must attain and the grade they will receive if they meet those goals.
 - Make sure feedback is corrective in nature; tell students how they did in relation to specific levels of knowledge. Rubrics are a great way to do this.
- Generating and Testing Hypotheses: it's not just for science class! Research shows that a deductive approach works best, but both inductive and deductive reasoning can help students understand and relate to the material.
 - Ask students to predict what would happen if an aspect of a familiar system, such as the government or transportation, were changed.
 - Ask students to build something using limited resources. This task generates questions and hypotheses about what may or may not work.
- Cues, Questions, and Advanced Organizers: helps students use what they already know to enhance what they are about to learn. These are usually most effective when used before a specific lesson.
 - Pause briefly after asking a question to give students time to answer with more depth.
 - Vary the style of advance organizer used: Tell a story, skim a text, or create a graphic image. There are many ways to expose students to information before they "learn" it.
- Rigor/Relevance Framework (Bill Daggett)
 - See section above for details
 - Quadrant "D" learning goals
- 21st century skills with an emphasis on technology
 - See section above for details
- College and career readiness
- Project/problem based instruction
- Multiple modality assessments
- Interdisciplinary integration and collaboration
- Independent research projects
- Instructional guides and benchmark assessments for core subjects
- Individual student learning plans
 - See section on *Naviance* below
- Student centered grading systems

- Grades are based on the degree to which a student demonstrates proficiency on the standards of that course of study
- When the student learns should not be the question, but rather, how well the student masters standards by the end of the course.
- Students should have multiple opportunities to demonstrate proficiency, re-do assignments, and engage in learning opportunities.
- Expectations should be clearly defined with objective rubrics ties to measurable standards whenever possible.
- Consideration of equal grade ranges to support the “growth mindset” mentality and keep students in range of success even after they falter (see Appendix “P” for Doug Reeves article entitled “The Case Against Zero”).
- Establishment of a culture that does not allow for failure, disengagement, apathy but rather supports students with tenacious zeal and commitment.
- Targeted and research based intervention techniques
 - See section on RTI below
- Differentiated instruction and scaffolding
- Literacy across the curriculum
 - A school-wide focus on increasing reading and writing levels for students based on the lexile framework (see article by Dr. Willard Daggett entitled “What We Know About Adolescent Reading” attached as Appendix “Q” for more information on the importance of literacy).
 - See section on *Achieve3000* and READ 180 below
- Academic vocabulary development

Educational Support Programs

The SPA will leverage vetted educational software to ensure the program is dynamic, customizable, and highly effective. SPA will research the best options based on the needs of our students and any programmatic constraints. Among our top considerations will be the following:

- *Illuminate Data & Assessment* – Illuminate Education is proud to introduce the next generation of data management: Illuminate Data and Assessment Management System (DnA). This program provides for the ability to move from data to analysis to decision-making easier and faster than before. Whether you are working with teacher-created quizzes, demographic data, state tests, or a combination of these and more, DnA takes dynamic reporting to a new level. Web 2.0 technologies and a user-friendly interface make every user’s job easier: from district level educators who need to analyze trends, to instructional leaders who require fast and flexible reports to shape curriculum, to teachers using instant formative feedback mid-lesson to inform next steps... DnA anticipates your needs and removes the boundaries of your old data system.

- *Connections Learning, Pearson* – Whether a single reading course to help struggling first-graders or Advanced Placement options for high-achieving twelfth-graders, Connections Learning by Pearson offers an array of K-12 courses for students across the academic spectrum. Each course is designed as a turnkey solution featuring an engaging course design combining real-time instruction, resources from leading education partners, customized lesson plans, and interactive learning tools as well as Connexus, their state-of-the-art digital learning management system. This program will be the backbone of our credit recovery plan for struggling students.

My Household
5 total household members

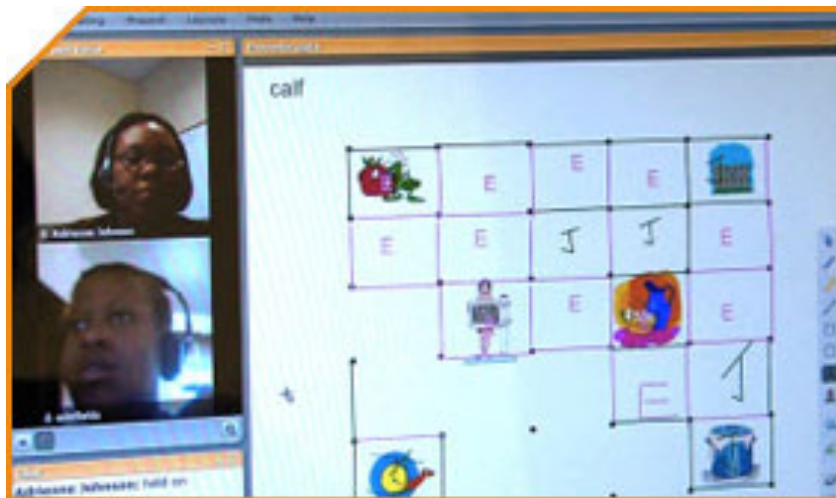
Name	Role	Grade	Tools	Homeroom Teacher	Attendance	Participation	Performance
Frankie	Student	5	[Icons]		Satisfactory	Watch	
Norma	Student	10	[Icons]	Jen Teacher	Satisfactory	Satisfactory	
Stan	Student	8	[Icons]	Jen Teacher	Satisfactory		Satisfactory
Stella	Student	2	[Icons]	Jen Teacher	Satisfactory	Satisfactory	Watch
Coach	Caretaker		[Icons]				
Demo Family			[Icons]				

5 total household members

Cool Site

National Poetry Month is celebrated in April. The following Web sites provide some good resources for you to use with your child.

- [Poem Activities](#)
- [Different Types of Poems](#)
- [Reading Poems](#)



- **Achieve3000** – Achieve3000 believes in the power of truly differentiated online instruction to enable significant and sustained Lexile reading growth — a belief supported by a decade-plus of scientifically proven performance. We also believe that the need for differentiated instruction has never been greater. With the increased demands of the Common Core State Standards, the imperative for students to become independent readers of complex text grows by the day. By setting reading levels, differentiating non-fiction text based on each student's unique academic profile, and continually assessing and increasing the complexity of text, Achieve solutions steadily increase students' ability to read, comprehend, apply and communicate information derived from complex text — prerequisites for success in school and beyond graduation.

The screenshot shows the Achieve3000 website interface. At the top, there is a navigation bar with the KidBiz3000 logo on the left and the Erica logo with '14,813 points' on the right. Below the navigation bar, the page title is 'Flies Bugging Bees?' with a sub-headline 'Life Science: Relationships in Ecosystems'. The main content area features a reading passage titled 'SAN FRANCISCO, California (Achieve3000, March 19, 2012): A puzzling honeybee die-off has destroyed hives around the world. Not long ago, a science professor stumbled onto a possible cause of the problem: a parasitic fly.' The passage includes a photograph of a parasitic fly and discusses the effects of the fly on honeybees, leading to Colony Collapse Disorder (CCD). A sidebar on the right titled 'Supporting Resources' contains a 'Vocabulary' section with terms like 'ability', 'chemical', 'disease', 'evade', 'parasite', 'pollinate', 'prevent', and 'threat', each with a brief definition. Below the vocabulary is an 'Extras' section with links for 'Map', 'People', and 'Index'.

- *Read 180, Scholastic – READ 180*, the most effective system for raising student achievement in grades 4-12+, has been significantly updated to meet the rigorous reading and writing expectations of the new common core standards. *READ 180* includes more rigor throughout, new grade-level text, new text-dependent questions, more nonfiction, new performance-based assessments and a new Writing Zone

My Dashboard

Welcome, Christine Bracco!

My Current Segment: 2.2 Disaster!: Earthquake!

READING ZONE	WORD ZONE	SPELLING ZONE
80% complete	80% complete	90% complete
0 / 3	1 / 2	1 / 0
Questions To Do	Words To Do	Words To Do

Study Words:

- bridge
- crumbled
- movement
- predict
- tremble

Study Words:

- commuters
- empty
- strain

News Feed

- You have earned the 10 Books trophy!
- You have earned the 20 Perfect Scores trophy!
- You have earned the 50 Sessions trophy!

My Progress

Session Time: Last 5 Sessions

Session	Minutes
1	17
2	15
3	17
4	12
5	18

Total Words Read: Last 5 Sessions

Session	Words Read
1	~15000
2	~16000
3	~17000
4	~18000
5	~19000

- *Destination Math, Houghton Mifflin* – A comprehensive K–12 math program, Destination Math transforms math instruction and bolsters student understanding through a highly interactive web-based learning environment. Aligned to the CCSS, Destination Math supports standards mastery through individualized learning paths designed to maximize student achievement. Individualized instruction, ongoing progress monitoring, and guided pathways help to reach all students.



- *TenMarks, Amazon* – Every student gets a unique set of problems, with coverage of every learning objective for the standard. Hints and video lessons are embedded for reinforcement. Automated interventions deliver results. Use at the end of every lesson, unit, or grade. Get recommendations for remediation and enrichment, personalized for every student. SBAC-aligned curriculum for the CCSS.

TEN MARKS Home Practice Tests Reports Reward Zone

Let's Get Started, Connor [Take the Tour](#)

Triangles - Properties and Attributes [View Report Card](#)

Completed
Lines in the Coordinate Plane
Videos # Hints Score
4 0 8 / 10
[Practice](#) or [Learn](#)

Your Next Worksheet
Angle Relationships in Triangles
Start Worksheet
Videos # Hints Score
-- -- --
[Learn](#) Due on Jan 13, 2011

Coming Up
Congruent Triangles
Videos # Hints Score
-- -- --
[Start](#) or [Practice](#)

My Rewards

Unlock The Next Game:
1 Completed
5 To Go
Bus Driver Math
[Go To Reward Zone](#)

My TenMarks Program Completion

100% Coordinate Geometry
24% Geometric Shapes
0% Similarity and Congruence
0% Transformations
0% Measurement

Going on Vacation?
I want to pause my program
[Pause my Program](#)

- **Turnitin** – Turnitin is a comprehensive cloud-based solution that helps students learn by facilitating personalized feedback. Check students' work for improper citation or potential plagiarism by comparing it against the world's largest academic database. Give students legible, timely feedback while saving instructors grading time. Students don't just learn from instructors, they also learn from one another. Turnitin facilitates peer review so that students can evaluate each other's work and learn from their classmates.

The screenshot shows a Turnitin submission interface for a sociology essay. The document title is "To Speak or To Sign: Choosing Cochlear Implants" by John Smith. The similarity score is 65% and the grade is 9 out of 10. The document text is displayed with various annotations and a sidebar of feedback tools.

Document Title: To Speak or To Sign: Choosing Cochlear Implants
Author: BY JOHN SMITH
Similarity: 65%
Grade: 9 OUT OF 10

Document Text:

On the Rise

Sign language is a beautifully expressive, visual language using hand, body and facial expressions to communicate. However, as the number of children with hearing loss were not identified until they were 2-1/2 years of age (Sorkin 2003). It is likely that the implementation of these early screenings have lead to the growth of Cochlear implants within the United States to 20 percent or more per year (Sorkin 2003). Many parents view deafness as a disability that with cochlear implants can be cured. They desire that their child learn language and function "normally" in society.

Annotations:

- Consider rephrasing this statement at this point.
- Paraphrase
- Good Argument
- Strong sentence

Diagram: A diagram of the human ear showing the cochlea and other parts. Labels include: Cochlea, Vestibule, Eardrum, Ossicles, Cochlear nerve, and Auditory nerve.

Feedback Tools:

- Comment
- Affect/Effect
- C/S
- Check Spelling
- Cite Source
- Good Argument
- Good Point
- Paraphrase
- Sentence Structure
- Thesis
- TN
- Transition
- Unnecessary Repetition
- Vague
- Verb Tense

Thesis:

<http://www.berkeley.edu/grammar/thesis.htm>

A thesis statement declares what you believe and what you intend to prove. A good thesis statement makes the difference between a thoughtful research project and a simple retelling of facts.

A good tentative thesis will help you focus your search for information. But don't rush! You must

- *Naviance* – Naviance is a college and career readiness platform that helps connect academic achievement to post-secondary goals. Our comprehensive college and career readiness solution empowers students and families to connect learning and life and provides schools and districts with the information they need to help students prepare for life after high school. It also allows students to create a plan for their futures by helping them discover their individual strengths and learning styles and explore college and career options based on their results.

courses colleges careers about me my planner

search for careers: cluster finder :: identify a top career cluster

Go

MORE SEARCH OPTIONS >>

1. start 2. activities 3. personal qualities 4. school subjects 5. results

explore careers

- favorite careers & clusters
- explore careers & clusters

what are my interests?

- personality types
- cluster finder
- career interest profiler
- career key

Find career clusters that match your interests and personal qualities.

The Cluster Finder will help you learn what career clusters may be a good match for you based on activities that interest you, personal qualities that you have and subjects that you enjoy studying in school.

Activities: Select activities you enjoy doing now and would like to do in the future.

Personal Qualities: Select personal qualities that best describe you.

School Subjects: Select subjects you enjoy studying in school.

Results: We'll show you list of the top clusters that are likely to be a good match.

click the button to get started!

let's begin

Naviance High School
3033 Wilson Blvd

family connection

courses colleges careers about me my planner

search for colleges: colleges I'm thinking about

Go

MORE SEARCH OPTIONS >>

my colleges

- colleges I'm thinking about
- colleges I'm applying to
- college visits

college research

- SuperMatch™ college search
- college match
- college compare
- college lookup
- college search
- college resources

College	Delivery type	Added By	Expected Difficulty*	My Interest	Application Deadlines†				Actions
					Early Decision	Early Action	Priority	Regular Decision	
Albertus Magnus Coll	student	N/A	N/A	N/A	-	-	-	-	
Ancilla Coll	student	N/A	N/A	N/A	-	-	-	-	
Arizona State Univ	student	N/A	N/A	N/A	-	-	-	5/1	
Augustana Coll	student	N/A	N/A	N/A	-	-	2/1	8/15	
Connecticut College	student	N/A	N/A	N/A	11/15	-	-	1/1	
Emory Univ	student	N/A	N/A	N/A	11/1	-	-	1/15	
Lake Land Coll	student	N/A	N/A	N/A	-	-	-	-	
Oklahoma State Univ	parent	N/A	N/A	N/A	-	-	-	2/1	
U of Richmond	student	N/A	N/A	N/A	11/15	-	-	1/15	
Roosevelt Univ	counselor	N/A	N/A	N/A	-	-	8/15	9/1	
U of Texas Brownsville	student	N/A	N/A	N/A	-	-	-	8/1	
Virginia Polytechnic Inst	student	N/A	N/A	N/A	11/1	-	-	1/15	
Wilmington U	student	N/A	N/A	N/A	-	-	-	-	

- **PowerSchool** – PowerSchool is the fastest-growing, most widely used web-based student information system, supporting 13 million students in all 50 states and over 65 countries. PowerSchool enables today's educators to make timely decisions that impact student performance while creating a collaborative environment for parents, teachers and students to work together in preparing 21st century learners for the future. PowerSchool provides the full range of features needed by administrators at the district and school level in addition to portals for teachers, parents, and students.

Grades and Attendance

Per	Last Week					This Week					Course	Teacher	Q1	Q2	S1	Q2 Attendance	
	M	T	W	H	F	M	T	W	H	F						ABS	TAR
01											U.S. History	Craig, Curtis	A 95	P 95	P 94	2	1
02											Chemistry I	Van Soest, William					
03											Computer Applications	Bliss, Caroline					
04											Pre-Calculus	Bean, Robert					
05											Drawing and Design	Goodwin, Andy					
06											Biology	Van Soest, William					

Parents and students use confidential, school-assigned usernames and passwords via the Internet to:

- Check student attendance, current grades and assignments, teacher comments, and lunch account balances.
- Email a teacher.
- Request automatic progress reports be sent by email.

Legend
 Attendance Codes: Blank=Present | A=Absent | T=Tardy | P=Parent Excused | S=School Excused | I=In School Suspension | O=Out of School Suspension | X=Truant Unprepared | V=Vacation | Y=Tardy and Unprepared | F=Field Trip |
 Citizenship Codes: H=Honorable | S=Satisfactory | N=Needs to Improve | U=Unsatisfactory |

PowerTeacher Gradebook: Paul Smith – Apple Grove High School 2

Reporting Term: S2 Mode: Assignments Final Grades Student View

Students (18)	(S2) Final Grade	Homework #1 01/05/2010 pts: 4	Group Project #1 01/07/2010 pts: 4	Demonstrate... Elementary R... LTR	Understands... Elementary R... LTR	Uses Techno... Elementary R... LTR	Permission Slips 01/08/2010 pts: 0	Quiz #1 01/12/2010 pts: 4	Homework #2
Avanesian, Adrineh	A-	4	4	3	3	4		4	
Christensen, Lacy	C	3	3	2	1	3			
Clark, Gracie	B+	2	4	3	2	1	✓	3	
Huhtala, David	B	4	4	4	3	4	✓	4	
Maher, Daniel	C+	4	3	2	2	2	✓	3	
Marshall, Chad	D	3	3	3	2	3	○	3	
Moos, Cameron	B	2	4	4	3	4	✓	3	
Ness, James	B	4	2	2	3	3	✓	4	○
Nicholson, Blake	C	4	3	3	3	3	✓	4	○
Olson, Adam	D+	3	2	3	2	4	✓	4	
Pitzel, Spencer	C-	4	4	4	2	3	✓		
Richards, Kelsea	C	3	4	4	4	3	✓	4	
Schmitzke, Zachary	A-	4	4	3	3	4	✓	3	
Scott, Steven	C-	4	3	2	2	3	✓	2	
Smith, Aaron	B	3	4	3	2	3	✓	2	○
Steiner, Joseph	B-	4	3	1	2	3	✓	3	
Stowe, Andrea	C	2	4	3	3	3	✓	4	
Suits Baer, Malcolm	B-	4	4	4	2	3	✓	3	
mean	C+ 79...	3.4	3.6	3	2	3		3.3	
median	B- 80...	4	4	3	2	3		3	
mode		4	4	3	2	3		3	

points earned:2/4 percentage:50% grade:F

Professional Development

Professional development helps staff as well as students to attain high levels of achievement. SPA believes that professional development is an integral part of the Charter School and takes place in many forms and settings. In-service meetings, off-site professional conferences, workshops, hands-on technology demonstrations, and guest speakers in all disciplines will be used to educate, stimulate, and inspire personnel. Collaboration among faculty will be facilitated through the adoption of the Professional Learning Communities model (PLC). PLC time will be built into the professional development calendar. There will be a systematic analysis of student achievement data in order to drive programs and practices. There will also be a comprehensive professional development plan on an annual basis in order to create a structured and strategic growth model. An example PD plan is attached as Appendix "R."

Environment

SPA will achieve professional partnerships with a performance arts venue in the District in order to offer our students premier facilities and professional work environments for their artistic efforts. We will also provide for an educational environment conducive to high student achievement and a customized and accountable learning program. It will be safe, orderly, and supportive.

SPA will also ensure that:

- All teachers are highly qualified and effective in developing and delivering curriculum and instruction in ways that encourage each student to meet and/or exceed proficiency in state standards.
- All administrators are highly qualified and effective, as defined by the California Professional Standards for Educational Leaders.
- Curricular materials are available, adequate, aligned to the state content standards, the CCSS, and the Next Generation Science Standards (NGSS), and culturally, linguistically, and developmentally appropriate.
- A variety of interventions are available to meet students' learning and achievement needs and to help students reach and/or exceed proficiency in the state content standards, CCSS and NGSS.
- Technology is adequate, available, and supportive of the learning process.
- All students have access to safe and up-to-date classrooms and learning labs.
- Facilities and grounds are safe, clean, and well maintained to ensure access to Charter School resources.
- Materials and other resources are monitored to ensure they are allocated to students for whom they were intended.
- Accurate records are maintained to ensure an accountable and transparent system of resource allocation.

- Stakeholders annually review and reflect upon resources allocated and make adjustments according to student and community needs.
- All students have equal access to resources.

Bell Schedule

SPA will do its due diligence in researching and ultimately implementing the best possible bell schedule based on the needs of the students and the SPA educational program.

As a charter school, we have the opportunity to offer flexibility in scheduling so that our students can engage in a variety of activities to support their individualized instructional programs and extra-curricular activities. By addressing their individualized needs, we will be striving to curtail the drop-out rate and prevent the loss of students whose needs go unmet in traditional educational spheres.

While we believe that altering the time structure at SPA in and of itself will not improve classroom practices and student learning, we recognize that it is an important factor and believe that alternative models of time should be examined in order to find the model most conducive to meeting the diverse academic needs of our student body.

We also believe that in order for educators to learn from one another, time must be set aside during the school day for certificated personnel to meet and reflect both in smaller learning communities for interdisciplinary study and collaboration as well as within departments for vertical teaming, curriculum discussion, and professional development.

Based on the mission of fostering both rigorous academics and relevant artistic specialties, and considering current research and best practices implemented in similar schools, we are proposing a bell schedule that reflects academic core studies in the morning hours before lunch and arts electives in the afternoon. We would like to model our schedule on the Oakland School for the Arts bell schedule which is attached as Appendix “S” for reference. The final bell schedule will be adopted by the Board of Directors no later than July 2016.

Calendar

We are committed to ensuring that the legally required minimum number of annual instructional minutes and annual school days are offered per Education Code Section 47612.5 and Title 5 California Code of Regulations Section 11960. For year one we are proposing the calendar attached as Appendix “T.” The final calendar will be adopted by the Board of Directors no later than February 2016. Upon assessing the efficacy of the year one calendar, we may choose to alter the calendar in following years to best meet the needs of our student body.

SPA will be very open to non-traditional calendar models based on the academic and performance programs as well as the needs and input of our families and community.

Summer School

SPA may operate its own summer school in a format that runs between four to six weeks as determined by the Board of Directors. SPA will consider options ranging from direct, in-class instruction to online learning (e.g. Connections Learning) to a blended model somewhere in the middle depending on the needs of our student population, the effectiveness of the adopted model, and any budgetary or programmatic constraints.

Winter Session

SPA will investigate the creation of a winter session intensive study program to help students complete needed courses and receive intervention through acceleration and preparatory curriculum. We strongly believe that students placed in courses without the requisite skills are destined to fail. To encourage all students to achieve and progress at their ability level, we are committed to providing diverse and flexible learning opportunities for all students, particularly those from underrepresented backgrounds and those with a history of low performance.

Graduation Requirements

All SPA students will earn a diploma of graduation from high school after passing the California High School Exit Exam (CAHSEE) and completing all UC/CSU “a-g” course requirements through a minimum accumulation of 220 credits:

English:	40 credits
College Preparatory Math:	30 credits
Laboratory Science:	20 credits
Life Science:	10 credits
Physical Science:	10 credits
Social Science:	30 credits
World History:	10 credits
US History:	10 credits
Economics/Government:	10 credits
Foreign Language:	20 credits
Arts Electives:	80 credits
TOTAL:	220 credits

Credit may be earned only in classes not previously passed. Repeat classes do not replace previously earned grades; therefore, all grades are averaged for determination of GPA. Students taking honors or Advanced Placement Baccalaureate courses will earn extra grade points as determined by the Board of Directors.

Graduation requirements may change as determined by the Board of Directors, without need for material revision of the charter.

Accreditation, Transferability of Courses, and Eligibility of Course to meet College Entrance Requirements

Upon charter approval, the Charter School plans to request affiliation with the Western Association of Schools and Colleges (“WASC”). Once such a request is made, a review visit can be scheduled after the Charter School has been in operation for at least three months. Pending notification on our accreditation status, courses will be submitted to the UC Doorways for “a-g” course approval.

The Charter School will inform parents of course transferability through the publication and distribution of a parent/student handbook that includes specific information on course transferability to other public high schools and that outlines Charter School policies and expectations for all students and parents. Courses that meet University of California and California State University entrance requirements will be designated as such in the parent/student handbook. All incoming students and parents will be required to complete an orientation that will include a review of the handbook. In addition to the “a-g” approved course list that will be included in the handbook, a statement regarding the transferability of courses to other public high schools will be included. Both the “a-g” list and transferability of classes will be updated on an annual basis. A high school diploma will be issued to all students who meet the Charter School’s graduation requirements.

Charter School Goals and Actions to Achieve the Eight State Priorities

CHARTER SCHOOL GOALS AND ACTIONS TO ACHIEVE THE STATE PRIORITIES
<p>Pursuant to Education Code Section 47605(b)(5)(A)(ii), following is a table describing the Charter School’s annual goals to be achieved in the Eight State Priorities, schoolwide and for all pupil subgroups, as described in Education Code Section 52060(d), and specific annual actions to achieve those goals.</p>
<p><u>Local Control Accountability Plan (“LCAP”)</u></p> <p>Pursuant to Education Code Section 47606.5, the Charter School will produce a Local Control Accountability Plan (“LCAP”), which shall update the goals and annual actions identified below, using the LCAP template adopted by the State Board of Education. The Charter School shall submit the LCAP to the District and the Contra Costa County Superintendent of Schools annually on or before July 1, as required by Education Code Section 47604.33.</p>
<p>The LCAP and any revisions necessary to implement the LCAP, including outcomes and methods of measurement listed below, shall not be considered a material revision to the charter, and shall be maintained by the Charter School at the school site.</p>

STATE PRIORITY #1— BASIC SERVICES

The degree to which teachers are appropriately assigned (E.C. §44258.9) and fully credentialed, and every pupil has sufficient access to standards-aligned instructional materials (E.C. § 60119), and school facilities are maintained in good repair (E.C. §17002(d))

SUBPRIORITY A – TEACHERS

GOAL TO ACHIEVE SUBPRIORITY	Core teachers will hold a valid CA Teaching Credential with appropriate English learner authorization as defined by the CA Commission on Teaching Credentialing, and 100% of credentialed teachers will be appropriately assigned
ACTIONS TO ACHIEVE GOAL	All core teacher candidates screened for employment will hold valid CA Teaching Credential with appropriate English learner authorization; Human Resources Manager will annually review credential status

SUBPRIORITY B – INSTRUCTIONAL MATERIALS

GOAL TO ACHIEVE SUBPRIORITY	100% of pupils will have access to standards-aligned materials and additional instructional materials as outlined in our charter petition
ACTIONS TO ACHIEVE GOAL	All instructional materials purchased will be aligned to CA Common Core State Standards and aligned with our charter petition

SUBPRIORITY C – FACILITIES

GOAL TO ACHIEVE SUBPRIORITY	Maintain a clean and safe school facility
ACTIONS TO ACHIEVE GOAL	Daily general cleaning by custodial staff will maintain campus cleanliness; Annual and monthly facility inspections will screen for safety hazards

STATE PRIORITY #2— IMPLEMENTATION OF COMMON CORE STATE STANDARDS

Implementation of Common Core State Standards, including how EL students will be enabled to gain academic content knowledge and English language proficiency

SUBPRIORITY A – CCSS IMPLEMENTATION

GOAL TO ACHIEVE SUBPRIORITY	100% of core teachers will participate in annual professional development on the implementation of Common Core State Standards
ACTIONS TO ACHIEVE GOAL	Identify and participate in intensive professional development and trainings on the CCSS

SUBPRIORITY B – EL STUDENTS & ACADEMIC CONTENT KNOWLEDGE

GOAL TO ACHIEVE SUBPRIORITY	EL students will gain academic content knowledge through the implementation of the CCSS
ACTIONS TO ACHIEVE GOAL	EL students participate in English Language Arts/Literacy instruction with appropriate instructional support

SUBPRIORITY C – EL STUDENTS & ENGLISH LANGUAGE PROFICIENCY	
GOAL TO ACHIEVE SUBPRIORITY	EL students will gain English language proficiency through the implementation of the ELD curriculum and related instructional strategies
ACTIONS TO ACHIEVE GOAL	EL students participate in English Language Arts/Literacy instruction with appropriate instructional support. EL students have access to ELD curriculum. Teachers of EL students participate in professional development activities to bridge the 2012 ELD standards and the existing ELD curriculum with the CCSS.
STATE PRIORITY #3— PARENTAL INVOLVEMENT <i>Parental involvement, including efforts to seek parent input for making decisions for schools, and how the school will promote parent participation</i>	
SUBPRIORITY A – ACHIEVING/MAINTAINING PARENTAL INVOLVEMENT	
GOAL TO ACHIEVE SUBPRIORITY	Maintain parent representation and leadership
ACTIONS TO ACHIEVE GOAL	SPA will promote and work with parent leadership organizations including but not limited to Parent Faculty Club (PFC) and Boosters programs.
SUBPRIORITY B – PROMOTING PARENT PARTICIPATION	
GOAL TO ACHIEVE SUBPRIORITY	Promote parent volunteer opportunities through a Parent Volunteer Coordinator
ACTIONS TO ACHIEVE GOAL	School administration will work with the Parent Volunteer Coordinator to solicit a volunteer list that the coordinator will organize based on expertise and availability
SUBPRIORITY C - SURVEYS	
GOAL TO ACHIEVE SUBPRIORITY	Solicit parent feedback via annual satisfaction surveys
ACTIONS TO ACHIEVE GOAL	Annually, the charter school administration will conduct school satisfaction assessments to generate strategies for improvement. Results of parent satisfaction surveys will be presented to the Governing Board for discussion and implementation
STATE PRIORITY #4— STUDENT ACHIEVEMENT <i>Pupil achievement, as measured by all of the following, as applicable:</i>	
<ul style="list-style-type: none"> A. California Assessment of Student Performance and Progress (CAASPP) statewide assessment B. The Academic Performance Index (API) C. Percentage of pupils who have successfully completed courses that satisfy UC/CSU 	

entrance requirements, or career technical education

D. Percentage of ELs who make progress toward English language proficiency as measured by the California English Language Development Test (CELDT) and/or English Language Proficiency Assessment for California (ELPAC)

E. EL reclassification rate

F. Percentage of pupils who have passed an AP exam with a score of 3 or higher

G. Percentage of pupils who participate in and demonstrate college preparedness pursuant to the Early Assessment Program (E.C. §99300 et seq.) or any subsequent assessment of college preparedness

SUBPRIORITY A – CAASPP: ELA/LITERACY AND MATHEMATICS

GOAL TO ACHIEVE SUBPRIORITY	Students at every applicable grade level, including all student subgroups, score proficient or higher on the CCSS Smarter Balanced Assessment (SBA) in the area of English Language Arts/Literacy and Mathematics
ACTIONS TO ACHIEVE GOAL	Classroom instruction conducive to student learning; adequate learning environments; appropriate CCSS aligned instructional materials; implementation of a intervention programs to assist at-risk students; use of instructional technology

SUBPRIORITY B – API

GOAL TO ACHIEVE SUBPRIORITY	The charter school, including all student subgroups, will meet the annual API Growth Target, or equivalent, as mandated by the CA State Board of Education
ACTIONS TO ACHIEVE GOAL	Classroom instruction will incorporate testing strategies in preparation for the CCSS SBA

SUBPRIORITY C – UC/CSU COURSE GRADE REQUIREMENTS (OR CTE)

GOAL TO ACHIEVE SUBPRIORITY	Students, including all student subgroups, will complete the UC-CSU “a-g” requirements
ACTIONS TO ACHIEVE GOAL	The Governing Board will approve UC-CSU “a-g” aligned course catalogue, students will be counseled during the course selection process

SUBPRIORITY D – EL PROFICIENCY RATES

GOAL TO ACHIEVE SUBPRIORITY	EL students will advance at least one performance level per the CELDT each academic year
ACTIONS TO ACHIEVE GOAL	EL students will receive in-class instructional support which may include 1-on-1 teacher support, small group work, usage of SDAIE and ELD instructional strategies, and EL support classes.

SUBPRIORITY E – EL RECLASSIFICATION RATES

GOAL TO ACHIEVE	EL students will be reclassified as Fluent English Proficient annually and
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SUBPRIORITY	perform at grade level on the CCSS SBA
ACTIONS TO ACHIEVE GOAL	EL students will receive in-class instructional support which may include 1-on-1 teacher support, small group work, usage of SDAIE and ELD instructional strategies, and EL support classes
SUBPRIORITY F – AP EXAM PASSAGE RATE	
GOAL TO ACHIEVE SUBPRIORITY	AP Students will pass the AP exam
ACTIONS TO ACHIEVE GOAL	AP coursework, test taking strategies imbedded in curriculum
SUBPRIORITY G – COLLEGE PREPAREDNESS/EAP	
GOAL TO ACHIEVE SUBPRIORITY	Students will pass the EAP and demonstrate college preparedness
ACTIONS TO ACHIEVE GOAL	ELA and Mathematics coursework, test taking strategies imbedded in curriculum
STATE PRIORITY #5— STUDENT ENGAGEMENT	
<i>Pupil engagement, as measured by all of the following, as applicable:</i>	
A. School attendance rates	
B. Chronic absenteeism rates	
C. Middle school dropout rates (EC §52052.1(a)(3))	
D. High school dropout rates	
E. High school graduation rates	
SUBPRIORITY A – STUDENT ATTENDANCE RATES	
GOAL TO ACHIEVE SUBPRIORITY	Charter School will have stellar attendance rates
ACTIONS TO ACHIEVE GOAL	Charter School will provide a safe and engaging learning environment for all its students and families, including those of the various subgroups enrolled
SUBPRIORITY B – STUDENT ABSENTEEISM RATES	
GOAL TO ACHIEVE SUBPRIORITY	Students will not have more than five absences in any school year
ACTIONS TO ACHIEVE GOAL	Parents will be informed of chronic absences as specified in student handbook
SUBPRIORITY C – MIDDLE SCHOOL DROPOUT RATE	
GOAL TO ACHIEVE SUBPRIORITY	Students will remain in middle school until they graduate

ACTIONS TO ACHIEVE GOAL	Counselors, interventions for at-risk students, credit rescue and recovery programs
SUBPRIORITY D – HIGH SCHOOL DROPOUT RATES	
GOAL TO ACHIEVE SUBPRIORITY	Students will remain in high school until they graduate
ACTIONS TO ACHIEVE GOAL	Counselors, interventions for at-risk students, credit rescue and recovery programs
SUBPRIORITY E – HIGH SCHOOL GRADUATION RATES	
GOAL TO ACHIEVE SUBPRIORITY	Students will graduate from high school
ACTIONS TO ACHIEVE GOAL	Counselors, interventions for at-risk students, credit rescue and recovery programs
STATE PRIORITY #6— SCHOOL CLIMATE	
<i>School climate, as measured by all of the following, as applicable:</i>	
A. <i>Pupil suspension rates</i>	
B. <i>Pupil expulsion rates</i>	
C. <i>Other local measures, including surveys of pupils, parents, and teachers on the sense of safety and school connectedness</i>	
SUBPRIORITY A – PUPIL SUSPENSION RATES	
GOAL TO ACHIEVE SUBPRIORITY	Charter School will maintain an annual suspension rate of less than 5%
ACTIONS TO ACHIEVE GOAL	The most important “R” in our mission we find to be relationships. SPA will work to foster positive relationships with students and parents (students don’t care how much you know, until they know how much you care). Teachers will complete professional development on proactive classroom management. Executive Director and Assistant Director work with teachers and families to manage student behavior issues and concerns.
SUBPRIORITY B – PUPIL EXPULSION RATES	
GOAL TO ACHIEVE SUBPRIORITY	Charter School will maintain an annual expulsion rate of less than 1%
ACTIONS TO ACHIEVE GOAL	The most important “R” in our mission we find to be relationships. SPA will work to foster positive relationships with students and parents (students don’t care how much you know, until they know how much you care). Teachers will complete professional development on proactive classroom management. Executive Director and Assistant Director work with teachers and families to manage student behavior issues and

	concerns.
SUBPRIORITY C – OTHER SCHOOL SAFETY AND SCHOOL CONNECTEDNESS MEASURES	
GOAL TO ACHIEVE SUBPRIORITY	Charter School students and staff will adhere to the School Crisis Response Plan
ACTIONS TO ACHIEVE GOAL	Annually, all school employees will be trained on the elements of the School Crisis Response Plan. Students and staff will participate in fire, earthquake, intruder, and other safety drills.
SUBPRIORITY D - SURVEYS	
GOAL TO ACHIEVE SUBPRIORITY	Students, parents and teachers will feel a sense of community and safety on campus
ACTIONS TO ACHIEVE GOAL	Administration will devise and administer satisfaction surveys to parents, students, and teachers annually. A variety of engaging co-curricular opportunities will further enhance students' sense of belonging and community.
STATE PRIORITY #7— COURSE ACCESS	
<i>The extent to which pupils have access to, and are enrolled in, a broad course of study, including programs and services developed and provided to unduplicated students (classified as EL, FRPM-eligible, or foster youth; E.C. §42238.02) and students with exceptional needs.</i>	
<i>“Broad course of study” includes the following, as applicable:</i>	
<i>Grades 1-6: English, mathematics, social sciences, science, visual and performing arts, health, physical education, and other as prescribed by the governing board. (E.C. §51210)</i>	
<i>Grades 7-12: English, social sciences, foreign language(s), physical education, science, mathematics, visual and performing arts, applied arts, and career technical education. (E.C. §51220(a)-(i))</i>	
GOAL TO ACHIEVE SUBPRIORITY	Charter School students, including all student subgroups, unduplicated students, and students with exceptional needs, will have access to and enroll in our academic and educational program as outlined in the school’s Charter
ACTIONS TO ACHIEVE GOAL	All academic content areas will be available to all students, including student subgroups, at all grade levels
STATE PRIORITY #8— OTHER STUDENT OUTCOMES	
<i>Pupil outcomes, if available, in the subject areas described above in #7, as applicable.</i>	
SUBPRIORITY A - ENGLISH	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level proficiency in English Language Arts/Literacy.
ACTIONS TO ACHIEVE	Common Core aligned instructional guides and benchmarks, highly

GOAL	effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students
SUBPRIORITY B - MATHEMATICS	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level proficiency in Mathematics.
ACTIONS TO ACHIEVE GOAL	Common Core aligned instructional guides and benchmarks, highly effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students
SUBPRIORITY C – SOCIAL SCIENCES	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level skills and content in the social sciences.
ACTIONS TO ACHIEVE GOAL	Common Core aligned instructional guides and benchmark assessments, highly effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students
SUBPRIORITY D - SCIENCE	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level skills and content in the social sciences.
ACTIONS TO ACHIEVE GOAL	Next Generation Science Standards aligned instructional guides and benchmark assessments, highly effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students
SUBPRIORITY E – PHYSICAL EDUCATION	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate physical fitness.

ACTIONS TO ACHIEVE GOAL	The physical education department will develop scaffolded curricular units that work to prepare students for passing all six “Healthy Fitness Zone” proficiencies. Students who do not pass the exam will be re-enrolled in general P.E. until they do.
SUBPRIORITY F – FOREIGN LANGUAGES	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level skills and content in Foreign Languages.
ACTIONS TO ACHIEVE GOAL	Instructional guides and benchmark assessments, highly effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students
SUBPRIORITY G – OTHER SUBJECTS – SOCIAL AND CIVIC RESPONSIBILITY	
GOAL TO ACHIEVE SUBPRIORITY	All students will demonstrate social and civic responsibility
ACTIONS TO ACHIEVE GOAL	Charter school will implement a school wide character education program
SCHOOL PRIORITY #1 – PERFORMANCE <i>The extent to which pupils have access to, and participate in performance opportunities</i>	
GOAL TO ACHIEVE SCHOOL PRIORITY #1	Charter School students, including all student subgroups, unduplicated students, and students with exceptional needs, will have access to and will participate in annual performances
ACTIONS TO ACHIEVE GOAL	Develop performance calendar with ample opportunity in each art conservatory, notify student body of auditions, embrace widespread participation as a performing arts school
SCHOOL PRIORITY #2 – COMMUNITY SERVICE AND CIVIC RESPONSIBILITY <i>The extent to which pupils use performance art for the good of the greater community</i>	
GOAL TO ACHIEVE SCHOOL PRIORITY #2	Charter School students will use performance art to give back to the greater community as a service act
ACTIONS TO ACHIEVE GOAL	Foster a sense of civic responsibility through character education program, provide myriad opportunities for students to participate in service events, recognize acts of civic duty

Ensuring Equal Access to Curricula and Instruction

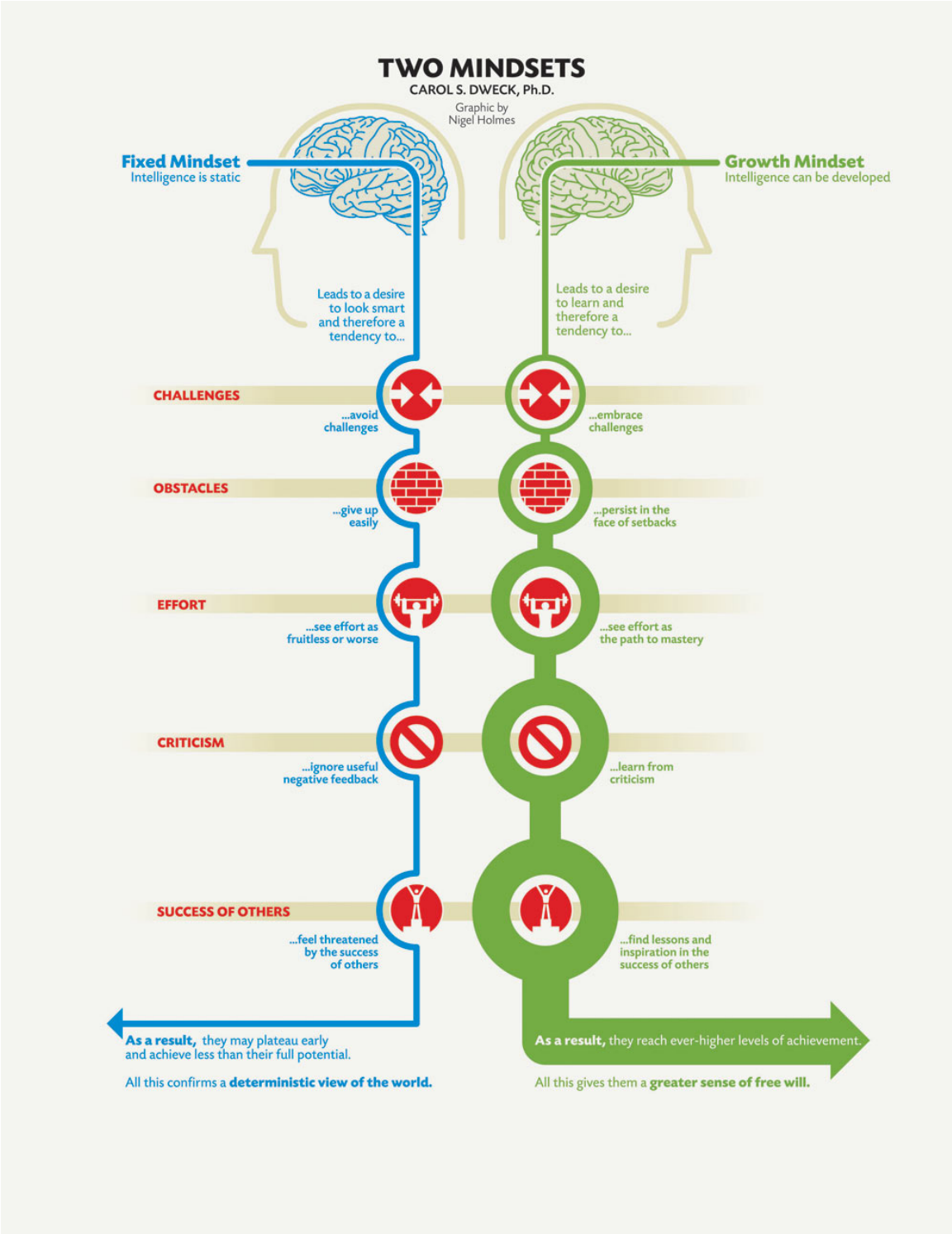
Research indicates that racial and ethnic minority and economically disadvantaged students have been underserved in educational tracking systems, formal and informal, in which expectations for their academic success are low. A diverse environment, comprised of a spectrum of students from the lower-performing to the high-achieving, has been shown to enhance learning for all students when a challenging and enriched curriculum is presented. All students at SPA will be guided through individual learning plan creation and will be supported with equal opportunity to dictate their educational path. While not every student in heterogeneous classes will perform at the honors level, all students will benefit from exposure to a rigorous curriculum.

Our goal will be to:

- Enroll all students in rigorous academic programs that prepare them for success in higher education, career and adult life without the need for remediation
- Strongly encourage parent/guardian participation in intervention for students who drop below a C average
- Provide for flexible scheduling
- Allocate resources to provide the necessary support for academically low-achieving students
- Self-assess intervention plans regularly in order to develop additional programs to meet currently identified and future student needs
- Maintain high expectations that all students can and will learn to read, think critically, and synthesize material from a variety of sources to make informed decisions
- Target instructional resources to raise achievement among historically underrepresented students to achieve proficient or higher in mathematics, to successfully complete upper level mathematics courses, and to pass the California High School Exit Exam
- Provide ongoing professional development and coaching to help certificated personnel understand and use specific instructional strategies to meet the needs of diverse learners, and support certificated personnel as they become reflective practitioners
- Monitor progress through state mandated tests, grades, CAHSEE, benchmarks, and other valid assessment programs

Ensuring Optimal Preparation for Entry into a Rigorous Learning Environment

The SPA recognizes and embraces the spectrum of student abilities, learning modalities, and rates of development. The school will establish a “growth mindset” in all students in order to foster a positive and productive outlook on academic ability. SPA believes all students can achieve at high levels given the right time and support and wants to instill that belief in every individual that enters our program. The “growth mindset” concept was developed by Dr. Carol Dweck and will serve as a core principle for CCA. The details are illustrated in the model below:



CCA plans to develop a program for incoming students in order to prepare them for success wherein they will begin to embrace a growth mindset. The transition program will also assess student ability and performance and provide any appropriate remediation or enrichment. Also, this will be an opportunity to prepare the student for the expectations and culture of our

program. It is imperative that CCA students be adequately prepared students for the rigors and requirements of higher-level learning.

Academically High-Achieving Students

SPA believes that all students are entitled to receive a content rich, academically rigorous educational experience that prepares them for a multitude of post-secondary opportunities. We are as committed to meeting the special needs of academically high-achieving students as we are to other special needs groups. High-achieving students may be identified through data analysis by their teachers due to consistent achievement that is beyond the typical bell-curve and refer them for counseling; however, these types of students also often self-identify. Differentiated instruction will be a core principal of every classroom, but students at SPA also have the ability to work with their counselor to design a high school plan that meets their needs.

The academic program will also implement instructional technology in core classes that will have adaptive qualities. Research supports the efficacy of “smart” educational programs and their ability to assess, differentiate, and drive results in ways that surpass individual teacher ability. Time is a factor that contributes to the achievement gap. When content and pacing become dynamic (which is the key factor these programs bring to the table) students can excel and also receive additional support as needed and without the constraints of a rigid or static curriculum.

As a charter school, SPA can offer flexible scheduling to allow students to engage in a variety of opportunities to support individualized instructional programs. With the options of honors and AP classes, dynamic and rigorous curricula can be offered to all students at SPA to meet their individual academic needs.

Academically Low-Achieving Students

SPA believes in a pro-active approach to academically low-achieving students in order to facilitate improved student achievement and pre-empt failure. SPA has adopted the American Institutes for Research Center on Response to Intervention (RTI) model. This model is articulated in detail in Appendix “U.”

SPA will offer intervention to address each student’s specific learning need. Cumulative records will be reviewed for incoming freshmen and students will take diagnostic assessments in math and reading. This will aid in the correct placement for students who demonstrate a lower aptitude in some areas and will enable them to achieve at a level appropriate and consistent with their skills and ability levels. Parents will be notified of diagnostic results. Students who continue to demonstrate a consistent pattern of low academic achievement may be reviewed by a student success team (SST) comprised of parent(s), administrator, and teachers, and referred for intervention or assessment as appropriate.

The SST uses a systematic problem solving approach to assist students with concerns that are interfering with success. The SST identifies and clarifies problems and issues; develops strategies, and organizes resources; provides a system for support accountability; and serves to assist and counsel the student and their family. SSTs are a general education program of the school as all types of students can benefit from engaging in this process including, but not limited to, those students performing below or above grade level, students who have experienced emotional or social trauma, students who have behavioral issues, and those that have language barriers. Anyone who has concern for a student can refer that student for SST consideration (teacher, counselor, administrator, parent, student themselves). The generally accepted steps for an SST meeting are as follows:

- 1) Team members introduce themselves and their roles
- 2) The coordinator states the purpose and process of the SST meeting
- 3) A timekeeper is appointed
- 4) Student strengths are identified, recorded, and discussed
- 5) Student concerns are identified, recorded, and discussed
- 6) Any other pertinent information is shared (previous meetings, modifications, etc.)
- 7) Concerns are synthesized and foci are chosen
- 8) Strategies to support the foci are brainstormed
- 9) The team chooses actions
- 10) Individuals make commit to accountability for pertinent actions
- 11) Responsibilities are delineated and timelines are established
- 12) Follow-up meeting date is set

After implementation of a SST plan and follow up, the efficacy of the support system is evaluated. Adjustments and/or additional supports may be added to the plan. If necessary and appropriate, a referral for special education or Section 504 assessment may be deemed necessary.

In order to facilitate student achievement, SPA may implement advisory periods, essentially assigning every teacher with a caseload of students. This will ensure proper monitoring of student progress as well as a vehicle for delivering supports and interventions as needed. Students will also have an assigned counselor who will run SSTs and develop ILPs as needed. The SPA will also hold summer, weekend, and after school interventions to address each student's specific learning needs as needed.

SPA will implement a summer transition program for incoming students. The length of transition program will be based on need. For example, students who are assessed as below grade level expectations may be placed in summer academic intervention programs focused on developing and strengthening math and reading skills in addition to instruction in successful student practices and study skills such as time management and organization. Diploma requirements will also be previewed so that students understand the credit-building goal to graduation. Students will continue to receive proactive intervention through additional learning supports including before and after school and Saturday tutoring and classes.

Additional instructional strategies will be employed in order to maintain a high level of support for low-achieving students. Students lacking necessary skills to succeed in their courses will be enrolled in an intervention program best fitting their individual needs as determined by an assessment conducted by qualified personnel. They will be enrolled in classes better aligned to their ability levels, in mandatory intervention or acceleration programs simultaneously with their ongoing course schedule, or in intervention/acceleration skills courses during winter or summer session breaks.

As mentioned above, the academic program will also implement instructional technology in core classes that will have adaptive qualities. Research supports the efficacy of “smart” educational programs and their ability to assess, differentiate, and drive results in ways that surpass individual teacher ability. Time is a factor that contributes to the achievement gap. When content and pacing becomes dynamic (which is the key factor these programs bring to the table) students can excel and also receive additional support as needed and without the constraints of a rigid or static curriculum. Not only do these programs provide personalized instruction, but they also are constantly disaggregating and pushing data. SPA teachers will be trained in how to analyze this data and provide appropriate interventions. Data driven decision-making is imperative for supporting student achievement.

As a charter school, SPA can expand and enhance the many intervention opportunities possible for students. Those students who have not passed the CAHSEE will be placed in support classes and programs until they do pass.

English Learners

The Charter School will meet all applicable legal requirements for English Learners (“EL”) as it pertains to annual notification to parents, student identification, placement, program options, EL and core content instruction, teacher qualifications and training, re-classification to fluent English proficient status, monitoring and evaluating program effectiveness, and standardized testing requirements. The Charter School will implement policies to assure proper placement, evaluation, and communication regarding ELs and the rights of students and parents.

Under the management of the Executive Director, SPA will take an active role in the recruitment and staffing of authorized personnel for all English Learner programs and will make it a priority to hire CLAD and BCLAD teachers. Teachers not currently authorized but who will be serving English Learners shall be required to sign a memorandum of understanding stipulating that they will be actively participating in professional development designed to secure an appropriate authorization within two years. The Executive Director, or designee, will then monitor attendance at professional development activities to ensure that such teachers remain on track to complete the necessary training for their authorizations.

SPA will make support for English Learners a primary focus of the school culture. This will be ensured by translating key parent materials into Spanish, providing Spanish language texts to

support core concepts in content areas, providing translators at parent events, meetings, and trainings as necessary according to attendees, and ensuring that all instructional staff development efforts specifically address the needs of English Learners. Literacy efforts will target the needs of English Learners including writing across the curriculum. CCA will partner with EL parents and empower them to engage in and support their children's education. CCA will also establish an English Learner Advisory Committee (ELAC) if/when the EL population surpasses the required number of students.

A. Initial Identification and Assessment

Students with limited English proficiency will receive guidance for proper program placement and support services according to their needs to ensure that the instructional programs are comprehensible and understandable.

Home Language Survey

At the time of enrollment, all parents fill out an enrollment form, which shall include a Home Language Survey (HLS). The survey is used to determine the primary language of the student and is on file for each student in the CCA office in the cumulative folder and in the student's English Learner folder. The application and language survey is available in English and Spanish. All students, including English only students, must have a completed HLS on file. Each completed HLS must include a parent's signature and date.

If the first three responses on the HLS indicate a language other than English, the student is assessed within thirty (30) days in English listening, speaking, reading, and writing. The results of these assessments enable school personnel to determine the English language proficiency level of the student. If the person administering the HLS suspects that the form is completed incorrectly or that there may actually be a home language other than English present, the school must continue with the identification process.

For students who are transferring from a California school district, the enrollment form with the HLS will be administered. However, the only HLS that is valid is the first one ever completed by the parent at the time of initial enrollment in a California school district. For placement purposes while cumulative student records are in transit, the student shall be assessed for English language proficiency through the California English Language Development Test. Upon the receipt of student transfer records, the student's language status as determined by the originating district shall be honored.

California English Language Development Test

All students who indicate that their home language is other than English will be California English Language Development Test ("CELDT") tested within thirty days of initial enrollment¹

¹ The thirty-day requirement applies to students who are entering a California public school for the first time or for students who have not yet been CELDT tested. All other students who have indicated a

and at least annually thereafter between July 1 and October 31 until re-designated as fluent English proficient.

The Charter School will notify all parents of its responsibility for CELDT testing and of CELDT results within thirty days of receiving results from publisher. The CELDT shall be used to fulfill the requirements under the Elementary and Secondary Education Act for annual English proficiency testing.

B. Program Placement Options

English Language Development (ELD) shall be a part of each English Learner's instructional program. Each program includes a portion of the day when the focus of instruction is ELD and is geared towards each student's language proficiency level. In order to teach at the proficiency level of each student, teachers may combine or divide their students into homogeneous proficiency groupings.

ELD may be incorporated within the language arts curriculum and is taught daily for a minimum of 30 minutes in grades K-12. The state-adopted ELD Standards establish a framework for teachers to follow as they facilitate students' development of the skills necessary to meet the CCSS standards in English Language Arts and the content areas. The ELD standards describe what students should know and be able to do at each of the five levels of English proficiency. By the end of the early advanced proficiency level, students are expected to be reclassified and meet the same standards that native English speakers are expected to master.

In order to determine the student's progress in English, each English Learner is assessed annually with the CELDT. Additional assessment obtained from the ELD curriculum and teacher observation are also considered to determine progress.

C. Instruction and Curriculum

To ensure that all students have access to core curriculum, instructional programs for ELs are designed to promote the acquisition of high levels of English language proficiency, as well as access to the core curriculum. Depending on the program in which the student is enrolled, this is accomplished through providing ELD instruction by a qualified teacher in conjunction with core curriculum instruction, or as a separate daily component if core curriculum instruction occurs in the student's primary language. Academic instruction through English is modified to meet the student's level of language proficiency. Teachers use specialized strategies that enable students to understand, participate in, and access the core curriculum. EL students will be placed with teachers or Education Specialists who hold appropriate credential authorizations.

home language other than English will continue with annual CELDT testing based upon the date last tested at the prior school of enrollment.

All EL students use a variety of English support materials as well as at least one curriculum specifically designed for ELD instruction. The following is a listing of some of the most popular and widely used curriculum, which may be a part of the instructional support resources offered by the SPA. Materials denoted with an asterisk (*) are those that contain specific ELD instructional standards.

- EMC/Paradigm Publishing: The EMC Write-In Reader (grades 6-8)
- ETA Cuisenaire: Scooters (grades 2-8); Sun Sprouts (grade 1 and up)
- *Glencoe / McGraw Hill (acct#2153940): All titles grades 6-8: English Yes; Signature Reading; Best Plays, Short Stories; Reading Fluency; Best Poems; Timed Readings in Literature; Best Selling Chapters; Best Non-Fiction
- All Write (grades 6-12); Access Math (grades 6-8); Reading and Writing Source Books (grades 3-8); Access for Newcomers (grades 6-8); Reader's Handbook (grades 4- 8); Access American History (grades 6-8); Access English (grades 6-8); Access Science (grades 6-8); Write Traits (grades 3-8)
- *Hampton-Brown/ National Geographic: Avenues to ELA and Content (grades k- 12); English at your command (grades k-8); Achieve 3000.
- *Holt Rinehart Winston Holt: Adapted Reader (grades 6-12)
- *Houghton Mifflin: Soar to Success (grades 3-8); Language Support Leveled Readers (grades 1-6); Social Studies Leveled Readers (grades K-6)
- *McDougal Littell: Interactive Reader Plus for English Learners (grades 6-8); Great Sentences for Great Paragraphs (grades 8-12); Great Essays (grades 8-12) ESL Dictionary (grades 8-12)
- Glencoe / McGraw Hill (acct#2153940): Grammar Step by Step (grades 6-12); On Location (grades 9-10)
- National Geographic Catalog
- Thesaurus (grades 3-8); Best Practices in Reading (grades 1-8)
- Pearson Education/AGS/Globe Fearon: English for the World of Work (grades 7- 11); Basic English Composition (grades 6-12); Life Skills English (grades 6-12); English to Use (grades 6-12); Basic English Grammar (grades 6-12); Reading Skills for Life (grades 7-8); Pacemaker Adapted Classics (grades 5-12); World Myths and Legends (grades 6-12); Pacemaker Basic English (grades 6-12); Be a Better Reader (grades 5-8); Writer tool Kit (grades 6-12); Pacemaker Classics (grades 5-12);
- Pearson Learning Group: Longman Children's Dictionary; Winning (grades 4-8); Spelling Workout (grade 6); Addison Wesley Picture Dictionary (grades k-6); Openers (grades K-6); Dominie Thesaurus for Young Writers (grades 4-8);
- *Rosetta Stone English Language Development program
- Saddleback Educational Inc.: Reading in context (grades 5-8; 6-12); Page Turners (grades 5-8; 6-12); Saddleback Classics (grades 5-8; 6-12); The Barclay Family Adventures (grades 6-12); Saddleback Shakespeare (grades 6-12); Disasters (grades 6-8); English in Context (grades 5-8); Vocabulary in Context (grades 6- 12); Carter High Chronicles (grades 6-8); Santillana Intensive English (grades K- 8)
- Scholastic Inc.: Sprint Reading (grades 6-8); Summer School Reading Program (grades 1-8); Action Reading (grades 6-8; 9-12); Fluency Formula (grades K-8)

- Teacher Created Materials: Primary Source Readers (grades 4-8: Exploring Nonfiction (Start Exploring and grades 5-12)
- Reading Expeditions (grades 3-6); Nonfiction Reading and Writing Workshops (grades 2-8+); Theme Sets (grades 3-8, 9-10, 11-12);

D. Reclassification

English Learners who demonstrate English language proficiency comparable to that of the average native English speaker, and who can participate effectively in a curriculum designed for pupils of the same age whose native language is English will be reclassified as Fluent English Proficient (R-FEP). The SPA recognizes the importance and irreversibility of this item and has established the following criteria and process to fully address this obligation. Once a student has demonstrated that s/he is ready to participate fully in all-English instruction without special support services, the student is ready for reclassification. Readiness is determined through multiple measures, including: 1) teacher evaluation of the student’s classroom performance, 2) parent opinion and consultation, 3) objective assessment of the student’s English language proficiency using the CELDT, and 4) core content achievement as measured by the CAASPP.

E. Reclassification Criteria

Reclassification procedures utilize multiple criteria in determining whether to classify a pupil as proficient in English including, but not limited to, all of the following:

- Assessment of language proficiency using an objective assessment instrument including, but not limited to, the CELDT.
- Participation of the pupil’s classroom teachers and any other certificated staff with direct responsibility for teaching or placement decisions of the pupil to evaluate the pupil’s curriculum mastery.
- Parental opinion and consultation, achieved through notice to parents or guardians of the language reclassification and placement including a description of the reclassification process and the parents’ opportunity to participate, and encouragement of the participation of parents or guardians in the reclassification procedure including seeking their opinion and consultation during the reclassification process.
- Comparison of the pupil’s performance in basic skills against an empirically established range of performance in basic skills based upon the performance of English proficient pupils of the same age that demonstrate to others that the pupil is sufficiently proficient in English to participate effectively in a curriculum designed for pupils of the same age whose native language is English.
- The Student Oral Language Observation Matrix (SOLOM) will be used by teachers to measure progress regarding comprehension, fluency, vocabulary, pronunciation, and grammar usage.

F. Reclassification Process

Reclassification is the culmination of the student's participation in the program for English Learners and is regularly conducted in the fall and spring. However, the classroom teacher, administrators, or parents may initiate the process at any time.

The SPA personnel will collect objective assessment data and disseminate a list of English Learners who achieved English proficiency as well as basic skills requirements. The Student Records Department distributes to the teacher(s) of each reclassification candidate a form requesting the teacher 1) conduct an evaluation of the student's achievement in the core content areas, 2) conduct a writing assessment, 3) assess the student's oral English proficiency by using the SOLOM, and 4) recommend or deny the student's reclassification to fluent English proficient.

Consultation of the student's parents will be done by at least one of the following: 1) personal conference, 2) in writing, or 3) by telephone. A face-to-face conference with the student's parents or guardians is the optimum and desired method of consultation. A certificated teacher holding a credential authorizing instruction of English Learners and SPA administration must review and sign the Student Reclassification Worksheet. The signed documentation must be placed in the student's cumulative file and a copy kept in the Student Records Department.

G. Monitoring of Reclassified Students

School staff will use the CAASPP/CMA/CAPA, Multiple Measure scores, and teacher assessments and observations to semi-annually monitor the progress of R-FEP students for a period no less than 24 months after reclassification. Student performance shall be reviewed at least at each semester. Those students found to be regressing in their academic performance will be referred to receive an academic intervention in the specific area of need.

Students with Disabilities

Overview

The Charter School shall comply with all applicable state and federal laws in serving students with disabilities, including, but not limited to, Section 504 of the Rehabilitation Act ("Section 504"), the Americans with Disabilities Act ("ADA") and the Individuals with Disabilities in Education Improvement Act ("IDEIA").

The Charter School will be its own local educational agency ("LEA") and will apply directly for membership in a Special Education Local Plan Area ("SELPA") in conformity with Education Code Section 47641(a). The Charter School will consider membership in the following SELPAs: El Dorado County Charter SELPA (see letter attached as Appendix "V"), Sonoma County SELPA, and Contra Costa SELPA (in that order).

The Charter School shall comply with all state and federal laws related to the provision of special education instruction and related services and all SELPA policies and procedures; and shall utilize appropriate SELPA forms.

The Charter School may request assistance from the SELPA in obtaining contract services (e.g. Speech, Occupational Therapy, Adapted P.E., Nursing, and Transportation), subject to SELPA approval and availability. The Charter School may also provide related services by hiring credentialed or licensed providers through private agencies or independent contractors.

The Charter School shall be solely responsible for its compliance with Section 504 and the ADA. The facilities to be utilized by the Charter School shall be accessible for all students with disabilities.

Section 504 of the Rehabilitation Act

The Charter School recognizes its legal responsibility to ensure that no qualified person with a disability shall, on the basis of disability, be excluded from participation, be denied the benefits of, or otherwise be subjected to discrimination under any program of the Charter School. Any student, who has an objectively identified disability which substantially limits a major life activity including but not limited to learning, is eligible for accommodation by the Charter School.

A 504 team will be assembled by the Executive Director and shall include the parent/guardian, the student (where appropriate) and other qualified persons knowledgeable about the student, the meaning of the evaluation data, placement options, and accommodations. The 504 team will review the student's existing records; including academic, social and behavioral records, and is responsible for making a determination as to whether an evaluation for 504 services is appropriate. If the student has already been evaluated under the IDEIA but found ineligible for special education instruction or related services under the IDEIA, those evaluations may be used to help determine eligibility under Section 504. The student evaluation shall be carried out by the 504 team, which will evaluate the nature of the student's disability and the impact upon the student's education. This evaluation will include consideration of any behaviors that interfere with regular participation in the educational program and/or activities. The 504 team may also consider the following information in its evaluation:

- Tests and other evaluation materials that have been validated for the specific purpose for which they are used and are administered by trained personnel.
- Tests and other evaluation materials including those tailored to assess specific areas of educational need, and not merely those which are designed to provide a single general intelligence quotient.
- Tests are selected and administered to ensure that when a test is administered to a student with impaired sensory, manual or speaking skills, the test results accurately

reflect the student's aptitude or achievement level, or whatever factor the test purports to measure, rather than reflecting the student's impaired sensory, manual or speaking skills.

The final determination of whether the student will or will not be identified as a person with a disability is made by the 504 team in writing and notice is given in writing to the parent or guardian of the student in their primary language along with the procedural safeguards available to them. If during the evaluation, the 504 team obtains information indicating possible eligibility of the student for special education per the IDEIA, a referral for assessment under the IDEIA will be made by the 504 team.

If the student is found by the 504 team to have a disability under Section 504, the 504 team shall be responsible for determining what, if any, accommodations or services are needed to ensure that the student receives a free and appropriate public education ("FAPE"). In developing the 504 Plan, the 504 team shall consider all relevant information utilized during the evaluation of the student, drawing upon a variety of sources, including, but not limited to, assessments conducted by the Charter School's professional staff.

The 504 Plan shall describe the Section 504 disability and any program accommodations, modifications or services that may be necessary.

All 504 team participants, parents, guardians, teachers and any other participants in the student's education, including substitutes and tutors, must have a copy of each student's 504 Plan. The site administrator will ensure that teachers include 504 Plans with lesson plans for short-term substitutes and that he/she review the 504 Plan with a long-term substitute. A copy of the 504 Plan shall be maintained in the student's file. Each student's 504 Plan will be reviewed at least once per year to determine the appropriateness of the Plan, needed modifications to the plan, and continued eligibility.

Services for Students under the "IDEIA"

The following description regarding how special education and related services will be provided and funded is being proposed by the Charter School for the sole purpose of providing a reasonably comprehensive description of the special education program in the Charter Petition, and is not binding on the District. The specific manner in which special education and related services will be provided and funded shall be set forth in a Memorandum of Understanding ("MOU"), delineating the respective responsibilities of the Charter School and the SELPA. A copy of the MOU will be presented to the District upon execution.

The Charter School shall provide special education instruction and related services in accordance with the IDEIA, Education Code requirements, and applicable policies and practices of the SELPA.

The Charter School will provide services for special education students enrolled in the Charter School. The Charter School will follow SELPA policies and procedures, and shall utilize SELPA forms in seeking out and identifying and serving students who may qualify for special education programs and services and for responding to record requests and parent complaints, and maintaining the confidentiality of pupil records.

The Charter School agrees to promptly respond to all District or SELPA inquiries, to comply with reasonable SELPA directives, and to allow the District or SELPA access to Charter School students, staff, facilities, equipment and records as required or imposed by law.

Staffing

All special education services at the Charter School will be delivered by individuals or agencies qualified to provide special education services as required by California's Education Code and the IDEIA. Charter School staff shall participate in SELPA in-service training relating to special education.

The Charter School will be responsible for the hiring, training, and employment of site staff necessary to provide special education services to its students, including, without limitation, special education teachers, paraprofessionals, and resource specialists. The Charter School shall ensure that all special education staff hired or contracted by the Charter School is qualified pursuant to SELPA policies, as well as meet all legal requirements. The Charter School shall be responsible for the hiring, training, and employment of itinerant staff necessary to provide special education services to Charter School students, including, without limitation, speech therapists, occupational therapists, behavioral therapists, and psychologists.

Notification and Coordination

The Charter School shall follow SELPA policies as they apply to all SELPA schools for responding to implementation of special education services. The Charter School will adopt and implement policies relating to all special education issues and referrals.

Identification and Referral

The Charter School shall have the responsibility to identify, refer, and work cooperatively in locating Charter School students who have or may have exceptional needs that qualify them to receive special education services. The Charter School will implement SELPA policies and procedures to ensure timely identification and referral of students who have, or may have, such exceptional needs. A pupil shall be referred for special education only after the resources of the regular education program have been considered, and where appropriate, utilized.

The Charter School will follow SELPA child-find procedures to identify all students who may require assessment to consider special education eligibility and special education and related

services in the case that general education interventions do not provide a free appropriate public education to the student in question.

Assessments

The term “assessments” shall have the same meaning as the term “evaluation” in the IDEIA, as provided in Section 1414, Title 20 of the United States Code. The Charter School will determine what assessments, if any, are necessary and arrange for such assessments for referred or eligible students in accordance with applicable law. The Charter School shall obtain parent/guardian consent to assess Charter School students.

IEP Meetings

The Charter School shall arrange and notice the necessary IEP meetings. IEP team membership shall be in compliance with state and federal law. The Charter School shall be responsible for having the following individuals in attendance at the IEP meetings: the Executive Director and/or the Charter School designated representative with appropriate administrative authority as required by the IDEIA; the student’s special education teacher; the student’s general education teacher if the student is or may be in a regular education classroom; the student, if appropriate; and other Charter School representatives who are knowledgeable about the regular education program at the Charter School and/or about the student. The Charter School shall arrange for the attendance or participation of all other necessary staff that may include, but are not limited to, an appropriate administrator to comply with the requirements of the IDEIA, a speech therapist, psychologist, resource specialist, and behavior specialist; and shall document the IEP meeting and provide of notice of parental rights.

IEP Development

The Charter School understands that the decisions regarding eligibility, goals/objectives, program, services, placement, and exit from special education shall be the decision of the IEP team, pursuant to the IEP process. Programs, services and placements shall be provided to all eligible Charter School students in accordance with the policies, procedures and requirements of the SELPA and State and Federal law.

IEP Implementation

The Charter School shall be responsible for all school site implementation of the IEP. As part of this responsibility, the Charter School shall provide parents with timely reports on the student’s progress as provided in the student’s IEP, at least as frequently as reports are provided for the Charter School’s non-special education students. The Charter School shall also provide all home-school coordination and information exchange. The Charter School shall also be responsible for providing all curriculum, classroom materials, classroom modifications, and assistive technology.

Interim and Initial Placements of New Charter School Students

The Charter School shall comply with Education Code Section 56325 with regard to students transferring into the Charter School within the academic school year. In accordance with Education Code Section 56325(a)(1), for students who enroll in the Charter School from another school district within the State, but outside of the SELPA with a current IEP within the same academic year, the Charter School shall provide the pupil with a free appropriate public education, including services comparable to those described in the previously approved IEP, in consultation with the parent, for a period not to exceed thirty (30) days, by which time Charter School shall adopt the previously approved IEP or shall develop, adopt, and implement a new IEP that is consistent with federal and state law.

In accordance with Education Code Section 56325(a)(2), in the case of an individual with exceptional needs who has an IEP and transfers into the Charter School from a district operated program under the same special education local plan area of the Charter School within the same academic year, the Charter School shall continue, without delay, to provide services comparable to those described in the existing approved IEP, unless the parent and the Charter School agree to develop, adopt, and implement a new IEP that is consistent with federal and state law.

For students transferring to the Charter School with an IEP from outside of California during the same academic year, the Charter School shall provide the pupil with a free appropriate public education, including services comparable to those described in the previously approved IEP in consultation with the parents, until the Charter School conducts and assessment pursuant to paragraph (1) of subsection (a) of Section 1414 of Title 20 of the United States Code, if determined to be necessary by the Charter School, and develops a new IEP, if appropriate that is consistent with federal and state law.

Non-Public Placements/Non-Public Agencies

The Charter School shall be solely responsible for selecting, contracting with, and overseeing all non-public schools and non-public agencies used to serve special education students.

Non-discrimination

It is understood and agreed that all children will have access to the Charter School and no student shall be denied admission nor counseled out of the Charter School due to the nature, extent, or severity of his/her disability or due to the student's request for, or actual need for, special education services.

Parent/Guardian Concerns and Complaints

The Charter School shall adopt policies for responding to parental concerns or complaints related to special education services. The Charter School shall receive any concerns raised by parents/guardians regarding related services and rights.

The Charter School's designated representative shall investigate as necessary, respond to, and address the parent/guardian concern or complaint.

Due Process Hearings

The Charter School may initiate a due process hearing or request for mediation with respect to a student enrolled in Charter School if it determines such action is legally necessary or advisable. In the event that the parents/guardians file for a due process hearing, or request mediation, the Charter School shall defend the case.

SELPA Representation

The Charter School understands that it shall represent itself at all SELPA meetings.

Funding

The Charter School understands that it will be subject to the allocation plan of the SELPA.

Element 2

Measurable Student Outcomes:

The measurable pupil outcomes identified for use by the charter school. "Pupil outcomes," for purposes of this part, means the extent to which all pupils of the school demonstrate that they have attained the skills, knowledge, and aptitudes specified as goals in the school's educational program. Pupil outcomes shall include outcomes that address increases in pupil academic achievement both schoolwide and for all groups of pupils served by the charter school, as that term is defined in subparagraph (B) of paragraph (3) of subdivision (a) of Section 47607. The pupil outcomes shall align with the state priorities, as described in subdivision (d) of Section 52060, that apply for the grade levels served, or the nature of the program operated, by the charter school.

California Education Code Section 47605(b)(5)(B)

As a public charter school, we recognize and accept a heightened accountability for reaching ambitious standards for student achievement.

The Charter School has clearly defined schoolwide and student outcome goals in compliance with California Education Code sections 47605(b)(5)(B) and 52060(d).

Accomplishments in each of the goals and outcomes directly support our mission to provide a distinguished, pre-professional experience in performing arts within a college and career preparatory setting.

The Charter School will continue to examine and refine details of student outcomes to reflect any changes to state or local standards and better serve our school mission, students and community.

OUTCOMES AND ASSESSMENTS THAT ALIGN WITH THE STATE PRIORITIES
Pursuant to Education Code Section 47605(b)(5)(B), following is a table describing the Charter School's outcomes and assessments that align with the Eight State Priorities, and goals and actions to achieve the Eight State Priorities, as identified in Element 1 of this charter.
The LCAP and any revisions necessary to implement the LCAP, including outcomes and

methods of measurement listed below, shall not be considered a material revision to the charter, and shall be maintained by the Charter School at the school site.

STATE PRIORITY #1— BASIC SERVICES

The degree to which teachers are appropriately assigned (E.C. §44258.9) and fully credentialed, and every pupil has sufficient access to standards-aligned instructional materials (E.C. § 60119), and school facilities are maintained in good repair (E.C. §17002(d))

SUBPRIORITY A – TEACHERS

GOAL TO ACHIEVE SUBPRIORITY	Core teachers will hold a valid CA Teaching Credential with appropriate English learner authorization as defined by the CA Commission on Teaching Credentialing, and 100% of credentialed teachers will be appropriately assigned
ACTIONS TO ACHIEVE GOAL	All core teacher candidates screened for employment will hold valid CA Teaching Credential with appropriate English learner authorization; Human Resources Manager will annually review credential status
MEASURABLE OUTCOME	100% of core teachers will hold a valid CA Teaching Credential with appropriate English learner authorization as defined by the CA Commission on Teaching Credentialing
METHODS OF MEASUREMENT	Initial and annual verification of core teacher credential as reported by the CA Commission on Teacher Credentialing; CALPADS Report 3.5 NCLB Core Course Section Compliance; Annual publication of School Accountability Report Card

SUBPRIORITY B – INSTRUCTIONAL MATERIALS

GOAL TO ACHIEVE SUBPRIORITY	100% of pupils will have access to standards-aligned materials and additional instructional materials as outlined in our charter petition
ACTIONS TO ACHIEVE GOAL	All instructional materials purchased will be aligned to CA Common Core State Standards and aligned with our charter petition
MEASURABLE OUTCOME	100% of pupils will have access to standards-aligned materials and additional instructional materials as outlined in our charter petition
METHODS OF MEASUREMENT	Executive Director and faculty review all instructional materials before purchase pursuant to E.C. § 60119

SUBPRIORITY C – FACILITIES

GOAL TO ACHIEVE SUBPRIORITY	Maintain a clean and safe school facility
ACTIONS TO ACHIEVE GOAL	Daily general cleaning by custodial staff will maintain campus cleanliness; Annual and monthly facility inspections will screen for safety hazards

MEASURABLE OUTCOME	Annually, 90% of all items on Monthly site inspection checklists and 90% of Facility Inspection checklists will be in compliance/good standing and 100% of identified Required Corrections will be corrected within three months. Daily cleanliness spot checks will also be performed.
METHODS OF MEASUREMENT	Monthly site inspection documents prepared by Director of Operations; Annual Facility Inspection Reports
STATE PRIORITY #2— IMPLEMENTATION OF COMMON CORE STATE STANDARDS	
<i>Implementation of Common Core State Standards, including how EL students will be enabled to gain academic content knowledge and English language proficiency</i>	
SUBPRIORITY A – CCSS IMPLEMENTATION	
GOAL TO ACHIEVE SUBPRIORITY	100% of core teachers will participate in annual professional development on the implementation of Common Core State Standards
ACTIONS TO ACHIEVE GOAL	Identify and participate in intensive professional development and trainings on the CCSS
MEASURABLE OUTCOME	Annually, 100% of core teachers will participate in at least 10 hours of Professional Development and trainings in CCSS
METHODS OF MEASUREMENT	Professional Development calendar and rosters will evidence participation by teachers in professional development activities.
SUBPRIORITY B – EL STUDENTS & ACADEMIC CONTENT KNOWLEDGE	
GOAL TO ACHIEVE SUBPRIORITY	EL students will gain academic content knowledge through the implementation of the CCSS
ACTIONS TO ACHIEVE GOAL	EL students participate in English Language Arts/Literacy instruction with appropriate instructional support
MEASURABLE OUTCOME	Annually, 100% of EL students will gain academic content knowledge through the implementation of the CCSS
METHODS OF MEASUREMENT	EL student performance on the CCSS Smarter Balanced Assessment (SBA); CELDT Assessments; teacher assessments; annual report cards
SUBPRIORITY C – EL STUDENTS & ENGLISH LANGUAGE PROFICIENCY	
GOAL TO ACHIEVE SUBPRIORITY	EL students will gain English language proficiency through the implementation of the ELD curriculum and related instructional strategies
ACTIONS TO ACHIEVE GOAL	EL students participate in English Language Arts/Literacy instruction with appropriate instructional support. EL students have access to ELD curriculum. Teachers of EL students participate in professional development activities to bridge the 2012 ELD standards and the existing ELD curriculum with the CCSS.

MEASURABLE OUTCOME	90% of EL students will reach English language proficiency within four years of initial classification as English learner through the implementation of the CCSS, and the ELD curriculum, and related instructional strategies
METHODS OF MEASUREMENT	Student performance on CELDT Assessment, ELD curriculum assessments, and reclassification documentation
STATE PRIORITY #3— PARENTAL INVOLVEMENT	
<i>Parental involvement, including efforts to seek parent input for making decisions for schools, and how the school will promote parent participation</i>	
SUBPRIORITY A – ACHIEVING/MAINTAINING PARENTAL INVOLVEMENT	
GOAL TO ACHIEVE SUBPRIORITY	Maintain parent representation and leadership
ACTIONS TO ACHIEVE GOAL	SPA will promote and work with parent leadership organizations including but not limited to Parent Faculty Club (PFC) and Boosters programs.
MEASURABLE OUTCOME	Annually, the charter school will maintain parent representation and leadership
METHODS OF MEASUREMENT	Parent Leadership Organization agendas and minutes
SUBPRIORITY B – PROMOTING PARENT PARTICIPATION	
GOAL TO ACHIEVE SUBPRIORITY	Promote parent volunteer opportunities through a Parent Volunteer Coordinator
ACTIONS TO ACHIEVE GOAL	School administration will work with the Parent Volunteer Coordinator to solicit a volunteer list that the coordinator will organize based on expertise and availability
MEASURABLE OUTCOME	Annually, the Charter will use at least 50 volunteers.
METHODS OF MEASUREMENT	The Parent Volunteer Coordinator will create an annual report that will document all volunteer hours spent at the charter school
SUBPRIORITY C - SURVEYS	
GOAL TO ACHIEVE SUBPRIORITY	Solicit parent feedback via annual satisfaction surveys
ACTIONS TO ACHIEVE GOAL	Annually, the charter school administration will conduct school satisfaction assessments to generate strategies for improvement. Results of parent satisfaction surveys will be presented to the Governing Board for discussion and implementation

MEASURABLE OUTCOME	Community results for the survey will indicate at least 75% overall satisfaction
METHODS OF MEASUREMENT	Results and reports of community satisfaction surveys will be shared with parents, Governing Board members, and staff upon completion of analysis
STATE PRIORITY #4— STUDENT ACHIEVEMENT	
<i>Pupil achievement, as measured by all of the following, as applicable:</i>	
<ul style="list-style-type: none"> A. <i>California Assessment of Student Performance and Progress (CAASPP) statewide assessment</i> B. <i>The Academic Performance Index (API)</i> C. <i>Percentage of pupils who have successfully completed courses that satisfy UC/CSU entrance requirements, or career technical education</i> D. <i>Percentage of ELs who make progress toward English language proficiency as measured by the California English Language Development Test (CELDT) and/or English Language Proficiency Assessment for California (ELPAC)</i> E. <i>EL reclassification rate</i> F. <i>Percentage of pupils who have passed an AP exam with a score of 3 or higher</i> G. <i>Percentage of pupils who participate in and demonstrate college preparedness pursuant to the Early Assessment Program (E.C. §99300 et seq.) or any subsequent assessment of college preparedness</i> 	
SUBPRIORITY A – CAASPP: ELA/LITERACY AND MATHEMATICS	
GOAL TO ACHIEVE SUBPRIORITY	Students at every applicable grade level, including all student subgroups, score proficient or higher on the CCSS Smarter Balanced Assessment (SBA) in the area of English Language Arts/Literacy and Mathematics
ACTIONS TO ACHIEVE GOAL	Classroom instruction conducive to student learning; adequate learning environments; appropriate CCSS aligned instructional materials; implementation of a intervention programs to assist at-risk students; use of instructional technology
MEASURABLE OUTCOME	Annually, the Charter School average will be at or above the similar school average for performance on the CAASPP.
METHODS OF MEASUREMENT	CCSS reports
SUBPRIORITY B – API	
GOAL TO ACHIEVE SUBPRIORITY	The charter school, including all student subgroups, will meet the annual API Growth Target, or equivalent, as mandated by the CA State Board of Education
ACTIONS TO ACHIEVE	Classroom instruction will incorporate testing strategies in preparation

GOAL	for the CCSS SBA
MEASURABLE OUTCOME	The charter school, including all student subgroups, will meet the annual API Growth Target or equivalent as mandated by the CA State Board of Education
METHODS OF MEASUREMENT	API Reports or equivalent as determined by the CA Department of Education
SUBPRIORITY C – UC/CSU COURSE GRADE REQUIREMENTS (OR CTE)	
GOAL TO ACHIEVE SUBPRIORITY	Students, including all student subgroups, will complete the UC-CSU “a-g” requirements
ACTIONS TO ACHIEVE GOAL	The Governing Board will approve UC-CSU “a-g” aligned course catalogue, students will be counseled during the course selection process
MEASURABLE OUTCOME	90% of students, including all student subgroups, will complete the UC-CSU “a-g” requirements
METHODS OF MEASUREMENT	Student transcripts and Student Information System
SUBPRIORITY D – EL PROFICIENCY RATES	
GOAL TO ACHIEVE SUBPRIORITY	EL students will advance at least one performance level per the CELDT each academic year
ACTIONS TO ACHIEVE GOAL	EL students will receive in-class instructional support which may include 1-on-1 teacher support, small group work, usage of SDAIE and ELD instructional strategies, and EL support classes.
MEASURABLE OUTCOME	50% of EL students will advance at least one performance level per the CELDT each academic year
METHODS OF MEASUREMENT	CELDT Score Reports; EL Reclassification documentation maintained by Administration
SUBPRIORITY E – EL RECLASSIFICATION RATES	
GOAL TO ACHIEVE SUBPRIORITY	EL students will be reclassified as Fluent English Proficient annually and perform at grade level on the CCSS SBA
ACTIONS TO ACHIEVE GOAL	EL students will receive in-class instructional support which may include 1-on-1 teacher support, small group work, usage of SDAIE and ELD instructional strategies, and EL support classes
MEASURABLE OUTCOME	At least 25% of EL students will be reclassified as Fluent English Proficient annually and perform at grade level on the CCSS SBA
METHODS OF MEASUREMENT	Analysis and review of CELDT results, and CCSS SBA scores

SUBPRIORITY F – AP EXAM PASSAGE RATE	
GOAL TO ACHIEVE SUBPRIORITY	AP Students will pass the AP exam
ACTIONS TO ACHIEVE GOAL	AP coursework, test taking strategies imbedded in curriculum
MEASURABLE OUTCOME	At least 50% of AP students who take the AP exam will receive a passing score on at least one exam
METHODS OF MEASUREMENT	Analysis and review of AP exam results
SUBPRIORITY G – COLLEGE PREPAREDNESS/EAP	
GOAL TO ACHIEVE SUBPRIORITY	Students will pass the EAP and demonstrate college preparedness
ACTIONS TO ACHIEVE GOAL	ELA and Mathematics coursework, test taking strategies imbedded in curriculum
MEASURABLE OUTCOME	At least 50% of students who take the EAP exam will receive a passing score (“Pass” for the purposes of the EAP will mean students who receive an “Exempt” or “Conditionally Exempt.”)
METHODS OF MEASUREMENT	Analysis and review of EAP exam results
STATE PRIORITY #5— STUDENT ENGAGEMENT	
<i>Pupil engagement, as measured by all of the following, as applicable:</i>	
A. School attendance rates	
B. Chronic absenteeism rates	
C. Middle school dropout rates (EC §52052.1(a)(3))	
D. High school dropout rates	
E. High school graduation rates	
SUBPRIORITY A – STUDENT ATTENDANCE RATES	
GOAL TO ACHIEVE SUBPRIORITY	Charter School will have stellar attendance rates
ACTIONS TO ACHIEVE GOAL	Charter School will provide a safe and engaging learning environment for all its students and families, including those of the various subgroups enrolled
MEASURABLE OUTCOME	Annual Average Daily Attendance will be at least 95%
METHODS OF	Monthly, Quarterly, and Annual ADA reports; Periodic attendance updates to families reminding them of the importance of in-school

MEASUREMENT	attendance as the primary way of learning and success.
SUBPRIORITY B – STUDENT ABSENTEEISM RATES	
GOAL TO ACHIEVE SUBPRIORITY	Students will not have more than five absences in any school year
ACTIONS TO ACHIEVE GOAL	Parents will be informed of chronic absences as specified in student handbook
MEASURABLE OUTCOME	80% of enrolled students will have fewer than five absences during any one school year
METHODS OF MEASUREMENT	End of term absence and tardy reports from our student information system. Periodic attendance updates to families reminding them of the importance of in-school attendance as the primary way of learning and success. Evidence of success, is determined by monthly, quarterly, and annual attendance reports
SUBPRIORITY C – MIDDLE SCHOOL DROPOUT RATE	
GOAL TO ACHIEVE SUBPRIORITY	Students will remain in middle school until they graduate
ACTIONS TO ACHIEVE GOAL	Counselors, interventions for at-risk students, credit rescue and recovery programs
MEASURABLE OUTCOME	The annual cohort will have less than a 2% dropout rate
METHODS OF MEASUREMENT	SARC report
SUBPRIORITY D – HIGH SCHOOL DROPOUT RATES	
GOAL TO ACHIEVE SUBPRIORITY	Students will remain in high school until they graduate
ACTIONS TO ACHIEVE GOAL	Counselors, interventions for at-risk students, credit rescue and recovery programs
MEASURABLE OUTCOME	The annual cohort will have less than a 10% dropout rate
METHODS OF MEASUREMENT	SARC report
SUBPRIORITY E – HIGH SCHOOL GRADUATION RATES	
GOAL TO ACHIEVE SUBPRIORITY	Students will graduate from high school
ACTIONS TO ACHIEVE	Counselors, interventions for at-risk students, credit rescue and recovery

GOAL	programs
MEASURABLE OUTCOME	The annual cohort will have at least a 90% graduation rate
METHODS OF MEASUREMENT	SARC report
STATE PRIORITY #6— SCHOOL CLIMATE	
<i>School climate, as measured by all of the following, as applicable:</i>	
<ul style="list-style-type: none"> A. <i>Pupil suspension rates</i> B. <i>Pupil expulsion rates</i> C. <i>Other local measures, including surveys of pupils, parents, and teachers on the sense of safety and school connectedness</i> 	
SUBPRIORITY A – PUPIL SUSPENSION RATES	
GOAL TO ACHIEVE SUBPRIORITY	Charter School will maintain an annual suspension rate of less than 5%
ACTIONS TO ACHIEVE GOAL	The most important “R” in our mission we find to be relationships. SPA will work to foster positive relationships with students and parents (students don’t care how much you know, until they know how much you care). Teachers will complete professional development on proactive classroom management. Executive Director and Assistant Director work with teachers and families to manage student behavior issues and concerns.
MEASURABLE OUTCOME	Annually, 5% or fewer of all enrolled students will be suspended
METHODS OF MEASUREMENT	Annual School Accountability Report Card & Annual Report and CALPADS Report 7.1 Discipline Incidents will be used as evidence
SUBPRIORITY B – PUPIL EXPULSION RATES	
GOAL TO ACHIEVE SUBPRIORITY	Charter School will maintain an annual expulsion rate of less than 1%
ACTIONS TO ACHIEVE GOAL	The most important “R” in our mission we find to be relationships. SPA will work to foster positive relationships with students and parents (students don’t care how much you know, until they know how much you care). Teachers will complete professional development on proactive classroom management. Executive Director and Assistant Director work with teachers and families to manage student behavior issues and concerns.
MEASURABLE OUTCOME	Annually, 1% or fewer of enrolled students will be expelled
METHODS OF	Annual School Accountability Report Card & Annual Report and

MEASUREMENT	CALPADS Report 7.1 Discipline Incidents will be used as evidence
SUBPRIORITY C – OTHER SCHOOL SAFETY AND SCHOOL CONNECTEDNESS MEASURES	
GOAL TO ACHIEVE SUBPRIORITY	Charter School students and staff will adhere to the School Crisis Response Plan
ACTIONS TO ACHIEVE GOAL	Annually, all school employees will be trained on the elements of the School Crisis Response Plan. Students and staff will participate in fire, earthquake, intruder, and other safety drills.
MEASURABLE OUTCOME	100% of staff will participate in at least four hours of Crisis Response training. Students will participate in at least four fire, earthquake, intruder, or other safety drills annually
METHODS OF MEASUREMENT	Professional Development agenda and annual drill calendars
SUBPRIORITY D - SURVEYS	
GOAL TO ACHIEVE SUBPRIORITY	Students, parents and teachers will feel a sense of community and safety on campus
ACTIONS TO ACHIEVE GOAL	Administration will devise and administer satisfaction surveys to parents, students, and teachers annually. A variety of engaging co-curricular opportunities will further enhance students' sense of belonging and community.
MEASURABLE OUTCOME	Annually, at least 80% of students and families will be satisfied with the safety and school climate on surveys and the retention rate will be 90% or higher
METHODS OF MEASUREMENT	Parent, student and teacher satisfaction surveys will provide information regarding their sense of connectedness and community Attendance and participation by students in campus events will evidence their sense of belonging and engagement Annual reenrollment documentation and class lists will reflect a return rate of at least 90%
STATE PRIORITY #7— COURSE ACCESS	
<i>The extent to which pupils have access to, and are enrolled in, a broad course of study, including programs and services developed and provided to unduplicated students (classified as EL, FRPM-eligible, or foster youth; E.C. §42238.02) and students with exceptional needs.</i>	
<i>“Broad course of study” includes the following, as applicable:</i>	
<i>Grades 1-6: English, mathematics, social sciences, science, visual and performing arts, health, physical education, and other as prescribed by the governing board. (E.C. §51210)</i>	
<i>Grades 7-12: English, social sciences, foreign language(s), physical education, science, mathematics, visual and performing arts, applied arts, and career technical education. (E.C. §51220(a)-(i))</i>	

GOAL TO ACHIEVE SUBPRIORITY	Charter School students, including all student subgroups, unduplicated students, and students with exceptional needs, will have access to and enroll in our academic and educational program as outlined in the school's Charter
ACTIONS TO ACHIEVE GOAL	All academic content areas will be available to all students, including student subgroups, at all grade levels
MEASURABLE OUTCOME	Annually, 100% of students, including all student subgroups, unduplicated students, and students with exceptional needs, will have access to and enroll in all core and non-core subjects content areas available
METHODS OF MEASUREMENT	Student, teacher, course, and grade level schedules
STATE PRIORITY #8— OTHER STUDENT OUTCOMES	
<i>Pupil outcomes, if available, in the subject areas described above in #7, as applicable.</i>	
SUBPRIORITY A - ENGLISH	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level proficiency in English Language Arts/Literacy.
ACTIONS TO ACHIEVE GOAL	Common Core aligned instructional guides and benchmarks, highly effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students
MEASURABLE OUTCOME	Annually, the charter school average will be at or above the District average for performance in the area of English Language Arts/Literacy.
METHODS OF MEASUREMENT	CCSS SBA results, API
SUBPRIORITY B - MATHEMATICS	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level proficiency in Mathematics.
ACTIONS TO ACHIEVE GOAL	Common Core aligned instructional guides and benchmarks, highly effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students

MEASURABLE OUTCOME	Annually, the charter school average will be at or above the District average for performance in the area of Mathematics.
METHODS OF MEASUREMENT	CCSS SBA results, API
SUBPRIORITY C – SOCIAL SCIENCES	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level skills and content in the social sciences.
ACTIONS TO ACHIEVE GOAL	Common Core aligned instructional guides and benchmark assessments, highly effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students
MEASURABLE OUTCOME	Annually, 70% of all students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate satisfactory performance through formal assessments (until such time that State assessments are made available).
METHODS OF MEASUREMENT	Formal formative and summative assessments include: benchmarks, and essay exams, presentations, projects, rubrics, peer/teacher feedback; Student report cards and GPA
SUBPRIORITY D - SCIENCE	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level skills and content in the social sciences.
ACTIONS TO ACHIEVE GOAL	Next Generation Science Standards aligned instructional guides and benchmark assessments, highly effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students
MEASURABLE OUTCOME	Annually, 70% of all students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate satisfactory performance through formal assessments (until such time that State assessments are made available).
METHODS OF MEASUREMENT	Formal formative and summative assessments include: benchmarks, and essay exams, presentations, projects, rubrics, peer/teacher feedback; Student report cards and GPA

SUBPRIORITY E – PHYSICAL EDUCATION	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate physical fitness.
ACTIONS TO ACHIEVE GOAL	The physical education department will develop scaffolded curricular units that work to prepare students for passing all six “Healthy Fitness Zone” proficiencies. Students who do not pass the exam will be re-enrolled in general P.E. until they do.
MEASURABLE OUTCOME	50% of all students, including all student subgroups, unduplicated students, and students with exceptional needs, will pass the State Physical Fitness Exam
METHODS OF MEASUREMENT	Physical Fitness test results
SUBPRIORITY F – FOREIGN LANGUAGES	
GOAL TO ACHIEVE SUBPRIORITY	All students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate grade level skills and content in Foreign Languages.
ACTIONS TO ACHIEVE GOAL	Instructional guides and benchmark assessments, highly effective pedagogical strategies (Marzano, Hattie), adoption of the rigor/relevance framework as a curriculum design measure, comprehensive professional development plan, integration and application of instructional technology, and four-year learning plans for all students
MEASURABLE OUTCOME	Annually, 70% of all students, including all student subgroups, unduplicated students, and students with exceptional needs, will demonstrate satisfactory performance through formal assessments (until such time that State assessments are made available).
METHODS OF MEASUREMENT	Formal formative and summative assessments include: benchmarks, and essay exams, presentations, projects, rubrics, peer/teacher feedback; Student report cards and GPA
SUBPRIORITY G – OTHER SUBJECTS – SOCIAL AND CIVIC RESPONSIBILITY	
GOAL TO ACHIEVE SUBPRIORITY	All students will demonstrate social and civic responsibility
ACTIONS TO ACHIEVE GOAL	Charter school will implement a school wide character education program
MEASURABLE OUTCOME	Annually, 100% of students will engage in character education
METHODS OF	Character education curriculum completion rates (e.g. participation in

MEASUREMENT	Challenge Day, Link Crew, Every 15 Minutes, Character Counts, Advisory, etc.)
SCHOOL PRIORITY #1 — PERFORMANCE	
<i>The extent to which pupils have access to, and participate in performance opportunities</i>	
GOAL TO ACHIEVE SCHOOL PRIORITY #1	Charter School students, including all student subgroups, unduplicated students, and students with exceptional needs, will have access to and will participate in annual performances
ACTIONS TO ACHIEVE GOAL	Develop performance calendar with ample opportunity in each art conservatory, notify student body of auditions, embrace widespread participation as a performing arts school
MEASURABLE OUTCOME	Annually, 95% of students, including all student subgroups, unduplicated students, and students with exceptional needs, will actively participate in at least one school performance
METHODS OF MEASUREMENT	Annual participation report
SCHOOL PRIORITY #2 — COMMUNITY SERVICE AND CIVIC RESPONSIBILITY	
<i>The extent to which pupils use performance art for the good of the greater community</i>	
GOAL TO ACHIEVE SCHOOL PRIORITY #2	Charter School students will use performance art to give back to the greater community as a service act
ACTIONS TO ACHIEVE GOAL	Foster a sense of civic responsibility through character education program, provide myriad opportunities for students to participate in service events, recognize acts of civic duty
MEASURABLE OUTCOME	Annually, 70% of students, will use performance art to give back to the greater community
METHODS OF MEASUREMENT	Annual participation report, Service logs

Element 3

Methods of Assessing Pupil Progress Toward Meeting Outcomes:

The method by which pupil progress in meeting those pupil outcomes is to be measured. To the extent practicable, the method for measuring pupil outcomes for state priorities shall be consistent with the way information is reported on a school accountability report card.

California Education Code Section 47605(b)(5)(C)

A. Assessments

The Charter School will meet all statewide standards and will conduct pupil state assessments required pursuant to Education Code Section 60605 and 60851 and any other statewide standards authorized in statute or pupil assessments applicable to pupils in non-charter public schools.

Please refer to the table in Element 2 for a description of the assessments the Charter School shall utilize in its educational program, which are aligned to the Eight State Priorities and demonstrate multiple measures for each subject area. The Charter School affirms that its methods for measuring pupil outcomes for the Eight State Priorities, as described in Element 2, shall be consistent with the way information is reported on a School Accountability Report Card as required by Education Code Section 47605(b)(5)(C).

Schoolwide and student subgroup progress at the Charter School will be objectively measured by state-mandated annual assessments within the CAASPP assessment system for each grade (e.g., the Smarter Balanced Assessments, the California Standards Test (CST), the California Modified Assessment (CMA), and the California Alternate Performance Assessment (CAPA)), the Physical Fitness Test (PFT), the California High School Exit Exam (CAHSEE), and the California English Language Development Test (CELDT).

Progress is also measured by classroom observations and formal formative and summative assessments, including essay exams, presentations, projects, rubrics, annual participation reports, and peer/teacher feedback. Benchmark assessments are given in all core classes multiple times per year and are stored electronically in the Student Information System. Student progress is tracked through portfolio assessment and the SPA online grade book

(PowerSchool), which allows for full communication between the classroom teacher, parent, and student.

B. Use and Reporting of Data

The Charter School shall be held accountable for meeting state and federal measurable student outcomes within a performance-based accountability system. The Charter School shall participate in the CAASPP assessment system and utilize the SARC, Report Cards, Parent-Teacher Conferences and the LCAP as a ways for parents to access and participate in our educational program as a means to be accountable to our students, the District, and the public in general. The Charter School shall utilize a Student Information System (to be determined) as a means of evaluating the effectiveness of, and need for, modifying the educational program or adding new program initiatives. Results shall be analyzed amongst teachers and administrators, and shared, explained and discussed through our Board of Directors and with representatives of the District. The Executive Director shall develop a professional development model that outlines when data is shared and reported. Overarching analysis shall be conducted with teaching staff and monthly grade level cohort meetings to discuss student achievement data. The Executive Director shall be responsible for reporting to the Board of Directors on a regular basis on student achievement.

SARC and LCAP

The Charter School will comply with state mandated requirements applicable to charter schools regarding the School Accountability Report Card (SARC) and Local Control Accountability Plan (LCAP) each year.

ELEMENT 4

Governance Structure:

The governance structure of the school, including, but not limited to, the process to be followed by the school to ensure parental involvement.

California Education Code Section 47605(b)(5)(D)

Non Profit Public Benefit Corporation

The Charter School will be a directly funded independent charter school and will be operated by ChartHouse Public Schools, a California Nonprofit Public Benefit Corporation, pursuant to California law upon approval of this charter.

The Charter School will operate autonomously from the District, with the exception of the supervisory oversight as required by statute and other contracted services as negotiated between the District and the Charter School. Pursuant to California Education Code Section 47604(c), the District shall not be liable for the debts and obligations of the Charter School, operated by a California non-profit public benefit corporation, or for claims arising from the performance of acts, errors, or omissions by the Charter School as long as the District has complied with all oversight responsibilities required by law.

Attached, as Appendix “W,” please find the ChartHouse Public Schools Articles of Incorporation, which have been filed and approved by the Secretary of State. The draft Bylaws and Conflict of Interest Code are also attached, and will be considered and adopted by the Board of Directors following approval of this charter; copies of which shall be provided thereafter to the District.

Board of Directors

SPA will be governed by the nonprofit Board of Directors (or “Board”) of ChartHouse Public Schools, in accordance with its adopted corporate bylaws, which shall be consistent with the terms of this charter.

The Board will meet regularly, at least once per month during the school year, and in accordance with the Brown Act. The Board shall establish an annual calendar listing the dates of its regular meetings and provide the locations of those meetings.

The Board is fully responsible for the operation and fiscal affairs of the Charter School, including, but not limited to, the following:

- Strategic planning
- Annual budget development and approval
- Fiscal oversight
- Hiring (or contracting for), supervision, evaluation, discipline, and dismissal of the Executive Director and hiring, discipline and dismissal of all other employees upon the recommendation of the Executive Director
- Adoption of the school calendar
- Oversight of curricular and extra-curricular programs
- Approval of community service programs
- Approval of graduation requirements
- Oversight and adoption of policies regarding Charter School facilities and safety
- Oversight and adoption of policies regarding student behavior and performance including but not limited to academic achievement and mitigation, attendance, dress and decorum, maintenance of a clean campus, open campus and other privileges, participation in extracurricular activities, and discipline proceedings
- Maintenance of strong Charter School-community relations
- Establishment of ad hoc hiring committees composed of a variety of stakeholder representatives, depending on the position
- Regular measurement of progress toward pupil outcomes
- Approval of all contractual agreements
- Approval and monitoring of the implementation of general policies of the Charter School
- Approve annual independent fiscal audit and performance report
- Appoint an administrative panel or act as a hearing body, and take action on recommended student expulsions

The Board may execute any powers delegated by law to it and shall discharge any duty imposed by law upon it and may delegate to an employee of the Charter School any of those duties with the exception of budget approval or revision, approval of the fiscal audit and performance report, hiring and evaluation of the Executive Director, termination of employees, and the adoption of Governing Board policies. These delegated duties will focus on implementation rather than policy setting as this is the responsibility of the Board. The Board, however, retains ultimate responsibility over the performance of those powers or duties so delegated. Such delegation will:

- Be in writing

- Specify the entity designated
- Describe in specific terms the authority of the Board being delegated, any conditions on the delegated authority or its exercise and the beginning and ending dates of the delegation
- Require an affirmative vote of a majority of Board members

ChartHouse Public Schools shall abide by an adopted Conflicts of Interest Code that complies with the Political Reform Act, Corporations Code conflict of interest rules, and which shall be updated with any charter school-specific conflicts of interest laws or regulations applicable in the future. As noted above, the Conflict of Interest Code is attached within Appendix “W.” As required, the Conflict of Interest Code will be submitted to the Contra Costa County Board of Supervisors for approval.

The Board of Directors will attend an annual in-service for the purposes of training individual board members on their responsibilities with topics to include, at minimum, conflicts of interest and the Brown Act. A board member orientation training will also be provided to all new members of the Board of Directors.

Composition of the ChartHouse Public Schools Board of Directors

The Board shall have no fewer than three (3) and no more than (9) directors. All directors shall be designated by the Board of Directors. The Board of Directors will reflect the diversity of cultural, academic, and professional expertise that is essential for fulfilling the Charter School's unique mission.

Each director shall serve two (2)-year terms. The terms of the initial Board of Directors will be staggered, with two (2) directors serving for three (3) years, and one (1) directors serving for two (2) years.

As specified in the bylaws, no persons serving on the Board can be “interested persons.”

The Executive Director

The Executive Director will be the leader of the Charter School. The Executive Director will, among other things, ensure that the curriculum is implemented in order to maximize student-learning experiences. The Executive Director must report directly to the Board of Directors, and s/he is responsible for the orderly operation of the Charter School and the supervision of all employees in the Charter School.

The Executive Director is assigned to perform assigned tasks directed from the Charter School Board of Directors and is required to undertake some or all of the tasks detailed below. These tasks may include, but are not limited to, the following:

- Ensure the Charter School enacts its mission and complies with its charter

- Supervise and evaluate teachers and staff
- Communicate and report to the Board of Directors
- Oversee school finances to ensure financial stability
- Participate in and develop professional development workshops as needed
- Serve or appoint a designee to serve on any committees of the Charter School
- Interview and recommend employee hiring, promotion, discipline, and/or dismissal
- Ensure compliance with all applicable state and federal laws and help secure local grants
- Communicate with parents, recruit new families and students, and assure families of academic growth
- Take responsible steps to secure full and regular attendance at school of the students enrolled in accordance with policies established by the Board of Directors
- Complete and submit required documents as requested or required by the charter and/or Board of Directors and/or the District
- Identify the staffing needs of the Charter School and offer staff development as needed
- Maintain up-to-date financial records
- Ensure that appropriate evaluation techniques are used for both students and staff
- Establish and maintain a system to handle organizational tasks such as student records, teacher records, teacher credentialing information, contemporaneous attendance logs, purchasing, budgets, and timetables
- Hire qualified substitute teachers as needed
- Ensure the security of the school building
- Promote the Charter School in the community and promote positive public relations and interact effectively with media
- Encourage and support teacher professional development
- Attend District Administrative meetings as requested by the District and stay in direct contact with the District regarding changes, progress, etc.
- Attend meetings with the Chief Financial Officer of the District on fiscal oversight issues as requested by the District
- Provide all necessary financial reports as required for proper attendance reporting
- Develop the Charter School annual performance report and the SARC and the LCAP
- Present independent fiscal audit to the Board of Directors and after review by the Board of Directors present audit to the District Board of Education and the County Superintendent of Schools, the State Controller and the California Department of Education
- Manage student discipline, as necessary participate in the suspension and expulsion process
- Participate in IEP meetings as necessary

The above duties, with the exception of personnel matters, may be delegated or contracted as approved by the Board of Directors to a business administrator of the Charter School or other appropriate employee or third party provider.

Parental Involvement

Parents may hold positions on the Board of Directors or in various school committees. Additionally, parents will be strongly encouraged to be involved in SPA. The Executive Director and/or his or her designee shall maintain a comprehensive list of volunteer opportunities including but not limited to the following: volunteering in the classroom/school (including at-home assistance); tutoring, attending parent-teacher conferences; attendance at Board meetings; participation in the planning of, or attendance at, fundraising or Academic/Arts Events; or, other activities. No child will be excluded from SPA or school activities due to the failure of his or her parent or legal guardian to participate, but we will encourage parents to be involved in the educational program of their children.

ELEMENT 5

Employment Qualifications:

The qualifications to be met by individuals to be employed by the school.

California Education Code Section 47605(b)(5)(E)

Code of Professionalism

All staff members shall recognize the magnitude of the responsibility being accepted in the field of education. In order to ensure the effectiveness of our programs and the success of students in meeting learning outcomes, all staff members must be committed to our collective mission and vision. Every stakeholder is accountable for the academic and social growth of our students.

Qualifications of Employees

SPA does not discriminate against qualified applicants or employees on the basis of race, color, religion, sex, gender identity, gender expression, sexual orientation, pregnancy, national origin, ancestry, citizenship, age, marital status, physical disability, mental disability, medical condition, or any other characteristic protected by California or federal law.

Prior to beginning employment, all employees must be fingerprinted and receive background clearance in accordance with Education Code Section 44237 and shall provide proof of tuberculosis clearance in accordance with Education Code Section 49406.

Administrative Team

Administrators at SPA should possess:

- An educational vision that is consistent with the Charter School's mission and educational program,
- A global frame of reference

- Leadership abilities such as public speaking, motivational skills, relationship building, skills in hiring, mentoring, and coaching to maximize their full potential
- Technological and data experience
- Business and legal experience

The most important criteria for administrative candidates include the following:

- M.A. degree or equivalent
- Teaching credential
- Minimum of five years teaching experience
- Administrative Services Credential (or Student Services credential with the Administrative Services Credential earned within two years for the Director of Counseling)
- Positive references from most recent employment, college, or grad school
- Evidence of educational experience after college

Teachers

SPA will hire the most highly qualified teachers available. SPA will adhere to Education Code Section 47605(l), which states:

Teachers in charter schools shall be required to hold a Commission on Teacher Credentialing certificate, permit, or other document equivalent to that which a teacher in other public schools would be required to hold. These documents shall be maintained on file at the charter school and shall be subject to periodic inspection by the chartering authority. It is the intent of the Legislature that charter schools be given flexibility with regard to noncore, noncollege preparatory courses.

SPA teachers and paraprofessionals shall meet all applicable ‘highly qualified’ requirements under the Elementary and Secondary Education Act (ESEA).

The most important characteristics of teachers are:

- Professionalism
- Effective classroom management skills
- Commitment to lifelong-learning and professional development
- Ability to work cooperatively and collaboratively with the school community
- Expertise in at least one subject
- Critical constructive thinking
- Demonstrable effectiveness in teaching
- Productive use of technology

- A willingness to take responsibility and exercise leadership for the Charter School as a whole

Although we expect our teachers to have additional qualifications, the minimum criteria for consideration include the following:

- B.A. or B.S. degree
- Subject matter competence (as evidenced by degree, subject waiver/course work, CSET, or work experience)
- Passing of CBEST and possession of a valid credential
- Completion of a teacher-training program at an accredited university
- Evidence of educational experience after college, if applicable (i.e. fellowships, graduate work, etc.)
- Evidence of successful classroom teaching experience, if applicable

Exceptions to the above qualifications may be made by the Executive Director for hiring staff in special areas as long as Education Code Section 47605(I) is followed.

Credentials will be maintained on site and monitored on an ongoing basis by the Executive Director. The Human Resources Manager (or similar role) will maintain a database. Monthly reports will be generated to check for credential expiration status. Reminder notifications will be sent to individuals three months prior to credential expiration date. The Human Resources Manager will print hard copies of credentials from the California Commission on Teacher Credentialing Website and keep the file on site.

Counselors and Other Non-Teaching Certificated Staff

Non-teaching personnel such as school counselors will possess appropriate credentials for the specific positions, such as Student Personnel Services credential for Counselors.

Candidates for these positions will have evidence of adequate professional training and/or experience. A bachelor's degree is required for all positions. Desirable qualifications would include a Masters or higher degree with full clear credentials/licenses for the appropriate field.

In special circumstances, exceptions to the above qualifications may be made by the Executive Director for hiring non-teaching certificated staff such as counselors from another state with adequate professional training who are qualified to receive a California credential within a reasonable amount of time after being employed.

Non-Teaching Employees

Non-teaching employees, who may include office staff, maintenance staff, custodial staff, grounds-keeping staff, food service staff, aides, and paraprofessionals, serve in support roles to

keep the Charter School operating efficiently. If the Charter School receives Title I funding, it will ensure paraprofessionals are highly qualified under the ESEA, as applicable to charter schools. The following will be required for all non-certificated position candidates:

- High school diploma or equivalent
- Background/fingerprint/TB clearance

ELEMENT 6

Health and Safety Procedures:

The procedures that the school will follow to ensure the health and safety of pupils and staff. These procedures shall include the requirement that each employee of the school furnish the school with a criminal record summary as described in Section 44237.

California Education Code Section 47605(b)(5)(F)

In order to provide safety for all students and staff, the ChartHouse Public Schools Board of Directors will adopt and implement full health and safety procedures and risk management policies at its school site in consultation with its insurance carriers and risk management experts. A full draft will be provided to the District for review at least 30 days prior to operation, or as otherwise agreed upon by the District and the Charter School.

The following is a summary of the health and safety policies of the Charter School:

Procedures for Background Checks

Employees and contractors of the Charter School will be required to submit to a criminal background check and to furnish a criminal record summary as required by Education Code Sections 44237 and 45125.1. New employees not possessing a valid California Teaching Credential must submit two sets of fingerprints to the California Department of Justice for the purpose of obtaining a criminal record summary. The Executive Director of the Charter School shall monitor compliance with this policy and report to the ChartHouse Public Schools Board of Directors on a regular basis. The Board President shall monitor the fingerprinting and background clearance of the Executive Director. Volunteers who will volunteer outside of the direct supervision of a credentialed employee shall be fingerprinted and receive background clearance prior to volunteering without the direct supervision of a credentialed employee.

Role of Staff as Mandated Child Abuse Reporters

All non-certificated and certificated staff will be mandated child abuse reporters and will follow all applicable reporting laws.

Tuberculosis Testing

Faculty and staff will be tested for tuberculosis prior to commencing employment and working with students as required by Education Code Section 49406.

Immunizations

All enrolled students and staff will be required to provide records documenting immunizations as is required at public schools pursuant to Health and Safety Code Sections 120325-120375, and Title 17, California Code of Regulations Sections 6000-6075. All rising 7th grade students must be immunized with a pertussis (whooping cough) vaccine booster.

Medication in School

The Charter School will adhere to Education Code Section 49423 regarding administration of medication in school.

Vision, Hearing, and Scoliosis

Students will be screened for vision, hearing and scoliosis. The Charter School will adhere to Education Code Section 49450, *et seq.*, as applicable to the grade levels served by the Charter School.

Diabetes

The Charter School will provide an information sheet regarding type 2 diabetes to the parent or guardian of incoming 7th grade students, pursuant to Education Code Section 49452.7. The information sheet shall include, but shall not be limited to, all of the following:

1. A description of type 2 diabetes.
2. A description of the risk factors and warning signs associated with type 2 diabetes.
3. A recommendation that students displaying or possibly suffering from risk factors or warning signs associated with type 2 diabetes should be screened for type 2 diabetes.
4. A description of treatments and prevention of methods of type 2 diabetes.
5. A description of the different types of diabetes screening tests available.

Emergency Preparedness

The Charter School shall adhere to an Emergency Preparedness Handbook drafted specifically to the needs of the school site in conjunction with law enforcement and the Fire Marshall. This handbook shall include, but not be limited to the following responses: fire, flood, earthquake, terrorist threats, and hostage situations. If assuming a facility that was previously used as a School site, any existing emergency preparedness plan for the school site shall be used as a starting basis for updating the handbook for the Charter School.

Blood borne Pathogens

The Charter School shall meet state and federal standards for dealing with blood borne pathogens and other potentially infectious materials in the work place. The Board shall establish a written infectious control plan designed to protect employees and students from possible infection due to contact with blood borne viruses, including human immunodeficiency virus (“HIV”) and hepatitis B virus (“HBV”).

Whenever exposed to blood or other bodily fluids through injury or accident, staff and students shall follow the latest medical protocol for disinfecting procedures.

Drug-, Alcohol-, and Smoke-Free Environment

The Charter School shall function as a drug-, alcohol-, and smoke-free environment.

Facility Safety

The Charter School shall comply with Education Code Section 47610 by either utilizing facilities that are compliant with the Field Act or facilities that are compliant with the California Building Standards Code. The Charter School agrees to test sprinkler systems, fire extinguishers, and fire alarms annually at its facilities to ensure that they are maintained in an operable condition at all times. The Charter School shall conduct fire drills as required under Education Code Section 32001.

Comprehensive Discrimination and Harassment Policies and Procedures

The Charter School is committed to providing a school that is free from discrimination and sexual harassment, as well as any harassment based upon such factors as race, religion, creed, color, national origin, ancestry, age, medical condition, marital status, sexual orientation, or disability. The Board of Directors shall develop a comprehensive policy to prevent and immediately remediate any concerns about discrimination or harassment at the Charter School (including employee to employee, employee to student, and student to employee misconduct). Misconduct of this nature is very serious and will be addressed in accordance with the Charter School’s discrimination and harassment policies.

ELEMENT 7

Racial and Ethnic Balance:

The means by which the school will achieve a racial and ethnic balance among its pupils that is reflective of the general population residing within the territorial jurisdiction of the school district to which the charter petition is submitted.

California Education Code Section 47605(b)(5)(G)

To the extent that the population of the Charter School can be controlled under the constraints of current state law, which requires admission by public random drawing and without discrimination based on the characteristics set forth in Education Code Section 220, the Charter School seeks to mirror as closely as possible the diversity of the territorial jurisdiction of the District, including with regard to socio-economic status.

As further detailed in the Outreach Plan attached as Appendix “X,” recruitment and outreach efforts to achieve a racial and ethnic balance reflective of the general population residing within the territorial jurisdiction of the District shall include but is not limited to the following:

- Recruitment events in various geographical regions of the District. Recruitment events will include presentations, recruitment tables, and pamphlet distribution.
- Documents disseminated at parent/school meetings, press releases, website announcements, orientations, tours of the Charter School. All written promotional materials developed by the Charter School shall be provided in Spanish and English and the Charter School will strive to offer translation at recruitment events subject to the availability of an interpreter
- Written communications with respected community organizations; and
- Articulation meetings with feeder middle schools and parents of matriculating students.

The Charter School shall maintain an accurate accounting of ethnic and racial balance of students enrolled in the school. Such data shall be reviewed by administration and the Board of Directors at least annually, whereby modifications to the recruitment and outreach efforts described above may be made.

ELEMENT 8

Admission Requirements:

Admission requirements, if applicable.

California Education Code Section 47605(b)(5)(H)

The Contra Costa School of Performing Arts (SPA) will be nonsectarian in its programs, admission policies, and all other operations, and will not charge tuition nor discriminate against any student based upon any of the characteristics listed in Education Code Section 220.

The SPA shall admit all pupils who wish to attend the SPA, who meet the admission requirements. SPA's admissions requirements are as follows:

- Completion of an application form
- Completion of a SPA Workshop Day (see Appendix "Y" for DRAFT of Workshop Day)

The SPA will comply with all laws establishing minimum and maximum age for public school attendance in charter schools. Admission, except in the case of a public random drawing, shall not be determined by the place of residence of the pupil or his or her parent or legal guardian within the state.

After admission, students will be required to submit an enrollment packet, which shall include the following:

1. Student enrollment form
2. Proof of Immunization
3. Home Language Survey
4. Completion of Emergency Medical Information Form
5. Proof of minimum age requirements, e.g. birth certificate
6. Release of records

Public Random Drawing

Applications will be accepted during a publicly advertised open enrollment period each year for enrollment in the following school year. Following the open enrollment period each year, applications shall be counted to determine whether any grade level has received more applications than availability. In the event that this happens, the SPA will hold a public random drawing to determine admission for the impacted grade level, with the exception of existing students, who are guaranteed admission in the following school year. Admission preferences in the case of a public random drawing shall be given to the following students in the following order:

1. Siblings of enrolled students
2. Residents of the District
3. Children and dependents of Charter School employees
4. All other applicants

The SPA and District mutually agree that the preferences in the public random drawing as listed above are consistent with Education Code Section 47605(d)(2)(B) and applicable federal law and non-regulatory guidance; however, should the preferences require modification in order to meet requirements of the Public Charter Schools Grant Program (“PCSGP”), such modifications may be made at the SPA’s discretion without any need to materially revise the charter as long as such modifications are consistent with the law and written notice is provided by the SPA to the District.

At the conclusion of the public random drawing, all students who were not granted admission due to capacity shall be given the option to put their name on a wait list according to their draw in the lottery. This wait list will allow students the option of enrollment in the case of an opening during the current school year. In no circumstance will a wait list carry over to the following school year.

Public random drawing rules, deadlines, dates and times will be communicated in the application form and on the SPA’s website. Public notice for the date and time of the public random drawing will also be posted once the application deadline has passed. The SPA will also inform parents of all applicants and all interested parties of the rules to be followed during the public random drawing process via mail or email at least two weeks prior to the lottery date.

The SPA will conduct the lottery in the spring for enrollment in fall of that year.

ELEMENT 9

Independent Financial Audits:

The manner in which annual, independent, financial audits shall be conducted, which shall employ general accepted accounting principles, and the manner in which audit exceptions and deficiencies shall be resolved to the satisfaction of the chartering authority.

California Education Code Section 47605(b)(5)(l)

An annual independent financial audit of the books and records of the Charter School will be conducted as required by Education Code Sections 47605(b)(5)(l) and 47605(m). The books and records of the Charter School will be kept in accordance with generally accepted accounting principles, and as required by applicable law, the audit will employ generally accepted accounting procedures. The audit shall be conducted in accordance with applicable provisions within the California Code of Regulations governing audits of charter schools as published in the State Controller's K-12 Audit Guide.

The Charter School will select an independent auditor through a request for proposal format. The auditor will have, at a minimum, a CPA and educational institution audit experience and will be approved by the State Controller on its published list as an educational audit provider. To the extent required under applicable federal law, the audit scope will be expanded to include items and processes specified in applicable Office of Management and Budget Circulars.

The annual audit will be completed and forwarded to the District, the County Superintendent of Schools, the State Controller, and to the CDE by the 15th of December of each year. The Executive Director, along with the audit committee, if any, will review any audit exceptions or deficiencies and report to the ChartHouse Public Schools Board of Directors with recommendations on how to resolve them. The Board will submit a report to the District describing how the exceptions and deficiencies have been or will be resolved to the satisfaction of the District along with an anticipated timeline for the same. Audit appeals or requests for summary review shall be submitted to the Education Audit Appeals Panel ("EAAP") in accordance with applicable law.

The independent financial audit of the Charter School is a public record to be provided to the public upon request.

ELEMENT 10

Suspension and Expulsion Procedures:

The procedures by which pupils can be suspended or expelled.

California Education Code Section 47605(b)(5)(J)

This Pupil Suspension and Expulsion Policy has been established in order to promote learning and protect the safety and well being of all students at the Charter School. In creating this policy, the Charter School has reviewed Education Code Section 48900 *et seq.* which describes the noncharter schools' list of offenses and procedures to establish its list of offenses and procedures for suspensions and expulsions. The language that follows closely mirrors the language of Education Code Section 48900 *et seq.* The Charter School is committed to annual review of policies and procedures surrounding suspensions and expulsions and, as necessary, modification of the lists of offenses for which students are subject to suspension or expulsion.

When the Policy is violated, it may be necessary to suspend or expel a student from regular classroom instruction. This policy shall serve as the Charter School's policy and procedures for student suspension and expulsion and it may be amended from time to time without the need to amend the charter so long as the amendments comport with legal requirements. Charter School staff shall enforce disciplinary rules and procedures fairly and consistently among all students. This Policy and its Procedures will be printed and distributed as part of the Student Handbook and will clearly describe discipline expectations. Corporal punishment shall not be used as a disciplinary measure against any student. Corporal punishment includes the willful infliction of or willfully causing the infliction of physical pain on a student. For purposes of the Policy, corporal punishment does not include an employee's use of force that is reasonable and necessary to protect the employee, students, staff or other persons or to prevent damage to school property.

The Charter School administration shall ensure that students and their parents/guardians are notified in writing upon enrollment of all discipline policies and procedures. The notice shall state that this Policy and Procedures are available on request at the Executive Director's office.

Suspended or expelled students shall be excluded from all school and school-related activities unless otherwise agreed during the period of suspension or expulsion.

A student identified as an individual with disabilities or for whom the Charter School has a basis of knowledge of a suspected disability pursuant to the Individuals with Disabilities Education Improvement Act of 2004 (“IDEIA”) or who is qualified for services under Section 504 of the Rehabilitation Act of 1973 (“Section 504”) is subject to the same grounds for suspension and expulsion and is accorded the same due process procedures applicable to general education students except when federal and state law mandates additional or different procedures. The Charter School will follow all applicable federal and state laws including but not limited to the California Education Code, when imposing any form of discipline on a student identified as an individual with disabilities or for whom the Charter School has a basis of knowledge of a suspected disability or who is otherwise qualified for such services or protections in according due process to such students.

A. Grounds for Suspension and Expulsion of Students

A student may be suspended or expelled for prohibited misconduct if the act is related to school activity or school attendance occurring at anytime including but not limited to: a) while on school grounds; b) while going to or coming from school; c) during the lunch period, whether on or off the school campus; d) during, going to, or coming from a school-sponsored activity.

B. Enumerated Offenses

1. Discretionary Suspension Offenses. Students may be suspended for any of the following acts when it is determined the pupil:

- a) Caused, attempted to cause, or threatened to cause physical injury to another person.
- b) Willfully used force or violence upon the person of another, except self-defense.
- c) Unlawfully possessed, used, sold or otherwise furnished, or was under the influence of any controlled substance, as defined in Health and Safety Code 11053-11058, alcoholic beverage, or intoxicant of any kind.
- d) Unlawfully offered, arranged, or negotiated to sell any controlled substance as defined in Health and Safety Code Sections 11053-11058, alcoholic beverage or intoxicant of any kind, and then sold, delivered or otherwise furnished to any person another liquid substance or material and represented same as controlled substance, alcoholic beverage or intoxicant.
- e) Committed or attempted to commit robbery or extortion.
- f) Caused or attempted to cause damage to school property or private property.

- g) Stole or attempted to steal school property or private property.
- h) Possessed or used tobacco or products containing tobacco or nicotine products, including but not limited to cigars, cigarettes, miniature cigars, clove cigarettes, smokeless tobacco, snuff, chew packets and betel. This section does not prohibit the use of his or her own prescription products by a pupil.
- i) Committed an obscene act or engaged in habitual profanity or vulgarity.
- j) Unlawfully possessed or unlawfully offered, arranged, or negotiated to sell any drug paraphernalia, as defined in Health and Safety Code Section 11014.5.
- k) Disrupted school activities or otherwise willfully defied the valid authority of supervisors, teachers, administrators, other school officials, or other school personnel engaged in the performance of their duties.
- l) Knowingly received stolen school property or private property.
- m) Possessed an imitation firearm, i.e.: a replica of a firearm that is so substantially similar in physical properties to an existing firearm as to lead a reasonable person to conclude that the replica is a firearm.
- n) Committed or attempted to commit a sexual assault as defined in Penal Code Sections 261, 266c, 286, 288, 288a or 289, or committed a sexual battery as defined in Penal Code Section 243.4.
- o) Harassed, threatened, or intimidated a student who is a complaining witness or witness in a school disciplinary proceeding for the purpose of preventing that student from being a witness and/or retaliating against that student for being a witness.
- p) Unlawfully offered, arranged to sell, negotiated to sell, or sold the prescription drug Soma.
- q) Engaged in, or attempted to engage in hazing. For the purposes of this subdivision, "hazing" means a method of initiation or preinitiation into a pupil organization or body, whether or not the organization or body is officially recognized by an educational institution, which is likely to cause serious bodily injury or personal degradation or disgrace resulting in physical or mental harm to a former, current, or prospective pupil. For purposes of this section, "hazing" does not include athletic events or school-sanctioned events.
- r) Made terroristic threats against school officials and/or school property. For purposes of this section, "terroristic threat" shall include any statement,

whether written or oral, by a person who willfully threatens to commit a crime which will result in death, great bodily injury to another person, or property damage in excess of one thousand dollars (\$1,000), with the specific intent that the statement is to be taken as a threat, even if there is no intent of actually carrying it out, which, on its face and under the circumstances in which it is made, is so unequivocal, unconditional, immediate, and specific as to convey to the person threatened, a gravity of purpose and an immediate prospect of execution of the threat, and thereby causes that person reasonably to be in sustained fear for his or her own safety or for his or her immediate family's safety, or for the protection of school property, or the personal property of the person threatened or his or her immediate family.

- s) Committed sexual harassment, as defined in Education Code Section 212.5. For the purposes of this section, the conduct described in Section 212.5 must be considered by a reasonable person of the same gender as the victim to be sufficiently severe or pervasive to have a negative impact upon the individual's academic performance or to create an intimidating, hostile, or offensive educational environment. This section shall apply to pupils in any of grades 4 to 12, inclusive.
- t) Caused, attempted to cause, threatened to cause or participated in an act of hate violence, as defined in subdivision (e) of Section 233 of the Education Code. This section shall apply to pupils in any of grades 4 to 12, inclusive.
- u) Intentionally harassed, threatened or intimidated a student or group of students to the extent of having the actual and reasonably expected effect of materially disrupting class work, creating substantial disorder and invading student rights by creating an intimidating or hostile educational environment. This section shall apply to pupils in any of grades 4 to 12, inclusive.
- v) Engaged in an act of bullying, including, but not limited to, bullying committed by means of an electronic act.
 - 1) "Bullying" means any severe or pervasive physical or verbal act or conduct, including communications made in writing or by means of an electronic act, and including one or more acts committed by a student or group of students which would be deemed hate violence or harassment, threats, or intimidation, which are directed toward one or more students that has or can be reasonably predicted to have the effect of one or more of the following:
 - i. Placing a reasonable student (defined as a student, including, but is not limited to, a student with exceptional needs, who exercises average care, skill, and judgment in conduct for a person of his or her age, or for a person of his or her age with exceptional needs) or

students in fear of harm to that student's or those students' person or property.

- ii. Causing a reasonable student to experience a substantially detrimental effect on his or her physical or mental health.
- iii. Causing a reasonable student to experience substantial interference with his or her academic performance.
- iv. Causing a reasonable student to experience substantial interference with his or her ability to participate in or benefit from the services, activities, or privileges provided by the Charter School.

2) "Electronic Act" means the transmission by means of an electronic device, including, but not limited to, a telephone, wireless telephone, or other wireless communication device, computer, or pager, of a communication, including, but not limited to, any of the following:

- i. A message, text, sound, or image.
- ii. A post on a social network Internet Web site including, but not limited to:
 - (a) Posting to or creating a burn page. A "burn page" means an Internet Web site created for the purpose of having one or more of the effects as listed in subparagraph (1) above.
 - (b) Creating a credible impersonation of another actual pupil for the purpose of having one or more of the effects listed in subparagraph (1) above. "Credible impersonation" means to knowingly and without consent impersonate a pupil for the purpose of bullying the pupil and such that another pupil would reasonably believe, or has reasonably believed, that the pupil was or is the pupil who was impersonated.
 - (c) Creating a false profile for the purpose of having one or more of the effects listed in subparagraph (1) above. "False profile" means a profile of a fictitious pupil or a profile using the likeness or attributes of an actual pupil other than the pupil who created the false profile.
- iii. Notwithstanding subparagraphs (1) and (2) above, an electronic act shall not constitute pervasive conduct solely on the basis that it has been transmitted on the Internet or is currently posted on the Internet.

w) A pupil who aids or abets, as defined in Section 31 of the Penal Code, the infliction or attempted infliction of physical injury to another person may be subject to suspension, but not expulsion, except that a pupil who has been adjudged by a juvenile court to have committed, as an aider and abettor, a crime of physical violence in which the victim suffered great bodily injury or serious bodily injury shall be subject to discipline pursuant to subdivision (1).

- x) Possessed, sold, or otherwise furnished any knife unless, in the case of possession of any object of this type, the student had obtained written permission to possess the item from a certificated school employee, with the Executive Director or designee's concurrence.

2. Non-Discretionary Suspension Offenses: Students must be suspended and recommended for expulsion for any of the following acts when it is determined the pupil:

- a) Possessed, sold, or otherwise furnished any firearm, explosive, or other dangerous object unless, in the case of possession of any object of this type, the students had obtained written permission to possess the item from a certificated school employee, with the Executive Director or designee's concurrence.

3. Discretionary Expellable Offenses: Students may be recommended for expulsion for any of the following acts when it is determined the pupil:

- a) Caused, attempted to cause, or threatened to cause physical injury to another person.
- b) Willfully used force or violence upon the person of another, except self-defense.
- c) Unlawfully possessed, used, sold or otherwise furnished, or was under the influence of any controlled substance, as defined in Health and Safety Code Sections 11053-11058, alcoholic beverage, or intoxicant of any kind.
- d) Unlawfully offered, arranged, or negotiated to sell any controlled substance as defined in Health and Safety Code Sections 11053-11058, alcoholic beverage or intoxicant of any kind, and then sold, delivered or otherwise furnished to any person another liquid substance or material and represented same as controlled substance, alcoholic beverage or intoxicant.
- e) Committed or attempted to commit robbery or extortion.
- f) Caused or attempted to cause damage to school property or private property.
- g) Stole or attempted to steal school property or private property.
- h) Possessed or used tobacco or products containing tobacco or nicotine products, including but not limited to cigars, cigarettes, miniature cigars, clove cigarettes, smokeless tobacco, snuff, chew packets and betel. This section does not prohibit the use of his or her own prescription products by a pupil.
- i) Committed an obscene act or engaged in habitual profanity or vulgarity.

- j) Unlawfully possessed or unlawfully offered, arranged, or negotiated to sell any drug paraphernalia, as defined in Health and Safety Code Section 11014.5.
- k) Disrupted school activities or otherwise willfully defied the valid authority of supervisors, teachers, administrators, other school officials, or other school personnel engaged in the performance of their duties.
- l) Knowingly received stolen school property or private property.
- m) Possessed an imitation firearm, i.e.: a replica of a firearm that is so substantially similar in physical properties to an existing firearm as to lead a reasonable person to conclude that the replica is a firearm.
- n) Committed or attempted to commit a sexual assault as defined in Penal Code Sections 261, 266c, 286, 288, 288a or 289, or committed a sexual battery as defined in Penal Code Section 243.4.
- o) Harassed, threatened, or intimidated a student who is a complaining witness or witness in a school disciplinary proceeding for the purpose of preventing that student from being a witness and/or retaliating against that student for being a witness.
- p) Unlawfully offered, arranged to sell, negotiated to sell, or sold the prescription drug Soma.
- q) Engaged in, or attempted to engage in hazing. For the purposes of this subdivision, "hazing" means a method of initiation or preinitiation into a pupil organization or body, whether or not the organization or body is officially recognized by an educational institution, which is likely to cause serious bodily injury or personal degradation or disgrace resulting in physical or mental harm to a former, current, or prospective pupil. For purposes of this section, "hazing" does not include athletic events or school-sanctioned events.
- r) Made terroristic threats against school officials and/or school property. For purposes of this section, "terroristic threat" shall include any statement, whether written or oral, by a person who willfully threatens to commit a crime which will result in death, great bodily injury to another person, or property damage in excess of one thousand dollars (\$1,000), with the specific intent that the statement is to be taken as a threat, even if there is no intent of actually carrying it out, which, on its face and under the circumstances in which it is made, is so unequivocal, unconditional, immediate, and specific as to convey to the person threatened, a gravity of purpose and an immediate prospect of execution of the threat, and thereby causes that person reasonably to be in sustained fear for his or her own safety or for his or her immediate family's

safety, or for the protection of school property, or the personal property of the person threatened or his or her immediate family.

- s) Committed sexual harassment, as defined in Education Code Section 212.5. For the purposes of this section, the conduct described in Section 212.5 must be considered by a reasonable person of the same gender as the victim to be sufficiently severe or pervasive to have a negative impact upon the individual's academic performance or to create an intimidating, hostile, or offensive educational environment. This section shall apply to pupils in any of grades 4 to 12, inclusive.
- t) Caused, attempted to cause, threatened to cause or participated in an act of hate violence, as defined in subdivision (e) of Section 233 of the Education Code. This section shall apply to pupils in any of grades 4 to 12, inclusive.
- u) Intentionally harassed, threatened or intimidated a student or group of students to the extent of having the actual and reasonably expected effect of materially disrupting class work, creating substantial disorder and invading student rights by creating an intimidating or hostile educational environment. This section shall apply to pupils in any of grades 4 to 12, inclusive.
- v) Engaged in an act of bullying, including, but not limited to, bullying committed by means of an electronic act.
 - 1) "Bullying" means any severe or pervasive physical or verbal act or conduct, including communications made in writing or by means of an electronic act, and including one or more acts committed by a student or group of students which would be deemed hate violence or harassment, threats, or intimidation, which are directed toward one or more students that has or can be reasonably predicted to have the effect of one or more of the following:
 - i. Placing a reasonable student (defined as a student, including, but is not limited to, a student with exceptional needs, who exercises average care, skill, and judgment in conduct for a person of his or her age, or for a person of his or her age with exceptional needs) or students in fear of harm to that student's or those students' person or property.
 - ii. Causing a reasonable student to experience a substantially detrimental effect on his or her physical or mental health.
 - iii. Causing a reasonable student to experience substantial interference with his or her academic performance.
 - iv. Causing a reasonable student to experience substantial interference with his or her ability to participate in or benefit from the services, activities, or privileges provided by the Charter School.

- 2) "Electronic Act" means the transmission by means of an electronic device, including, but not limited to, a telephone, wireless telephone, or other wireless communication device, computer, or pager, of a communication, including, but not limited to, any of the following:
- i. A message, text, sound, or image.
 - ii. A post on a social network Internet Web site including, but not limited to:
 - (a) Posting to or creating a burn page. A "burn page" means an Internet Web site created for the purpose of having one or more of the effects as listed in subparagraph (1) above.
 - (b) Creating a credible impersonation of another actual pupil for the purpose of having one or more of the effects listed in subparagraph (1) above. "Credible impersonation" means to knowingly and without consent impersonate a pupil for the purpose of bullying the pupil and such that another pupil would reasonably believe, or has reasonably believed, that the pupil was or is the pupil who was impersonated.
 - (c) Creating a false profile for the purpose of having one or more of the effects listed in subparagraph (1) above. "False profile" means a profile of a fictitious pupil or a profile using the likeness or attributes of an actual pupil other than the pupil who created the false profile.
 - iii. Notwithstanding subparagraphs (1) and (2) above, an electronic act shall not constitute pervasive conduct solely on the basis that it has been transmitted on the Internet or is currently posted on the Internet.
- w) A pupil who aids or abets, as defined in Section 31 of the Penal Code, the infliction or attempted infliction of physical injury to another person may be subject to suspension, but not expulsion, except that a pupil who has been adjudged by a juvenile court to have committed, as an aider and abettor, a crime of physical violence in which the victim suffered great bodily injury or serious bodily injury shall be subject to discipline pursuant to subdivision (1).
- x) Possessed, sold, or otherwise furnished any knife unless, in the case of possession of any object of this type, the student had obtained written permission to possess the item from a certificated school employee, with the Executive Director or designee's concurrence.

4. Non-Discretionary Expellable Offenses: Students must be recommended for expulsion for any of the following acts when it is determined pursuant to the procedures below that the pupil:

- a) Possessed, sold, or otherwise furnished any firearm, explosive, or other dangerous object unless, in the case of possession of any object of this type, the students had obtained written permission to possess the item from a certificated school employee, with the Executive Director or designee's concurrence.

If it is determined by the Board of Directors that a student has brought a fire arm or destructive device, as defined in Section 921 of Title 18 of the United States Code, on to campus or to have possessed a firearm or dangerous device on campus, the student shall be expelled for one year, pursuant to the Federal Gun Free Schools Act of 1994.

The term "firearm" means (A) any weapon (including a starter gun) which will or is designed to or may readily be converted to expel a projectile by the action of an explosive; (B) the frame or receiver of any such weapon; (C) any firearm muffler or firearm silencer; or (D) any destructive device. Such term does not include an antique firearm.

The term "destructive device" means (A) any explosive, incendiary, or poison gas, including but not limited to: (i) bomb, (ii) grenade, (iii) rocket having a propellant charge of more than four ounces, (iv) missile having an explosive or incendiary charge of more than one-quarter ounce, (v) mine, or (vi) device similar to any of the devices described in the preceding clauses.

C. Suspension Procedure

Suspensions shall be initiated according to the following procedures:

1. Conference

Suspension shall be preceded, if possible, by a conference conducted by the Executive Director or the Executive Director's designee with the student and his or her parent and, whenever practical, the teacher, supervisor or Charter School employee who referred the student to the Executive Director or designee.

The conference may be omitted if the Executive Director or designee determines that an emergency situation exists. An "emergency situation" involves a clear and present danger to the lives, safety or health of students or Charter School personnel. If a student is suspended without this conference, both the parent/guardian and student shall be notified of the student's right to return to school for the purpose of a conference.

At the conference, the pupil shall be informed of the reason for the disciplinary action and the evidence against him or her and shall be given the opportunity to present his or her version and evidence in his or her defense. This conference shall be held within two school days, unless the pupil waives this right or is physically unable to attend for any reason including, but not limited to, incarceration or hospitalization. No penalties may be imposed on a pupil for failure of the pupil's parent or guardian to attend a conference with Charter School officials. Reinstatement of the suspended pupil shall not be contingent upon

attendance by the pupil's parent or guardian at the conference.

2. Notice to Parents/Guardians

At the time of the suspension, an administrator or designee shall make a reasonable effort to contact the parent/guardian by telephone or in person. Whenever a student is suspended, the parent/guardian shall be notified in writing of the suspension and the date of return following suspension. This notice shall state the specific offense committed by the student. In addition, the notice may also state the date and time when the student may return to school. If Charter School officials wish to ask the parent/guardian to confer regarding matters pertinent to the suspension, the notice may request that the parent/guardian respond to such requests without delay.

3. Suspension Time Limits/Recommendation for Expulsion

Suspensions, when not including a recommendation for expulsion, shall not exceed five (5) consecutive school days per suspension. Upon a recommendation of expulsion by the Executive Director or Executive Director's designee, the pupil and the pupil's guardian or representative will be invited to a conference to determine if the suspension for the pupil should be extended pending an expulsion hearing. This determination will be made by the Executive Director or designee upon either of the following: 1) the pupil's presence will be disruptive to the education process; or 2) the pupil poses a threat or danger to others. Upon either determination, the pupil's suspension will be extended pending the results of an expulsion hearing. Upon determining that the pupil will be recommended for expulsion, the Executive Director or designee shall inform the student services office for the authorizer via email.

4. Academic Work During Suspension

Students shall be given the option to participate in independent study while on suspension. In order to be eligible for independent study, both the student and the parent (or the adult student) must agree to participate in independent student and sign the required documents. The independent study provided during this time period shall comply with the board policy on Independent Study and the Independent Study Master Agreement. Special education students (suspended for ten days or less in a school year) may participate in independent study as long as his or her IEP specifically provides for that participation in accordance with Education Code Section 51745(c). Services for special education students who are suspended for more the ten days in a school year are discussed below in Section O.

If a student does not wish or cannot participate in independent study, the student shall be offered work packets to be completed during the term of the suspension.

D. Authority to Expel

A student may be expelled either by the Charter School Board following a hearing before it or by the Charter School Board upon the recommendation of an Administrative Panel to be assigned by the Board as needed. The Administrative Panel should consist of at least three members who are certificated and neither a teacher of the pupil or a Board member of the Charter School's governing board. The Administrative Panel may recommend expulsion of any student found to have committed an expellable offense.

E. Expulsion Procedures

Students recommended for expulsion are entitled to a hearing to determine whether the student should be expelled. Unless postponed for good cause, the hearing shall be held within thirty (30) school days after the Executive Director or designee determines that the Pupil has committed an expellable offense.

In the event an Administrative Panel hears the case, it will make a recommendation to the Board for a final decision whether to expel. The hearing shall be held in closed session (complying with all pupil confidentiality rules under FERPA) unless the Pupil makes a written request for a public hearing three (3) days prior to the hearing.

Written notice of the hearing shall be forwarded to the student and the student's parent/guardian at least ten (10) calendar days before the date of the hearing. Upon mailing the notice, it shall be deemed served upon the pupil. The notice shall include:

1. The date and place of the expulsion hearing;
2. A statement of the specific facts, charges and offenses upon which the proposed expulsion is based;
3. A copy of the Charter School's disciplinary rules which relate to the alleged violation;
4. Notification of the student's or parent/guardian's obligation to provide information about the student's status at the Charter School to any other school district or school to which the student seeks enrollment;
5. The opportunity for the student or the student's parent/guardian to appear in person or to employ and be represented by counsel or a non-attorney advisor;
6. The right to inspect and obtain copies of all documents to be used at the hearing;
7. The opportunity to confront and question all witnesses who testify at the hearing;
8. The opportunity to question all evidence presented and to present oral and documentary evidence on the student's behalf including witnesses.

F. Special Procedures for Expulsion Hearings Involving Sexual Assault or Battery Offenses

The Charter School may, upon a finding of good cause, determine that the disclosure of either the identity of the witness or the testimony of that witness at the hearing, or both, would subject the witness to an unreasonable risk of psychological or physical harm. Upon this determination, the testimony of the witness may be presented at the hearing in the form of sworn declarations that shall be examined only by the Charter School or the hearing officer.

Copies of these sworn declarations, edited to delete the name and identity of the witness, shall be made available to the pupil.

1. The complaining witness in any sexual assault or battery case must be provided with a copy of the applicable disciplinary rules and advised of his/her right to (a) receive five days notice of his/her scheduled testimony, (b) have up to two (2) adult support persons of his/her choosing present in the hearing at the time he/she testifies, which may include a parent, guardian, or legal counsel, and (c) elect to have the hearing closed while testifying.
2. The Charter School must also provide the victim a room separate from the hearing room for the complaining witness' use prior to and during breaks in testimony.
3. At the discretion of the entity conducting the expulsion hearing, the complaining witness shall be allowed periods of relief from examination and cross-examination during which he or she may leave the hearing room.
4. The entity conducting the expulsion hearing may also arrange the seating within the hearing room to facilitate a less intimidating environment for the complaining witness.
5. The entity conducting the expulsion hearing may also limit time for taking the testimony of the complaining witness to the hours he/she is normally in school, if there is no good cause to take the testimony during other hours.
6. Prior to a complaining witness testifying, the support persons must be admonished that the hearing is confidential. Nothing in the law precludes the person presiding over the hearing from removing a support person whom the presiding person finds is disrupting the hearing. The entity conducting the hearing may permit any one of the support persons for the complaining witness to accompany him or her to the witness stand.
7. If one or both of the support persons is also a witness, the Charter School must present evidence that the witness' presence is both desired by the witness and will be helpful to the Charter School. The person presiding over the hearing shall permit the witness to stay unless it is established that there is a substantial risk that the testimony of the complaining witness would be influenced by the support person, in which case the presiding official shall admonish the support person or persons not to prompt, sway, or influence the witness in any way. Nothing shall preclude the presiding officer from exercising his or her discretion to remove a person from the hearing whom he or she believes is prompting, swaying, or influencing the witness.
8. The testimony of the support person shall be presented before the testimony of the complaining witness and the complaining witness shall be excluded from the courtroom during that testimony.

9. Especially for charges involving sexual assault or battery, if the hearing is to be conducted in public at the request of the pupil being expelled, the complaining witness shall have the right to have his/her testimony heard in a closed session when testifying at a public meeting would threaten serious psychological harm to the complaining witness and there are no alternative procedures to avoid the threatened harm. The alternative procedures may include videotaped depositions or contemporaneous examination in another place communicated to the hearing room by means of closed-circuit television.
10. Evidence of specific instances of a complaining witness' prior sexual conduct is presumed inadmissible and shall not be heard absent a determination by the person conducting the hearing that extraordinary circumstances exist requiring the evidence be heard. Before such a determination regarding extraordinary circumstance can be made, the witness shall be provided notice and an opportunity to present opposition to the introduction of the evidence. In the hearing on the admissibility of the evidence, the complaining witness shall be entitled to be represented by a parent, legal counsel, or other support person. Reputation or opinion evidence regarding the sexual behavior of the complaining witness is not admissible for any purpose.

G. Record of Hearing

A record of the hearing shall be made and may be maintained by any means, including electronic recording, as long as a reasonably accurate and complete written transcription of the proceedings can be made.

H. Presentation of Evidence

While technical rules of evidence do not apply to expulsion hearings, evidence may be admitted and used as proof only if it is the kind of evidence on which reasonable persons can rely in the conduct of serious affairs. A recommendation by the Administrative Panel to expel must be supported by substantial evidence that the student committed an expellable offense. Findings of fact shall be based solely on the evidence at the hearing. While hearsay evidence is admissible, no decision to expel shall be based solely on hearsay. Sworn declarations may be admitted as testimony from witnesses of whom the Board or Administrative Panel determines that disclosure of their identity or testimony at the hearing may subject them to an unreasonable risk of physical or psychological harm.

If, due to a written request by the expelled pupil, the hearing is held at a public meeting, and the charge is committing or attempting to commit a sexual assault or committing a sexual battery as defined in Education Code Section 48900, a complaining witness shall have the right to have his or her testimony heard in a session closed to the public.

The decision of the Administrative Panel shall be in the form of written findings of fact and a written recommendation to the Board who will make a final determination regarding the

expulsion. The final decision by the Board shall be made within ten (10) school days following the conclusion of the hearing. The decision of the Board is final.

If the Administrative Panel decides not to recommend expulsion, the pupil shall immediately be returned to his/her educational program.

I. Written Notice to Expel

The Executive Director or designee, following a decision of the Board to expel, shall send written notice of the decision to expel, including the Board's adopted findings of fact, to the student or parent/guardian. This notice shall also include the following: (a) Notice of the specific offense committed by the student; and (b) Notice of the student's or parent/guardian's obligation to inform any new district in which the student seeks to enroll of the student's status with the Charter School.

The Executive Director or designee shall send a copy of the written notice of the decision to expel to the authorizer. This notice shall include the following: (a) The student's name; and (b) The specific expellable offense committed by the student.

J. Disciplinary Records

The Charter School shall maintain records of all student suspensions and expulsions at the Charter School. Such records shall be made available to the District upon request.

K. Expulsion Appeal

The pupil shall have no right of appeal from expulsion from the Charter School as the Charter School Board of Directors' decision to expel shall be final.

L. Expelled Pupils/Alternative Education

Pupils who are expelled shall be responsible for seeking alternative education programs including, but not limited to, programs within the County or their school district of residence. The Charter School shall work cooperatively with parents/guardians as requested by parents/guardians or by the school district of residence to assist with locating alternative placements during expulsion.

M. Rehabilitation Plans

Students who are expelled from the Charter School shall be given a rehabilitation plan upon expulsion as developed by the Board at the time of the expulsion order, which may include, but is not limited to, periodic review as well as assessment at the time of review for readmission. The rehabilitation plan should include a date not later than one year from the date of expulsion when the pupil may reapply to the Charter School for readmission.

N. Readmission

The decision to readmit a pupil or to admit a previously expelled pupil from another school district or charter school shall be in the sole discretion of the Board following a meeting with the Executive Director or designee and the pupil and guardian or representative to determine whether the pupil has successfully completed the rehabilitation plan and to determine whether the pupil poses a threat to others or will be disruptive to the school environment. The Executive Director or designee shall make a recommendation to the Board following the meeting regarding his or her determination. The pupil's readmission is also contingent upon the Charter School's capacity at the time the student seeks readmission.

O. Special Procedures for the Consideration of Suspension and Expulsion of Students with Disabilities

1. Notification of SELPA

The Charter School shall immediately notify the SELPA and coordinate the procedures in this policy with the SELPA of the discipline of any student with a disability or student who the Charter School or SELPA would be deemed to have knowledge that the student had a disability.

2. Services During Suspension

Students suspended for more than ten (10) school days in a school year shall continue to receive services so as to enable the student to continue to participate in the general education curriculum, although in another setting, and to progress toward meeting the goals set out in the child's IEP/504 Plan; and receive, as appropriate, a functional behavioral assessment and behavioral intervention services and modifications, that are designed to address the behavior violation so that it does not recur. These services may be provided in an interim alternative educational setting.

3. Procedural Safeguards/Manifestation Determination

Within ten (10) school days of a recommendation for expulsion or any decision to change the placement of a child with a disability because of a violation of a code of student conduct, the Charter School, the parent, and relevant members of the IEP/504 Team shall review all relevant information in the student's file, including the child's IEP/504 Plan, any teacher observations, and any relevant information provided by the parents to determine:

- a. If the conduct in question was caused by, or had a direct and substantial relationship to, the child's disability; or

- b. If the conduct in question was the direct result of the local educational agency's failure to implement the IEP/504 Plan.

If the Charter School, the parent, and relevant members of the IEP/504 Team determine that either of the above is applicable for the child, the conduct shall be determined to be a manifestation of the child's disability.

If the Charter School, the parent, and relevant members of the IEP/504 Team make the determination that the conduct was a manifestation of the child's disability, the IEP/504 Team shall:

- a. Conduct a functional behavioral assessment and implement a behavioral intervention plan for such child, provided that the Charter School had not conducted such assessment prior to such determination before the behavior that resulted in a change in placement;
- b. If a behavioral intervention plan has been developed, review the behavioral intervention plan if the child already has such a behavioral intervention plan, and modify it, as necessary, to address the behavior; and
- c. Return the child to the placement from which the child was removed, unless the parent and the Charter School agree to a change of placement as part of the modification of the behavioral intervention plan.

If the Charter School, the parent, and relevant members of the IEP/504 Team determine that the behavior was not a manifestation of the student's disability and that the conduct in question was not a result of the failure to implement the IEP/504 Plan, then the Charter School may apply the relevant disciplinary procedures to children with disabilities in the same manner and for the same duration as the procedures would be applied to students without disabilities.

4. Due Process Appeals

The parent of a child with a disability who disagrees with any decision regarding placement, or the manifestation determination, or the Charter School believes that maintaining the current placement of the child is substantially likely to result in injury to the child or to others, may request an expedited administrative hearing through the Special Education Unit of the Office of Administrative Hearings or by utilizing the dispute provisions of the 504 Policy and Procedures.

When an appeal relating to the placement of the student or the manifestation determination has been requested by either the parent or the Charter School, the student shall remain in the interim alternative educational setting pending the decision of the hearing officer or until the expiration of the forty-five (45) day time period

provided for in an interim alternative educational setting, whichever occurs first, unless the parent and the Charter School agree otherwise.

5. Special Circumstances

Charter School personnel may consider any unique circumstances on a case-by-case basis when determining whether to order a change in placement for a child with a disability who violates a code of student conduct.

The Executive Director or designee may remove a student to an interim alternative educational setting for not more than forty-five (45) days without regard to whether the behavior is determined to be a manifestation of the student's disability in cases where a student:

- a. Carries or possesses a weapon, as defined in 18 USC 930, to or at school, on school premises, or to or at a school function;
- b. Knowingly possesses or uses illegal drugs, or sells or solicits the sale of a controlled substance, while at school, on school premises, or at a school function; or
- c. Has inflicted serious bodily injury, as defined by 20 USC 1415(k)(7)(D), upon a person while at school, on school premises, or at a school function.

6. Interim Alternative Educational Setting

The student's interim alternative educational setting shall be determined by the student's IEP/504 Team.

7. Procedures for Students Not Yet Eligible for Special Education Services

A student who has not been identified as an individual with disabilities pursuant to IDEIA and who has violated the Charter School's disciplinary procedures may assert the procedural safeguards granted under this administrative regulation only if the Charter School had knowledge that the student was disabled before the behavior occurred.

The Charter School shall be deemed to have knowledge that the student had a disability if one of the following conditions exists:

- a. The parent/guardian has expressed concern in writing, or orally if the parent/guardian does not know how to write or has a disability that prevents a written statement, to Charter School supervisory or administrative personnel, or to one of the child's teachers, that the student is in need of special education or related services.
- b. The parent has requested an evaluation of the child.

- c. The child's teacher, or other Charter School personnel, has expressed specific concerns about a pattern of behavior demonstrated by the child, directly to the director of special education or to other Charter School supervisory personnel.

If the Charter School knew or should have known the student had a disability under any of the three (3) circumstances described above, the student may assert any of the protections available to IDEIA-eligible children with disabilities, including the right to stay-put.

If the Charter School had no basis for knowledge of the student's disability, it shall proceed with the proposed discipline. The Charter School shall conduct an expedited evaluation if requested by the parents; however the student shall remain in the education placement determined by the Charter School pending the results of the evaluation.

The Charter School shall not be deemed to have knowledge that the student had a disability if the parent has not allowed an evaluation, refused services, or if the student has been evaluated and determined to not be eligible.

ELEMENT 11

Retirement Systems:

The manner by which staff members of the charter schools will be covered by the State Teachers' Retirement System, the Public Employees' Retirement System, or federal social security.

California Education Code Section 47605(b)(5)(K)

All full time, certificated employees will participate in the State Teachers' Retirement System ("STRS"). All full time, non-certificated employees will participate in the federal social security system. The Executive Director or designee shall be responsible for ensuring that appropriate arrangements for retirement coverage have been made for all employees.

The Charter School reserves the right to revise or supplement its retirement systems offerings.

ELEMENT 12

Public School Attendance Alternatives:

The public school attendance alternatives for pupils residing within the school district who choose not to attend charter schools.

California Education Code Section 47605(b)(5)(L)

No student may be required to attend the Charter School. Students who reside within the District who choose not to attend the Charter School may attend school within the District according to District policy or at another school district or school within the District through the District's intra and inter-district transfer policies. Parents and guardians of each student enrolled in the Charter School will be informed on admissions forms that students have no right to admission in a particular school of a local education agency as a consequence of enrollment in the Charter School, except to the extent that such a right is extended by the local education agency.

ELEMENT 13

Employee Return Rights:

A description of the rights of an employee of the school district upon leaving the employment of the school district to work in a charter school, and of any rights of return to the school district after employment at a charter school.

California Education Code Section 47605(b)(5)(M)

No public school district employee shall be required to work at the Charter School. Employees of the District who choose to leave the employment of the District to work at the Charter School will have no automatic rights of return to the District after employment by the Charter School unless specifically granted by the District through a leave of absence or other agreement. Charter School employees shall have any right upon leaving a school district to work in the Charter School that a school district may specify, any rights of return to employment in a school district after employment in the Charter School that a school district may specify, and any other rights upon leaving employment to work in the Charter School that a school district determines to be reasonable and not in conflict with any law.

All employees of the Charter School will be considered the exclusive employees of ChartHouse Public Schools and not of the District, unless otherwise mutually agreed in writing. Employment by ChartHouse Public Schools provides no rights of employment at any other entity, including any rights in the case of closure of the Charter School.

ELEMENT 14

Dispute Resolution:

The procedures to be followed by the charter school and the entity granting the charter to resolve disputes relating to provisions of the charter.

California Education Code Section 47605(b)(5)(N)

The Charter School recognizes that it cannot bind the District to a dispute resolution procedure to which the District does not agree. The policy below is intended as a starting point for a discussion of dispute resolution procedures. The Charter School is willing to consider changes to the process outlined below as suggested by the District.

The Charter School and the District will be encouraged to attempt to resolve any disputes with the District amicably and reasonably without resorting to formal procedures.

In the event of a dispute between the Charter School and the District, Charter School staff, employees and Board members of the Charter School and the District agree to first frame the issue in written format (“dispute statement”) and to refer the issue to the District Superintendent and Executive Director of the Charter School. In the event that the District Board of Education believes that the dispute relates to an issue that could lead to revocation of the charter in accordance with Education Code Section 47607, the Charter School requests that this shall be noted in the written dispute statement, although it recognizes it cannot legally bind the District to do so. However, participation in the dispute resolution procedures outlined in this section shall not be interpreted to impede or act as a pre-requisite to the District’s ability to proceed with revocation in accordance with Education Code Section 47607 and its implementing regulations.

The Executive Director and Superintendent shall informally meet and confer in a timely fashion to attempt to resolve the dispute, not later than five (5) business days from receipt of the dispute statement. In the event that this informal meeting fails to resolve the dispute, both parties shall identify two Board members from their respective boards who shall jointly meet with the Superintendent and the Executive Director of the Charter School and attempt to resolve the dispute within fifteen (15) business days from receipt of the dispute statement.

If this joint meeting fails to resolve the dispute, the Superintendent and the Executive Director shall meet to jointly identify a neutral third party mediator to engage the Parties in a mediation session designed to facilitate resolution of the dispute. The format of the mediation session shall be developed jointly by the Superintendent and the Executive Director. Mediation shall be held within sixty (60) business days of receipt of the dispute statement. The costs of the mediator shall be split equally between the District and the Charter School. If mediation does not resolve the dispute either party may pursue any other remedy available under the law. All timelines and procedures in this section may be revised upon mutual written agreement of the District and the Charter School.

ELEMENT 15

Public School Employer:

A declaration whether or not the charter school shall be deemed the exclusive public school employer of the employees of the charter school for the purposes of the Educational Employment Relations Act (Chapter 10.7 (commencing with Section 3540) of Division 4 of Title 1 of the Government Code).

California Education Code Section 47605(b)(5)(O)

ChartHouse Public Schools shall be deemed the exclusive public school employer of the employees of the Charter School for the purposes of the Educational Employment Relations Act ("EERA"). ChartHouse Public Schools shall comply with the EERA.

ELEMENT 16

Closure Procedures:

A description of the procedures to be used if the charter school closes. The procedures shall ensure a final audit of the school to determine the disposition of all assets and liabilities of the charter school, including plans for disposing of any net assets and for the maintenance and transfer of public records.

California Education Code Section 47605(b)(5)(P)

Closure of the Charter School will be documented by official action of the Board of Directors. The action will identify the reason for closure. The official action will also identify an entity and person or persons responsible for closure-related activities.

The Board of Directors will promptly notify parents and students of the Charter School, the District, the Contra Costa County Office of Education, the Charter School's SELPA, the retirement systems in which the Charter School's employees participate (e.g., Public Employees' Retirement System, State Teachers' Retirement System, and federal social security), and the California Department of Education of the closure as well as the effective date of the closure. This notice will also include the name(s) of and contact information for the person(s) to whom reasonable inquiries may be made regarding the closure; the pupils' school districts of residence; and the manner in which parents/guardians may obtain copies of pupil records, including specific information on completed courses and credits that meet graduation requirements.

The Board will ensure that the notification to the parents and students of the Charter School of the closure provides information to assist parents and students in locating suitable alternative programs. This notice will be provided promptly following the Board's decision to close the Charter School.

The Board will also develop a list of pupils in each grade level and the classes they have completed, together with information on the pupils' districts of residence, which they will provide to the entity responsible for closure-related activities.

As applicable, the Charter School will provide parents, students and the District with copies of all appropriate student records and will otherwise assist students in transferring to their next school. All transfers of student records will be made in compliance with the Family Educational Rights and Privacy Act ("FERPA") 20 U.S.C. § 1232g. The Charter School will ask the District to store original records of Charter School students. All student records of the Charter School shall be transferred to the District upon Charter School closure. If the District will not or cannot store the records, the Charter School shall work with the County Office of Education to determine a suitable alternative location for storage.

All state assessment results, special education records, and personnel records will be transferred to and maintained by the entity responsible for closure-related activities in accordance with applicable law.

As soon as reasonably practical, the Charter School will prepare final financial records. The Charter School will also have an independent audit completed within six months after closure. The Charter School will pay for the final audit. The audit will be prepared by a qualified Certified Public Accountant selected by the Charter School and will be provided to the District promptly upon its completion. The final audit will include an accounting of all financial assets, including cash and accounts receivable and an inventory of property, equipment, and other items of material value, an accounting of the liabilities, including accounts payable and any reduction in apportionments as a result of audit findings or other investigations, loans, and unpaid staff compensation, and an assessment of the disposition of any restricted funds received by or due to the Charter School.

The Charter School will complete and file any annual reports required pursuant to Education Code section 47604.33.

On closure of the Charter School, all assets of the Charter School, including but not limited to all leaseholds, personal property, intellectual property and all ADA apportionments and other revenues generated by students attending the Charter School, remain the sole property of the Charter School and upon the dissolution of the non-profit public benefit corporation shall be distributed in accordance with the Articles of Incorporation. Any assets acquired from the District or District property will be promptly returned upon Charter School closure to the District. The distribution shall include return of any grant funds and restricted categorical funds to their source in accordance with the terms of the grant or state and federal law, as appropriate, which may include submission of final expenditure reports for entitlement grants and the filing of any required Final Expenditure Reports and Final Performance Reports, as well as the return of any donated materials and property in accordance with any conditions established when the donation of such materials or property was accepted.

On closure, the Charter School shall remain solely responsible for all liabilities arising from the operation of the Charter School.

As the Charter School is operated by a non-profit public benefit corporation, should the corporation dissolve with the closure of the Charter School, the Board will follow the procedures set forth in the California Corporations Code for the dissolution of a non-profit public benefit corporation and file all necessary filings with the appropriate state and federal agencies.

As specified by the Budget in Appendix "Z," the Charter School will utilize the reserve fund to undertake any expenses associated with the closure procedures identified above.

MISCELLANEOUS PROVISIONS

Budget and Financial Reporting

The petitioner or petitioners shall also be required to provide financial statements that include a proposed first-year operational budget, including startup costs, and cash-flow and financial projections for the first three years of operation.

California Education Code Section 47605(g)

Attached, as Appendix “Z,” please find the following documents:

- A projected first year budget including startup costs and cash-flow
- Budget assumptions
- Financial projections for the first three years of operation
- Budget narrative

These documents are based upon the best data available to the Petitioners at this time.

The Charter School shall provide reports to the District as follows, and may provide additional fiscal reports as requested by the District:

1. By July 1, a preliminary budget for the current fiscal year. For a charter school in its first year of operation, financial statements submitted with the charter petition pursuant to Education Code 47605(g) will satisfy this requirement.
2. By July 1, an annual update required pursuant to Education Code Section 47606.5.
3. By December 15, an interim financial report for the current fiscal year reflecting changes through October 31. Additionally, on December 15, a copy of the Charter School’s annual, independent financial audit report for the preceding fiscal year shall be delivered to the District, the State Controller, California Department of Education and County Superintendent of Schools.
4. By March 15, a second interim financial report for the current fiscal year reflecting changes through January 31.
5. By September 15, a final unaudited report for the full prior year. The report submitted to the District shall include an annual statement of all the Charter School’s receipts and expenditures for the preceding fiscal year.

Insurance

The Charter School shall acquire and finance general liability, workers compensation, and other necessary insurance of the types and in the amounts required for an enterprise of similar purpose and circumstance. Coverage amounts will be based on recommendations provided by the District and the Charter School's insurer. The District Board of Education shall be named as an additional insured on all policies of the Charter School. Prior to opening, the Charter School will provide evidence of the above insurance coverage to the District.

Administrative Services

*The manner in which administrative services of the school are to be provided.
California Education Code Section 47605(g)*

The Charter School will provide or procure its own administrative services through an appropriately qualified third-party contractor. The Charter School plans to contract with Charter School Management Corporation (CSMC), a business and development company specializing in charter schools, for administrative and "back office" services including, but not limited to, the following:

- Complete Bookkeeping Services
- Budget Creation / Fiscal Planning Services
- Cash Flow Management
- Local, State, and Federal Reporting
- Audit and Compliance Preparation
- Payroll Services
- Employee Benefits
- STRS and PERS Setup and Management
- Planning & Management
- Payroll Tax Payments
- Audit Preparations & Support
- LEA Plans
- Compliance Reporting to County & State Grantors
- Attendance Reporting
- Food Program - Implementation & Claims Reporting
- Training - Charter School Finance, Accounting & Operation Functions, Budgets, Financial Reports
- Quarterly & Annual Filings of Tax Forms (IRS, EDD, etc.)
- Property Tax Exemptions Filings

If the District is interested in discussing the possibility of providing administrative services to the Charter School on a fee-for-service basis, the specific terms and cost for these services will

be the subject of a separate memorandum of understanding between the Charter School and the District and subject to District availability and willingness to provide such services.

Facilities

The facilities to be utilized by the school. The description of the facilities to be used by the charter school shall specify where the school intends to locate.

California Education Code Section 47605(g)

The SPA's primary target location for facilities will be on the property of the Concord Pavilion in the city of Concord, California. The address is as follows:

**2000 Kirker Pass Road
Concord, CA 94521**

In partnership with the City of Concord and Live Nation, SPA aims to have access to the Concord Pavilion property and facilities. This world-class performance venue has an audience capacity of 12,500 and holds concerts, local community events, and high school graduations. Upon approval of the charter, SPA will commence with a building plan to place school facilities on this site. See Appendix "AA" for supporting documents.

As a secondary option and pursuant to the rights provided for in Proposition 39, the SPA proposes to submit a Prop 39 facilities request to MDUSD in order to utilize district facilities.

The SPA educational program has the following general facilities preferences (at capacity):

- 1-3 acres
- ~30,000 square feet of indoor space
 - Approximately 24 classrooms
 - Offices
- Multi-purpose room to be used for:
 - Cafeteria
 - Physical Education
 - Other gatherings of the student body and/or community
- Performing Arts Space

Transportation

The Charter School will not provide transportation to and from school, except as required by law. SPA will investigate transportation options for students such as orchestrated carpools, transportation scholarships, and free or reduced price bus passes.

Potential Civil Liability Effects

*Potential civil liability effects, if any, upon the school and upon the District.
California Education Code Section 47605(g)*

The Charter School shall be operated by ChartHouse Public Schools, a California non-profit public benefit corporation. This corporation is organized and operated exclusively for charitable purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code and California Revenue and Taxation Code Section 23701(d).

Pursuant to Education Code Section 47604(c), an entity that grants a charter to a charter school operated by or as a non-profit public benefit corporation shall not be liable for the debts or obligations of the charter school or for claims arising from the performance of acts, errors or omissions by the charter school if the authority has complied with all oversight responsibilities required by law. The Charter School shall work diligently to assist the District in meeting any and all oversight obligations under the law, including monthly meetings, reporting, or other District-requested protocol to ensure the District shall not be liable for the operation of the Charter School.

Further, the Charter School and the District may enter into a memorandum of understanding, wherein the Charter School shall indemnify the District for the actions of the Charter School under this charter.

The corporate bylaws of the Charter School shall provide for indemnification of the ChartHouse Public Schools' Board, officers, agents, and employees, and the Charter School will purchase general liability insurance, Board Members and Officers insurance, and fidelity bonding to secure against financial risks.

As stated above, insurance amounts will be determined by recommendation of the District and the Charter School's insurance company for schools of similar size, location, and student population. The District shall be named an additional insured on the general liability insurance of the Charter School.

Appendix:

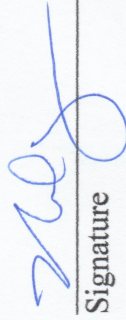
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Signature Page for Teachers – Contra Costa School of Performing Arts

We the undersigned believe that the attached charter for the creation of Contra Costa School of Performing Arts (the “Charter School”) merits consideration and hereby petition the Mt. Diablo Unified School District Board of Education to grant approval of the charter pursuant to Education Code Section 47605 to enable the creation of the Charter School. The Petitioners for the Charter School agree to operate the Charter School pursuant to the terms of the Charter Schools Act and the provisions of the Charter School’s charter. The petitioners listed below certify that they are teachers who are meaningfully interested in teaching at the Charter School.

By the Lead Petitioner:

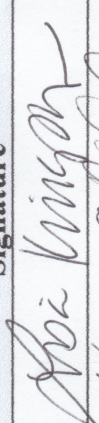


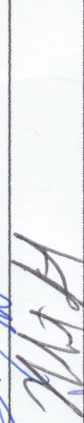






Neil McChesney
Name


Signature

3/23/15
Date

The petitioners recognize Neil McChesney as the Lead Petitioner and hereby authorize the Lead Petitioner to negotiate any amendments to the attached charter necessary to secure approval by the Contra Costa County Board of Education.

By the Petitioners:

Print Name	Signature	Date	Credentials Held	Phone Number
Lisa Kingsbury		3/23/15	SINGO subject, English Mult Subject	707-745-2325
Kristyn Pullen		3/23/15	Single subject English	510-685-8047
JASON MILLER		3/23/15	SINGLE SUBJECT - PHYSICS	510-410-2313
ROBERT SEITZMAN		3/23/15	SINGLE SUBJECT ENGLISH SOCIAL SCIENCE, PLANA AOTH	(415) 310-8563
Helen Chaffins		3/24/15	Single Subject - English CLAD	(925) 300-5775
Kristin T Smith		3/24/15	Education Specialist Mild Mod / MOD Severe	(925) 360-3302
Megan Holzman		3/24/15	Education Specialist Single Subject English	(707) 7992743
Kevin S. Bain		3/25/15	Single Subject Social Science	(925) 783-3969
Michelle K. Bain		3/25/15	Multiple Subjects	(925) 783-9543
William Scott DeJenney		3/26/15	Multiple Subject CLAD	(925) 672-8545

Appendix:

B



Steering Committee Member Backgrounds

Neil McChesney

Founder and Chief Executive Officer of ChartHouse Public Schools, Neil McChesney has a history of success in education and the charter school movement.

With over 12 years of classroom teaching experience, Neil began his career as a remedial writing instructor at California State University, Chico and then was hired at Clayton Valley High School in Concord (his alma mater) in 2004, teaching classes including English, Public Speaking, Leadership, and Communications and Media.

Neil's dedication to education reform has materialized in the world of charter schools. One of the Co-Lead Petitioners for Clayton Valley Charter High School, he was a driving force behind the charter movement and success at Clayton Valley. He served as the CVCHS Governing Board President during the Charter's first year and was an integral part of the leadership that led to incredible institutional reform at CVCHS. Neil was promoted after the first year of the Charter to Director of Administrative Services, serving as the number two educational leader at CVCHS. As Director of Administrative Services he is involved in nearly every aspect of school leadership including curriculum and instruction, operations, human resources, legal, collective bargaining, communications and public relations, professional development, strategic planning, fiscal management, political advocacy, and more. In just two years, CVCHS has seen incredible achievement including a 62-point API growth, the highest academic growth for large high schools in California; a six-year clear accreditation from WASC; and incredible parent and community satisfaction.

Neil McChesney is a visionary leader who is passionate about preparing students to become first class citizens with a world-class education. Neil believes in the fundamental, three-pillar approach to school leadership of "Rigor, Relevance and Relationships," coined by Dr. Willard Daggett. Engaging students in rigorous learning, making instruction relevant to students' personal lives, and fostering

dynamic, personal relationships between teachers and students will result in a powerful education for all learners.

Passionate about the charter movement, with his knowledge and experience in the classroom, in administration, and as one of the founding educational leaders of the largest conversion charter school in Northern California, Mr. McChesney will be a key part of the team that leads new charters to success in our region.

Jason Miller

Jason Miller is an experienced educator and an accomplished artist. Jason holds a B.A. in Film and Video Studies from the University of Michigan, a Masters in Education with a specialty in Best Practices, and is currently in his final semester pursuing a J.D. with a certificate in Public Law and Policy from McGeorge School of Law. He holds a certificate in Charter School Leadership from the Charter Schools Development Center, a Single Subject Teaching Credential in Physics, and a Certificate of Eligibility for an Administrative Services Credential.

Before entering the field of education, Jason was an award-winning scenic and lighting designer in New York City, where he worked with, among others, Whitney Houston, Itzhak Perlman, Bernadette Peters, and the Alvin Ailey American Dance Theater. In 2002, Jason began his work in the field of education as a member of the founding faculty of Oakland School for the Arts. At OSA he served as a science, mathematics, and theatre teacher, a department head, and ultimately a co-principal. In this capacity, he was responsible for the day-to-day operations of the school including WASC accreditation and Charter renewal. Jason left OSA in 2007 to found the Delta Academy for the Performing Arts, an accredited performing arts high school in Antioch. Following a one-year school design and start-up phase, Jason spent three years as the chief administrator at Delta. When the district decided it could no longer support a performing arts high school, Jason effectively managed Delta's transition from a stand-alone school into a pathway program at Deer Valley High School.

Alison Bacigalupo

Alison Bacigalupo has been a long-time advocate for education in the Clayton/Concord area. For over 15 years, Alison has been a voice for parents including 14 years as an active member of Parent Faculty Club boards. Her work as the President of the Clayton Valley High School PFC led her to be one of the founding members of the Steering Committee as CVHS moved through the petition and conversion process. As a founding member of the CVCHS Governing Board, Alison is uniquely positioned to understand the issues around public education and charter schools in particular.

With her long-time background in interior design and her more recent work on campus, Alison was hired as the Facilities Manger for CVCHS. Managing a large

property coupled with the specific concerns of school property management are the perfect complement to her skill-set. Those skills are further enhanced by her many years of experience in small business ownership.

This unique series of experiences has perfectly positioned Alison Bacigalupo to work with the Contra Costa School of Performing Arts on their petition process and the start-up of the school. Previous Governing Board and school facilities experience along with business ownership provides for a broad base of knowledge to draw from.

Scott DeVenney

Scott DeVenney has been a professional actor for 25 years on stage and screen. During his acting career, he served as the San Francisco Branch President, Board Member, and 6th National Vice-President of the Screen Actors Guild.

Scott also holds a multiple-subject credential and has taught for thirteen years in West Contra Costa and Mt. Diablo Unified. He became involved with the non-profit theater group, Poison Apple Productions and gives his time as an instructor and director. Finally, Scott has been a volunteer with the Boy Scouts of America for over twenty-five years. He is a member of the VFW.

Kristyn Pullen

Kristyn Pullen has spent the last 16 years as a high school English teacher in Contra Costa County. After earning her B.A. in English at U.C. Davis, and her teaching credential at Dominican University of California, she started teaching college preparatory English. Kristyn began as a ninth grade teacher and eventually moved her way over to the tenth grade before finding her niche in the American literature curriculum at the eleventh grade level, where she also taught English 11 Honors classes. In addition to teaching, Kristen served as an advisor for the Gay Straight Alliance student club, and as a member of Graduation and Scholarship Committees.

Kristyn's passion has been in developing small learning communities, especially including integrated and collaborative curriculum. She has been a key player in grade-level meetings to create ESLRs and multiple cross-curricular projects in tandem with cohorts in social studies, math, physiology, and health science. Kristyn has also been an advisor for the academic coach program (school tutors) whose focus is to help the students who are struggling with the curriculum and high expectations of high school. She embraces opportunities to grow as an educator.

James Wickware

Jim Graduated from UC Berkeley in 1980 with a BA in History. He Began working in the insurance industry in 1981 and continues to work in this field. His career has

included statistical work, contracts, marketing, and business planning. He has owned his own business since 1994.

Jim has worked with several advertising companies who “specialize” in creative people and ideas that are not necessarily mainstream. They are incredibly unique, with a different view of the business world. Supporting a diverse portfolio of clients has provided for a breadth of experience that has made Jim’s background in business and marketing that much stronger.

Rob Seitelman

Rob Seitelman came to education through his work in professional theatre as an actor, writer, and director. He attended Orange County School of the Arts before attending Williams College in Massachusetts and subsequently American Conservatory Theatre in San Francisco where he received his Masters of Fine Arts in Acting. From there, Rob worked in New York City, acting at the famed Algonquin Hotel, Access Theatre, and Producer’s Club among others and directing and writing shows for the New York Fringe Festival and Bank Street Theatre.

While pursuing professional work, Rob also worked in education, first as director of theatre programs for Camp Lochearn and the Long Beach JCC, then as performing arts head for Med-o-Lark Camp in Washington, Maine. In 2007, he decided to return to the Bay Area with his wife, Abby, and help found Delta Academy for the Performing Arts in Antioch Unified School District. Since then, Rob has taught theatre in high school for 7 years, bridging curriculum and student engagement between the performing arts and core subjects, especially English and Social Science while continuing to work professionally at such venues as Berkeley Playhouse and Berkeley Rep.

Lisa Kingsbury

Lisa is currently completing her 21st year in education. She earned her Bachelor’s Degree in English Literature in 1992 at the University of California, Riverside and holds both a Multiple Subjects teaching credential and a Single Subject Teaching Credential in English from San Francisco State University in 1993. In 1998, Lisa completed her Masters of Arts degree in English Literature at Holy Names College in Oakland. She began her teaching career at Half Moon Bay High School as an English teacher, where she taught for one year. After a move to Benicia, she has been teaching in the area since 1993. She currently teaches English 12 CP and AP Literature and Composition, and is the advisor for both yearbook and student leadership. Lisa also serves as an Adjunct Instructor teaching College Composition at Los Medanos Community College in Pittsburg. She has held multiple leadership positions in education including English Department Chair, Antioch Unified District Common Core Assessment Committee and Curriculum Council, WASC Focus Group Leader, Scholarship and Graduation Committee Member, BTSA Mentor, and master teacher to several student teachers. She was honored as a Secondary Teacher of the

Year through the Warren Eukel Teacher Trust in 1998, received her National Board certified teacher in Adolescence and Young Adulthood/English Language Arts in 2003, awarded a Mary Allen Fellows Award in 2009, and was the Antioch Unified District's 2013-2014 Teacher of the Year – Runner Up.

Lisa is an expert in integrated curriculum development having first hand experience in creating highly effective small learning communities. She champions integrated projects, a team approach to student intervention, shared grading practices, and other successful collaboration models. She has a passion for teaching and a thirst to know more and do more.

Appendix:

C

GEORGE MILLER

7TH DISTRICT, CALIFORNIA

georgemiller.house.gov

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DEMOCRATIC POLICY COMMITTEE
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December 2014

To Whom It May Concern:

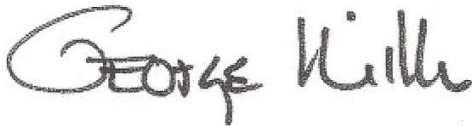
I am pleased to have this opportunity to write in strong support of Mr. Neil McChesney and his current work on establishing outstanding educational opportunities for students in Contra Costa County.

Mr. McChesney's newly established ChartHouse Public Schools Program (501c3) is committed to establishing The Contra Costa School of Performing Arts, a unique program that will prepare students in grades 6 through 12 for college and career readiness through the performing arts. This new and innovative approach fits well with the theory that has been widely promoted by Dr. Joseph Ovick and the Contra Costa County Office of Education with a focus on Science, Technology, Engineering, ARTS, and Math (STEAM). In addition, letters of interest have been received from the City of Concord and the administration at the Concord Pavilion.

Neil McChesney has a well documented history of successful program execution on behalf of the students of Clayton Valley Charter High School. Following the school's conversion to public charter status, and at my invitation, Neil was invited to Washington DC to testify before the Committee on Education and the Workforce. The theories and execution of the programs at Clayton Valley Charter High School that he presented to the members of the Committee have been well tested. Since the conversion, by every measure of academic standard, the students' scores have soared.

While I recognize that not every charter school effort has proven successful, it has been shown that favorable outcomes result when innovative programming, thoughtful planning and careful execution are combined with community partnerships. I urge you to give the ChartHouse Public Schools application for the Contra Costa School of Performing Arts serious consideration and I look forward to hearing your reaction to the proposal.

Sincerely,



George Miller
Member of Congress

Appendix:

D

Best Practices to Next Practices: A New Way of “Doing Business” for School Transformation



Raymond J. McNulty

Senior Fellow, International Center for Leadership in Education

Best Practices to Next Practices:

A New Way of "Doing Business" for School Transformation

Raymond J. McNulty

For decades, General Motors was the heart of the American economy. Then in early 2009, the one-time market leader in the automobile industry found itself on the brink of insolvency. More recently, GM has been in the news once again, this time touting its back-on-its feet strategy. Our K-12 education system could learn a few lessons from the business dynasty's failures, and more importantly, from the savvier overseas car companies that nearly put it out of business.

First, a comparison can be made: In the same way that GM was the market leader, the United States K-12 education system was once the best in the world. Countries around the globe worked hard to reach a comparable level of American academics.

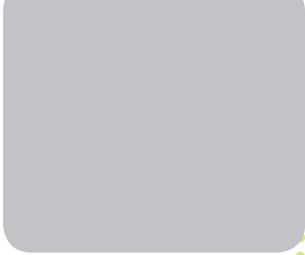
To a large degree, that is no longer the case. For much of the first decade of this century, the test scores of the U.S. students have fallen behind their international counterparts, particularly in science and math, in Singapore, Korea, Hong Kong, and Japan, to name a few. The Programme for International Student Assessment (PISA) results, released in December 2010, echoed this continuing trend. The top performers on PISA, an international standardized exam administered to 15-year-old students, were Shanghai, Korea, Finland, Hong Kong, and Singapore, respectively. The United States ranked 17 out of 65 participating countries and economies (which included individual states and cities).

The scores on the latest National Assessment of Educational Progress (NAEP) indicate that most students across the nation continue to perform poorly in science. NAEP's main assessment, administered to students in grades 4, 8, and 12, showed that less than one-third of students performed at the Proficient level in science, meaning they could demonstrate competency over challenging subject matter. Of students in grades 4 and 12, only 1% scored in the highest group; 2% of 8th graders scored in the same group.

The NAEP results in reading and math were not much better. Although national reading and math scores of 12th grade students rose slightly, both sets of scores were not where they should be. Reading scores stayed flat for 4th graders and rose slightly for students in grade 8. Moreover, at the current pace of education progress, it could take more than 100 years in some states to close the achievement gap between white students and students of different races, according to the Center on Education Policy, which released a study, *State Test Score Trends through 2008-09, Part 2: Slow and Uneven Progress in Narrowing Gaps*.

Doing Business as Usual

So, why does the United States continue on this downward trend? Perhaps it could be that our school system has had the same attitude of "this is the way



More about what some of these countries are doing will be discussed later in this paper.

we do business” as the American auto industry has had for decades. GM and other American automobile companies ignored worldwide changes that were occurring on a monumental level around them, until their business model imploded. Even as gas prices soared and became a major concern among the public, gas-guzzling SUVs continued to be the industry’s standard business model.

Compare that to the overseas companies, such as Toyota and Nissan, which took a much different approach. They developed small energy-efficient cars, most notably during the oil crisis of the 1970s, to survive in — as well as to reflect — a changing world.

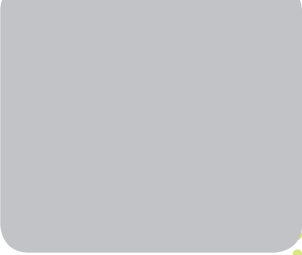
Schools in other nations have taken new approaches in education for the same reason. Countries that knew they were not number one in education, or in economic standing for that matter, took a few risks and tried different approaches in the effort to propel their students forward academically. In other words, they took an entrepreneurial approach. The idea was not to be better than the United States — many of them didn’t think they could directly compete with American education. But they knew they had to be different if they were going to change their current system, and for many of these countries, that kind of thinking has effected change.

Best Practices to Next Practices: Thinking Differently for Real Reform

One of the most recent elements of the “business-as-usual” model as it relates to American education is what has turned into a national buzzword over the past several years — “best practices.” Originating in the business world, the term largely encompasses standardized strategies that have been deemed successful.

But, using best practices exclusively as a mode for innovation contradicts what schools really should be doing. Education leaders insist that they want their schools to be innovative, yet teachers are required to use limited best practice strategies. If a teacher offers a new idea, a likely response is: “That’s sounds like a good concept, but where is the data that backs it up?”

That’s not to say that schools should ditch all of their best practices, especially when it comes to research-based strategies. For education leaders, there’s good reason to implement best practices. After all, who can argue against what seems to be working in the best schools in the country? Indeed, in its mandates for higher standards attached to the recent school-improvement grants, particularly in reading and math, the U.S. Department of Education has called for better use of data to ensure that students will have met these more rigorous standards. Hard data is an important component in the school improvement process.



In order for schools to truly be transformed into something different, educators have to think differently — and offer something creative and new. Being able to introduce novel ideas means considering and implementing something so new that it has not been proven to work.

The next best practice isn't about being better; it's about being different.

But, here's the catch: In order for schools to truly be transformed into something different, educators have to think differently — and offer something creative and new. Being able to introducing novel ideas means considering and implementing something so new that it has not been proven to work. This is the kind of environment in which we need to place ourselves. There may be critics who will say we shouldn't be experimenting on our young people. But, if the current system isn't getting the job done, then we need to do what innovators and entrepreneurs do. We have to work our way toward a new and largely untried solution, even if the first version is not perfect in its original form and we need to launch versions 2.0 or 3.0.

Think about the first television set or computer or clunky cellular phone. They were far from perfect devices when they were initially released, but they were tremendously innovative, and, over time, they transformed the very fabric of society. What has been a major business model — launching something new and then improving it based on public feedback — should be a key strategy in school reform.

In order for such transformation to work in our education system, schools must first change their current practices. Even when there is no data to back them up, they must have the courage to try something that has never been introduced before to their students in the classroom. During this process of transformation, data will become a critical factor as educators begin to collect information and statistics on implementing a novel program or instructional practice. This new data can then be used to drive changes in the current system, and eventually education policy.

Next Practices: Infusing Innovation for a 21st Century School

Many of the latest research-based best practices come out of a 20th century classroom. Most of them are textbook driven, classroom driven, and teacher directed. But if that type of classroom is not a reflection of the future, then we have to break away from some of the research-based best practices and attempt to use what the business world and a few education leaders refer to as “next practices.”

The concept is simple: Schools must focus time on creativity and innovation — new ideas that have not been proven to work. The next best practice isn't about being better; it's about being different. Who knows how much time should be spent on such innovative strategies? Perhaps it's 20 or 30%, with the remaining time spent on best practices. Teachers, in particular, should be encouraged and empowered to help determine what this ratio might be. Then, when some of these ideas become accepted best practices, schools should already be working on a new set of collaborations that link to new best practices.

Sustaining and Disruptive Innovation

Broadly speaking, there are two types of innovation: sustaining and disruptive. Typically, sustaining, or what sometimes is referred to as “incremental,” innovation improves an existing product or service. It primarily serves existing markets. We have better refrigerators, TVs, and cameras, for instance, than we did a few years ago. The second type of innovation, disruptive innovation, disrupts or displaces an existing market, as part of its name indicates.

Disruptive innovation is not about making an existing product or technology better. It’s about creating something that’s completely different or revamping an existing product in such a way that it will never again be seen as the same thing. Take the transistor radio, for example. It allowed people to listen to the radio anywhere, not just where there was an outlet for the plug, because it was portable.

The downside of disruptive innovation is that the first versions are not perfect. Although people could take transistor radios wherever they wanted, the sound quality was not comparable to the console radio. But, it improved after several models, eventually overtaking the former technology.

In large corporations and small emerging markets, disruptive innovation is at the heart of technological entrepreneurship. New always comes before improved. But most people seem to focus on the latter. They tout the importance of improving existing products and services. They’re not entirely wrong. Incremental improvement is what keeps profits up and customers happy.

But disruptive, or radical, innovation — the creation of products such as microwave ovens, personal computers, MRI systems, and other such leaps in technology — is what determines a company’s future. If Motorola had been content simply to improve its pagers, it would have not have developed the first cellular telephones, and maybe it would have even gone out of business.

In other words, firms that stay competitive over the long haul must be able to introduce new-to-the-world innovations along with improvements to existing products. They must offer performance features never before realized or make their products available to new markets through dramatic cost reductions. The overarching theme here is that if they want to stay on top of their game, companies themselves must continually change. Motorola is not the same company it was 50 years ago. (In fact, at the start of this year, the company split into two independent public companies, Motorola Mobility and Motorola Solutions.)

It would be wise for educators to assess their current school system in a similar entrepreneurial fashion. While it is good to be rooted in best practices, at the same time, we need innovation to serve as a game changer if our young people are to stay ahead of the curve and be successful in an ever-changing society. So if the world is changing, shouldn’t our practices in schools change? Shouldn’t our mindset and work be rooted in creativity and innovation and not just in best practices?

If the world is changing, shouldn’t our practices in schools change? Shouldn’t our mindset and work be rooted in creativity and innovation and not just in best practices?



Building a “New Box” for Thinking

Taking an entrepreneurial approach means resisting the notion that everything somehow has to fit the current model. True transformation will not take place if every potential innovation is tailored to sustain the existing education system. In other words, for effective change to accommodate students in today’s world, educators need to do more than think outside the box or “outside the system” — they need to build an altogether new structure in which to spur new thinking. Disruptive innovation, rather than sustaining innovation, will make a real difference, but it is difficult to break free from a system that has been in place for more than 100 years.

The way technology has been incorporated in most schools is a good example of innovation that could have been used to propel next practices, but instead has been used to perpetuate current practices. Over the years, U.S. schools have spent billions to bring computers into the classroom in order to keep up with society’s technological demands. But instead of using technology to create a new model for change and to help students learn new and different sets of skills, schools have incorporated computers into the existing structure. For example, rather than having students use computers to better understand a math equation through a virtual hands-on activity, their use has been largely limited to word processing, much as we used the typewriter more than a generation ago.

Yet, technology can be an optimal learning tool, allowing students to work with graphic and interactive displays, viewing study material as it appears in real life. Technology provides them with tools to obtain immediate results. Distance learning can be an everyday occurrence, with students communicating with each other in the same or separate classrooms or across the country and the world. Organizational and problem-solving skills can be developed through the use of technology and honed for use in the work world.

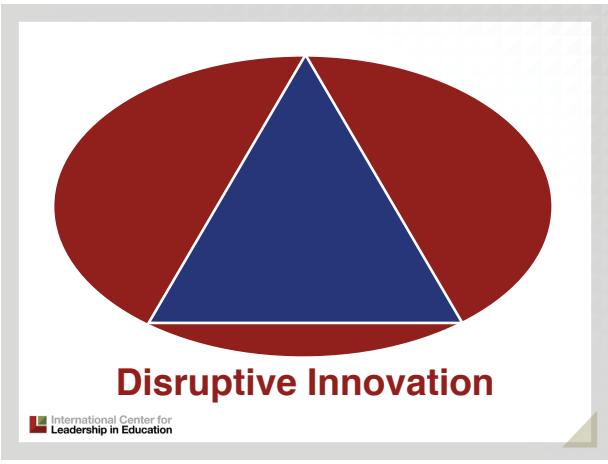
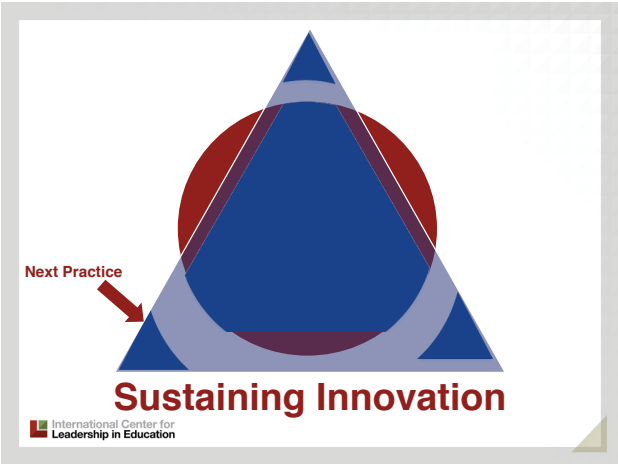
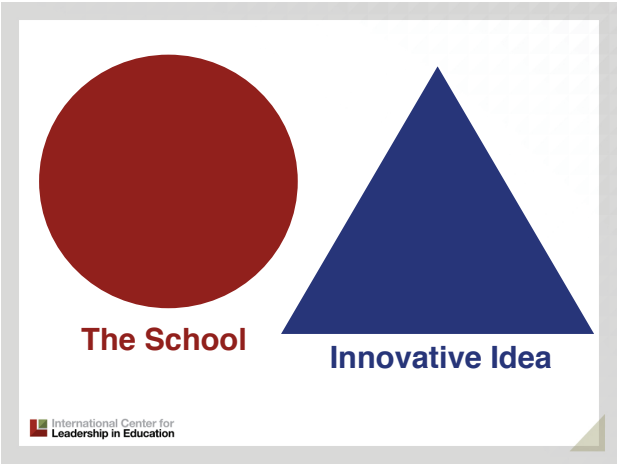
A visual analogy can drive home this point. In the graphics that follow, the circle represents a school and the triangle represents an innovative idea. Let’s assume the school agrees to incorporate the new idea, but instead of allowing innovation to re-shape the school, it takes the new concept (the triangle) and tries to fit it in its current school configuration (the circle) But the new idea — the triangle — doesn’t quite fit, so the parts of it that don’t conform are not implemented. Unfortunately, it was those elements that had the most potential to become a next practice and an agent for dramatic, positive change.

In contrast, if the school (the circle) stretches to an oval to accommodate the innovative idea in its entirety, the school reaps the benefits of the entire idea — including the next practices. In the illustration on the next page, the circle is stretched to accommodate the next practices. This is how next practices can occur — by stretching the system to accommodate the innovation rather than limiting the innovation to fit within the existing system.



Sustaining innovation tries to fit the idea into the current structure, so the school has to eliminate important parts (next practices).

Disruptive innovation stretches the school into an oval to accommodate all elements of the innovative idea, so the school reaps the benefits of next practices.





Technology and the Global Landscape

Other countries have understood what the technology revolution could do for them and, as a result, they have leveled the global playing field to expand education and job opportunities for their citizens.

Singapore, for example, requires all teachers to work with e-learning techniques and strategies, even if they don't actually teach online on a regular basis. Education leaders there believe that students will need to be adept in using technology throughout their careers and in the world beyond school. Moreover, 100% of secondary teachers use online learning in combination with face-to-face instruction.

China has digitized its entire K-12 curriculum and is working to train master teachers to teach online to reach students in the most remote areas. India, too, is working on developing an internationally benchmarked K-12 online curriculum through the Educomp project, a private-public partnership. India is also working to develop a \$10 laptop for mass distribution. Turkey has also scaled online courses to 15 million K-12 students in just three years through public-private partnerships.

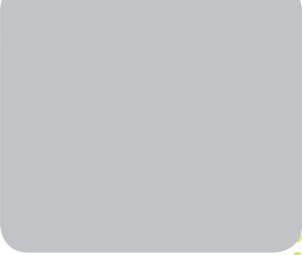
Michigan is one of the few states that are experimenting with online learning in a broader way than what is standard in the United States. In 2008, the state fully implemented a seat-time waiver program that allows high school and middle schools students in participating districts to take courses by certified teachers online and off campus. Many students who have been granted these waivers were either dropouts or at risk of dropping out. Seat-time waivers are also granted to students seeking courses not offered by their home schools and students with physical disabilities.

Are seat-time waivers helping to improve student performance? There probably is no conclusive data so far. But what we do know is that learning happens 24/7 in today's world of ubiquitous, in-your-pocket access to the Internet. To dismiss the possibilities of online learning because it doesn't meet the standards of "best practices" is to turn away from a tool that has already changed the way kids (and adults) communicate, collaborate and consume information and allows students of varying skills and interests to pursue their passions.

In Michigan, best practices would have required every student to take district-approved courses by district-managed instructors. But this next practice might very well transform the way students learn and better prepare them for college and careers.

It is heartening to know, too, that individual teachers are taking a leadership role. For instance, during the H1N1 flu virus pandemic in 2009, a science teacher at Kirkpatrick Middle School in Texas conducted a state test review on Twitter because the school was closed due to the flu outbreak. All students attended.

For these schools and this educator, one could argue that their innovative ideas turned into action came as a result of conducting "what if" scenarios or out of



desperation because nothing else was available. It would benefit educators and communities at large to adopt a similar mindset, considering today's economy in which the education system in its current state and financial environment is not sustainable for the future.

The “New Normal” Requires a New Way to Educate

Some educators and communities will argue that our education system is getting better. To some extent, that is true. But it is not enough to keep up with what U.S. Secretary of Education Arne Duncan and others have referred to as the “new normal,” a time during which schools are being required to do more with fewer resources and the harsh realities of global competition face every student.

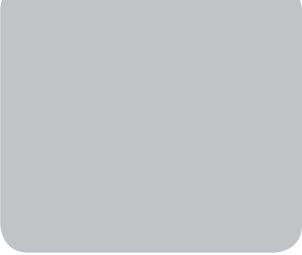
States continue to slash budgets, and districts are resorting to hiring freezes, layoffs, and closing buildings. One repercussion is increases in class size. In New Jersey, for example, as a result of staff reductions, Herbert Hoover Middle School in Edison had 25-26 students in math classes, up from the previous year's average of 22. Foreign language classes had 29 students on average, and one social studies class had 30 students.

In the summer of 2010, after Governor Chris Christie slashed school aid by \$820 million, the New Jersey School Boards Association conducted a survey in which more than 80% of responding districts said they intended to reduce teaching staff. Of those, more than 40% said they expected to see increases in class size as a result.

Most states do not expect revenues to return to their pre-recession levels for at least two or three years; 40 states had to reduce their general fund expenditures in fiscal year 2010, according to Duncan. Schools received support from federal stimulus money as part of the *American Recovery and Reinvestment Act of 2009*, but the money is running out, and districts are still in dire straits.

One question that is rising above all others in such situations is: What will schools that survive this tumultuous period look like? It may seem daunting to even look squarely at this question. But there is an upside. Usually significant change happens when there are no readily available resources to fix a chronic problem. Many educators say money — more funding — will save the education system. It's true that schools have basic needs that must be met. But in the end, it is our brains, not money, which will help schools prevail in the face of dwindling budgets, placing innovation on a new playing field.

There are some schools and individual teachers who are using technology as a way to optimize learning despite dwindling budgets. Some teachers schedule virtual fieldtrips when there are no funds for travel. These virtual fieldtrips, many of them free, could be an interactive museum exhibit or a spacewalk on the moon. Schools also access online tutorials for students who need extra help when



appropriate staff are not available and offer online courses off campus when there are no resources available to hire a specialized teacher. Schools across the country also are beginning to take advantage of “virtual desktops” as a low-cost way to bring computing into the classroom.

Desktop virtualization technology allows multiple users to compute at the same time through a shared computer. One person running multiple programs on a typical computer uses on average about 5% of its capacity. The rest is unused. With desktop virtualization, the excess capacity can be shared with other users, which saves on technology and energy costs. Using a few simple hardware devices and a software program, technicians can hook up 7-16 virtual desktops to a single access point, allowing multiple users to work on various programs and applications at the same time.

A Better 20th Century School Is Not the Answer

Much of our current education system is outdated. American educators must understand that students need a different and more diverse set of skills than their parents were taught. The changing nature of work, technology, and global competition have far outpaced what the U.S. education system provides for students, despite the ongoing efforts of educators and communities to improve schools.

Recognizing this, the federal government placed new mandates on schools and allocated \$100 billion for school-improvement efforts in 2010. Of that, the \$4.3 billion Race to the Top fund was targeted for innovative education reform. It remains to be seen if schools are actually using that money to transform themselves into something new and ground-breaking.

Still, there is something to be learned from the outdated model of the last century for educators who seek true reform. During the earliest stages of the automobile industry, when horses were still the main mode of transportation, Henry Ford said, “If I had asked people what they wanted, they would have said faster horses.”

Initially, there were lots of reasons not to develop cars. There were few service stations and no real roads. Horses, however, were an integral part of everyday life, hauling people and goods from town to town. Why change a good thing, especially if it could be made a little better? What we realize now, of course, was that the act of transformation in transportation meant offering options that the average consumer of the day could not even imagine.

Most educators and the public at large want better schools, but they do not want them to be different. This is a major obstacle in seeking to transform our schools to accommodate what is already the second decade of this century. The bottom



One way to begin to facilitate the move toward next practices is to focus on student-centered learning instead of teacher-centered instruction.

line is, if we really want change to occur in our schools, we have to approach education in new and different ways. Just as making gas-guzzling SUVs no longer works as a business model given today's economic and energy climate, making a better 20th century school is not the answer to the problems we are facing in education today.

21st Century Teaching and Learning

One way to begin to facilitate the move toward next practices is to focus on student-centered learning instead of teacher-centered instruction. When teachers view their role as facilitators of learning and focus more on the building relationships with students, they can begin to customize instruction based on each student's need, using software as an important delivery vehicle. Teachers will be able to handle larger classes while paying attention to students' different learning needs. Students will use computers to access online programs that allow them to learn at their own pace.

A 21st century learning model is about education happening at any time and any place, opening the doors to broader learning communities in which students are able to fulfill credit requirements at various times and places, not necessarily within school walls. This model calls for the school year to be defined in terms of hours of instructional time rather than number of days per year. Like Michigan, New Hampshire is gravitating toward such a model, implementing a seat-waiver program and allowing students to take online courses in place of classroom time. Students also are allowed to take end-of-course exams even if they did not complete the course.

The 20th century model, still largely in place in the United States, focuses on teaching as opposed to learning. It is system-centered and regulated by bells and other time constraints. Learning takes place during a set schedule of 180 days, and students have four years to complete high school. Time and place are the constants in this model, a carryover from the Industrial Age. Students are educated within the confines of classrooms and led by teachers as the primary content providers. Curriculum exists within silos, making interdisciplinary learning and real-world relevant instruction difficult to achieve.

To emphasize again, learning happens 24/7, especially in today's world of technology and the Internet. And yet, for the most part, schools are still working in an industrial-era model. The results are disappointing: 52% of boys and 43% of girls say school is boring. The high school dropout rate continues to be high in many districts.

21st Century Leadership for Next Practices

For education administrators who want to take the leap toward change based on next practices, their leadership is critical. Administrators can have the best



intentions in wanting to reinvent schools to accommodate today's students, but may lack an overall vision and the coherency needed to propel their schools forward.

A big part of leadership centered on next practices is developing a culture that not only has standardization (best practices), but also accepts and delves into uncertainty (next practices). For this to happen, leaders have to balance traditional skills with a penchant for innovation. This requires allowing collaborative responsibility among teachers, other staff, and even students for reaching future-oriented goals. Ideals for reaching these goals include trusting an idea (from a teacher, for example), taking risks, and plunging into the unknown to harness innovation. This means understanding and accepting the fact that structure will change as next practices (new strategies) emerge.

As the International Center has long advocated, leadership is a disposition, not a position. Successful leadership does not reside in a single position, but reflects the attributes, skills, and attitudes of the many staff members who take action and improve through effective professional development activities. By growing leadership through the approach of top-down support for bottom-up reform, a culture of change and empowerment will begin to emerge.

Conclusion

Here are some talking points that summarize the focus of this paper as it relates to next practices and embracing an entrepreneurial mindset for real school transformation:

- Business as usual can no longer be the standard. This should be the first lesson when it comes to transforming our schools to accommodate the 21st century world. We have to take on a new mindset, one that thrives on the unknown, appreciates ambiguity, and relishes being different.
- A blend of best practices and next practices is the right mix. Standardization needs to be balanced with new, yet-to-be-proven ideas.
- Focus on being different first and then on being better. If schools want to break free from the 20th century model, different strategies and ideas have to be given priority. "New" should come before "improved."
- Collaboration is essential for success. Cooperation won't get leaders the results they need. Collaboration is mutual engagement among all stakeholders to solve today's complex challenges in schools, in the workforce, and in life. Dedicated time to be innovative is an important concept to support.
- Expect the first version not to be perfect. Perfecting any kind of product or service takes time and requires constant feedback. The same is true for new school programs and initiatives. Schools should not be penalized for initiating new ideas and practices that are not perfect the first time around.

We have to take on a new mindset, one that thrives on the unknown, appreciates ambiguity, and relishes being different.

Appendix:

E



National Core Arts Standards: A Conceptual Framework for Arts Learning

This narrative document outlines the philosophy, primary goals, dynamic processes, structures, and outcomes that shape student learning and achievement in dance, media arts, music, theatre, and visual arts, as articulated in the National Core Arts Standards. To view the National Core Arts Standards go to www.nationalartsstandards.org.

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FOREWORD

Understanding and Using the Core Arts Standards

The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels—generating a significant part of the creative and intellectual capital that drives our economy. The arts inform our lives with meaning every time we experience the joy of a well-remembered song, experience the flash of inspiration that comes with immersing ourselves in an artist’s sculpture, enjoying a sublime dance, learning from an exciting animation, or being moved by a captivating play.

The fact that the arts provide important touchstones confirms their value to the development of every human being. Nurturing our children, then, necessarily means that we must provide all of them—not just those identified as “talented”—with a well-rounded education that includes the arts. By doing so, we are fulfilling the college and career readiness needs of our students, laying the foundations for the success of our schools and, ultimately, the success of our nation.

The central purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large. To realize that end goal, these new, voluntary National Core Arts Standards are framed by a definition of artistic literacy that includes philosophical foundations and lifelong goals, artistic processes and creative practices, anchor and performance standards that students should attain, and model cornerstone assessments by which they can be measured. The connective threads of this conceptual framework are designed to be understood by all stakeholders and, ultimately, to ensure success for both educators and students in the real world of the school.

The framework is being developed in the complex, evolving context of local, state, and national educational practice and public policy. Therefore, the National Coalition for Core Arts Standards (NCCAS) expects that this guiding document will evolve as the standards are brought to completion. This conceptual framework is intended to serve as an entry point into the further refinement of the standards through feedback and discussion with a broad range of stakeholders.

In addition, while extensive research has been done in support of the standards revision (ranging from international standards and to alignment to the [Common Core Standards in Mathematics](#) and [English Language Arts](#)), the research phase of the work is far from complete. To further refine and develop this new generation of arts standards, NCCAS is committed to seeking out and gathering input from a broad range of stakeholders with an interest in arts education. Teachers, students, parents, and decision makers all have a stake in the work of creating coherent standards that will shape policy and classroom practice, helping arts education to solidify its contributions to the students of America.

The Context for Arts Education

Arts education has had a formal place in American schools at least since the early 1800s. The unique and essential contributions of the arts to every child's growth and development were as clear to Americans then as they are to us today. Unfortunately, children's access to arts education as part of their core education continues to be uneven across our nation's nearly 14,000 school districts. Some local education agencies currently offer a full, balanced education that includes rich and varied arts opportunities for their students. However, too many schools have succumbed to funding challenges or embraced a narrow focus on tested subjects, resulting in minimal, if any, arts experiences for the children they serve.

Narrow curricula and wide variances in the breadth of subject areas offered are incompatible with the ideal of a comprehensive public education. The underlying challenge seems to be how we can organize concepts, manage systems, and leverage resources to provide a better education for every child. The original 1964 Elementary and Secondary Education Act (ESEA) was designed to address problems of educational equity, particularly for high-poverty students. Through its most recent revision, the 2001 act known as [*No Child Left Behind*](#), ESEA continues to be a driving force in education at the federal and consequently at the state and local levels.

The status of arts education in federal law (and, more importantly, in American schools) has also evolved over time. While arts education has been subject to less data-gathering than subjects such as mathematics and English language arts, we do know enough to present a relatively accurate picture of the status of arts education in today's schools. The Department of Education's Fast Response Survey System (FRSS) report, [*Arts Education In Public Elementary and Secondary Schools 1999-2000 and 2009-10*](#), affirmed that there is a real and robust infrastructure of arts education in American schools. However, it also revealed extreme inequities in students' access to arts education, indicating that arts education is not universally available, is too often limited to music and art, and is inconsistent across grade levels.¹

These inequities in learning opportunity have, not surprisingly, resulted in lackluster achievement, as evidenced in student scores on the [*2008 National Assessment of Education Progress*](#) (NAEP) in music and visual arts. (NAEP did not test theatre and dance students, nor were the media arts a part of the study.)

-
- ¹ At the elementary level, 94% of our schools offer music, 83% offer visual arts. Fewer schools at this level offer dance or theatre: 3% included dance and 4% offered theatre.
 - At the elementary level (at least three times per week) is offered in the following percentages of schools: 15% for music, 8 percent for visual arts. The percentages for dance and theatre were not measured.
 - At the elementary level, 88% of classroom teachers include arts as part of their ongoing instruction
 - At the eighth grade level, 57% of eighth graders attend schools offering a credible level of instruction in music; the figure for visual arts is 47%, while data for dance and theatre were not collected.
 - At the eighth grade level, there are differences (many of which are statistically significant) in achievement levels between some of the diverse ethnic, economic and geographic groups served by American schools. That is, minorities, poorer children, and urban schools seem to achieve less in the arts.
 - Some arts programs are provided on a co-curricular (having an academic and extra-curricular component) or extra-curricular basis. At the middle and secondary levels, for example, 82% of queried theatre educators classified their programs as co-curricular, and 13% said that their programs were strictly extra-curricular.
 - At the secondary level, 91% of our schools offer music, 89% offer visual arts, 12% offer dance, and 45% offer theatre.
 - Americans' reports of lifetime learning in the arts (as children or as adults) show that about one-third of our citizens have taken lessons or classes in music; about 17% have done so in visual arts, about 12 percent in dance, and about six percent in theatre. These percentages have been declining at least for the past three decades.

Education in the United States

Education in the United States is primarily provided by the public sector, with control and funding coming from state, local, and federal agencies. Public education is universally available, but policies regarding school curricula, funding, teaching, and employment are established by locally elected policy-makers having jurisdiction over school districts, who must also comply with numerous directives from state legislatures. The quality and availability of education in dance, media arts, music, theatre, and visual arts vary widely, particularly in locales where arts education is not compulsory. Further, the educational achievement gap in the U.S. between Black/Hispanic students and White/Asian Pacific Islander students, as well as urban/suburban schools, also applies to equity and access in arts education. Federal law does require that *all* schools that receive federal funding must provide services to meet the individual needs of students with special needs or disabilities and provide access to the general curriculum, which may include arts instruction.²

In most American schools today, students begin their formal education in kindergarten by age five and advance in age-based cohort groups through twelfth grade. While educational requirements vary state to state, the curriculum in public elementary education is typically determined by individual school districts that select curriculum and classroom resources linked to a state's learning standards and benchmarks for a given grade level. Students in most high schools (grades 9-12) take a broad variety of classes without special emphasis in any particular subject, with the exception of students enrolled in Career and Technical Education programs or themed schools. Students are required to take a certain minimum number of courses in mandatory subjects for high school graduation, and may elect additional courses to round out their requirements toward graduation. States set graduation requirements for students, and individual schools must provide the opportunity for students to meet or exceed the minimum. High school students receive credits for courses as determined by local policies. The National Core Arts Standards are designed to encourage excellence within this educational structure. The arts standards also acknowledge the value of assessment to evaluate curriculum, instruction, student achievement, and teacher effectiveness—most often (and uniquely) through performance or portfolio assessments.

The new voluntary arts standards are designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating. The standards also inform policy-makers about implementation of arts programs for the traditional and emerging models and structures of education. As with other subject areas, a commitment to quality education, equitable opportunities, and comprehensive expectations is embedded within the new arts standards.

Arts standards in America

The standards movement emerged with the 1994 passage of the *Goals 2000: Educate America Act*. Title II of that act established a National Education Standards and Improvement Council, which was charged with finding appropriate organizations to write standards. There were three goals for the standards development process: (1) to ensure that the standards reflect the best ideas in education, both in the United States and internationally; (2) to ensure that they reflected the best knowledge about teaching and

² [The Individuals with Disabilities Education Act](#) (IDEA) ensures services to children with disabilities throughout the nation. IDEA governs how states and public agencies provide early intervention, special education and related services to more than 6.5 million eligible infants, toddlers, children and youth with disabilities. Infants and toddlers with disabilities (birth-2) and their families receive early intervention services under IDEA Part C. Children and youth (ages 3-21) receive special education and related services under IDEA Part B.

learning, and (3) to ensure that they had been developed through a broad-based, open process. The standards themselves were to define what students should “know and be able to do” to the end that “all students learn to use their minds well, so that they may be prepared for responsible citizenship, further learning, and productive employment in our nation’s modern economy.”

While the arts were not initially included as a core content area in *Goals 2000*, they did eventually become part of the legislation and were the first academic subject to successfully write standards under that law (though they were preceded by and profited from standards developed by the National Council of Teachers of Mathematics). Following the general idea of developing “voluntary” standards for “what students should know and be able to do,” and in anticipation of the passage of the act, a consortium of organizations representing teachers of dance, music, theatre, and the visual arts approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities in 1992 for a grant to move forward in this area.

The group completed its work and released the [*National Standards for Arts Education*](#) in 1994, the same year the Goals 2000 Act was enacted. The 1994 standards established achievement expectations for students at the 4th, 8th, and 12th grade. The introduction to the standards set out the following purposes for that document:

Standards for arts education are important for two fundamental reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and to make use of each of the arts discipline—including the intellectual tools to make qualitative judgments about artistic products and expression. Second, when states and school districts adopt the standards, they are taking a stand for rigor, informed by a clear intent. A set of standards for arts education says, in effect, “An education in the arts means that students should know what is spelled out here, reach specified levels of attainment, and do both at defined points in their education.”

Those standards, accepted by then-Secretary of Education Richard Riley, were highly influential. It is fair to say that they have helped shape curricula across the United States, through adoption of state standards, in the development of scope-and-sequence documents at the local education agency level, and by challenging individual arts educators to reflect on their practices.

International arts standards

As a part of the effort to improve American standards for arts education, NCCAS studied the standards that have been established in other nations. A [2011 study](#) by the College Board, an NCCAS leadership team member, found that arts standards exist in nations throughout the world. International arts standards seem to share certain universal assumptions about the primary educational goals to be attained. While the language used in different nations may vary, most standards for arts education seem to be grouped in three broad areas:

- Generating/Problem solving; this corresponds to the American formulation of “Creating.”
- Expressing/Realizing; this corresponds to the American usage of “Performing.”
- Responding/Appreciating; this corresponds to the American “Responding.”

Further, both the history of standards in the United States and comparisons with our international colleagues confirm that a complete education system must include significant and well-designed programs in the arts and that well-designed standards play an essential role in delivering quality curriculum, instruction and assessment.

Standards in the United States have never been a monolithic and prescriptive set of governing rules for curriculum or teaching methods. Rather, the nation's current standards for arts education have served as an important guide to the development of curricula in all fifty states and in the District of Columbia. It is also important to point out that standards are "living" documents, a vision that was articulated in the introduction to the 1994 standards document:

As we look ahead, it is important to keep two things in mind: To the degree that students are successful in achieving them, the standards will have to be raised to encourage higher expectations. At the same time, even though the substance of each of the arts discipline will remain basically constant, the changes created by technology, new cultural trends, and educational advances will necessitate changes in the standards as well.

Indeed, many states have gone through one or more revisions of their own standards in the years since the appearance of the first edition of the national standards. Clearly, standards in the arts have played and continue to play an important role in improving and supporting education for America's students. But the standards must be kept fresh if they are to remain relevant and influential.

The standards process today

The voluntary National Core Arts Standards being developed with this framework are a re-imagining of the 1994 *National Standards for Arts Education*, and more recently, the 2005 *Standards for Learning and Teaching Dance in the Arts*. These standards are being crafted to guide arts curriculum, instruction, and assessment in America's schools. Toward that end, they emphasize the process-oriented nature of the arts and arts learning that guide the continuous and systematic operations of instructional improvement by:

- Defining artistic literacy through a set of overarching Philosophical Foundations and Lifelong Goals that clarify long-term expectations for arts learning.
- Placing Artistic Processes and Anchor Standards at the forefront of the work.
- Identifying Creative Practices as the bridge for the application of the Artistic Processes across all learning.
- Specifying Enduring Understandings and Essential Questions that provide conceptual throughlines and articulate value and meaning within and across the arts discipline.
- Providing Model Cornerstone Assessments of student learning aligned to the Artistic Processes.

The National Core Arts Standards will be delivered to the field through a web-based platform, designed to allow flexible sorting and organizing to meet individual teacher and local district needs. The web-based platform will allow for examples of student work to be linked directly to each of the standards. Over time, as teachers implement the standards and capture student work based on the model cornerstone assessments, this repository of representative student work near standard, at standard, and above standard will grow.

The format and design of this new set of standards will reposition the way in which the field interacts with standards and assessments. No longer will we talk about standards as lists of what students should know and be able to do. Rather, we will talk about standards as measurable and attainable learning events based on artistic goals.

A backwards design approach was selected as a clear and cogent model for building standards. The Understanding by Design (UbD) Framework®, co-created by Jay McTighe and Grant Wiggins, assists educators in first identifying important outcomes of learning, then determining acceptable evidence of attainment, and finally designing the best path for achieving those desired results. These standards have been developed using the UbD framework as a major design driver. Jay McTighe, along with visual arts educator Daisy McTighe, provided early guidance to standards writing chairs as well as additional assistance on model cornerstone assessments.

These standards are also developed with the full knowledge of current trends in the field of public education, including— notably—the Common Core State Standards. Educators familiar with the Common Core State Standards for English Language Arts, in particular, will find similarities in structure that should aid in the smooth implementation of the National Core Arts Standards. Simultaneously, those same educators will find differences in content and presentation that stem from the unique nature and traditions of each art form. The National Coalition for Core Arts Standards is not associated with the Common Core State Standards project, although it did review CCSS concepts and design.

The National Core Arts Standards are built around evidence—not just evidence of student learning, but also research-based discoveries that helped writers and reviewers determine best-practice methods for the presentation of the standards as well as their content. In addition to research compiled by the National Coalition for Core Arts Standards (NCCAS) member organizations, the standards writers have benefited from research efforts of the College Board.³ (The College Board’s research on behalf of NCCAS is detailed in the Research-based Discoveries section of this document.) Additional valuable research on arts education may be found in sources including [ArtsEdSearch](#).

The structure of the new arts standards suggests that they are learning events, progressing across grades and levels to create a sequential, standards-based approach to arts education. However, they also assume that learning does not happen out of context. Quality learning requires opportunity-to-learn conditions that create a rigorous and supportive learning environment. Standards are only one building block of quality arts education.

³ Under the leadership of Nancy Rubino, Senior Director, Office of Academic Initiatives, AP and College Readiness, the College Board, and her team of researchers, led by Amy Charleroy.

SECTION I: The National Core Arts Standards

This section communicates the purpose and relationship of the major elements of the new arts standards: Philosophical Foundations/Lifelong Goals, Artistic Processes, Anchor Standards, and Performance Standards. Additionally, NCCAS-developed instructional support resources available on the website are explained. These include: Enduring Understandings, Essential Questions, Process Components, and Model Cornerstone Assessments. All of these elements are displayed visually in the Standards Matrix to illustrate their role in the development of knowledge and skills for the discipline studied, as well as their overarching function of nurturing the ultimate goal of artistic literacy.

The National Core Arts Standards Matrix

The [Standards Matrix](#) provides a unified view of the Standards for the five arts disciplines. Helping educators throughout the nation work toward common ends by recommending worthy goals for students as they progress – from grade to grade, instructor to instructor, school to school, or community to community – is one of the key reasons for providing arts standards. Rather than offering simply a compilation of individual skills and knowledge, the National Core Arts Standards integrate the processes, skills and knowledge, sample assessments, and criteria for successful learning into a single organized system that spans PreK-12 and is aligned to the philosophical foundations and lifelong goals. Rooted in backward design, this outcomes-based approach to teaching and learning in the arts emanates from four artistic processes, eleven anchor standards, and PK-12 performance standards articulated by each of the five arts disciplines.

Instructional support resources provide greater insight into the meaning of the standards; provide instructional guidance; and show how student learning can be measured through rich performance tasks. The instructional support resources include enduring understandings, essential questions, process components, glossaries, and model cornerstone assessments with key traits. Some of these support resources are emphasized differently among the arts disciplines. To accommodate these nuances, web-based viewing and reporting options will vary slightly across arts disciplines.

There are numerous advantages of a web-based presentation of standards, including the ability to add content, enhance the site over time, and link to NCCAS organizational member sites for additional resources and professional development opportunities. The site will also allow users to identify how 21st Century skills align to the new standards.

While the standards are rooted in an outcomes-based approach, they are also built on a balance between the existing structure of American schools and an attainable vision of what that structure could and should be. Thus, performance standards for students up to grade 8 are listed grade-by-grade, in the full knowledge that some schools do not provide instruction in some art forms in certain grades within that span. Notwithstanding this fact, performance standards appear at grade level because that is the typical working structure of our nation's PK-8 schools, and the standards are meant as a guide to articulating the place of the arts in those schools. Individual districts will have to work through implementation of these standards within current allocations of time and resources even as they work toward the full availability of the arts for all students.

Because students' selection of arts courses can occur at any grade, the new high school standards are presented in three levels of proficiency rather than by grade. The three levels—Proficient, Accomplished, and Advanced—are flexible enough to accommodate

varying degrees of achievement by students during high school, including those who build on their PreK-8 foundation by pursuing deeper engagement in one arts discipline, as well as those who explore a wide range of artistic pursuits and experiences (further defined on page 17).

The standards matrix is a visual aid that shows the arrangement of and relationship among the elements of the National Core Arts Standards. Altogether, these elements will assist local education agencies in writing curriculum. The elements include sample cornerstone assessments – supplied for grades 2, 5, and 8, and for each high school proficiency level – that illustrate how student learning can be assessed through rich performance tasks with clearly identified criteria. These tasks are intended to serve as models to guide the development of local assessments and as such, will eventually be benchmarked with student work and available on the NCCAS website.

ARTISTIC LITERACY					
Philosophical Foundation		←————→		Lifelong Goals	
Artistic Processes	Anchor Standards	Pre K—grade 8 Discipline-specific Performance Standards (grade by grade)	HS Performance Standards		
			Proficient	Accomplished	Advanced
Creating	3 Common Anchor Standards				
Performing (Dance, Music, Theatre) Presenting (Visual Arts) Producing (Media Arts)	3 Common Anchor Standards				
Responding	3 Common Anchor Standards				
Connecting	2 Common Anchor Standards				

The above chart is a representational graphic only. To see the full grid, refer to the [Standards Matrix](#) located on NCCAS website. Instructional resources and their relationship to the standards are shown in the full matrix layout.

Philosophical foundations and lifelong goals

The philosophical foundations and lifelong goals establish the basis for the new standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education across the five arts disciplines (see page 17 for an in-depth explanation of artistic literacy).

Philosophical Foundation	Lifelong Goals
The Arts as Communication	
<p>In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).</p>	<p>Artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.</p>
The Arts as Creative Personal Realization	
<p>Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.</p>	<p>Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.</p>
The Arts as Culture, History, and Connectors	
<p>Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.</p>	<p>Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.</p>
Arts as Means to Wellbeing	
<p>Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.</p>	<p>Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.</p>
The Arts as Community Engagement	
<p>The arts provide means for individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artwork that bring communities together.</p>	<p>Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.</p>

Artistic processes The Artistic Processes are the cognitive and physical actions by which arts learning and making are realized. Inspired by the [1997 National Assessment of Education Progress](#) (NAEP) Arts Education Assessment Framework, the National Core Arts Standards are based on the artistic processes of Creating; Performing/ Producing/Presenting; Responding; and Connecting. Each of the arts disciplines incorporates these processes in some manner. These processes define and organize the link between the art and the learner.

The identification of these Artistic Processes was informed by two studies conducted by the College Board: [A Review of Selected State Arts Standards](#) and [International Arts Education Standards: A Survey of the Arts Education Standards and Practices of Fifteen Countries and Regions](#). The former reviewed a series of recently revised arts education standards from states and large districts nationwide, noting trends in the structure and organization of these standards, as well as finding commonalities among their guiding philosophies. The researchers found that the NAEP framework was a significant source of influence in many recent standards revisions. The framework of creating, performing, and responding became a foundational element for the structure and content of the standards of several states: Michigan, Minnesota, New Jersey, and Washington, among others. In the other study, College Board researchers reviewed the recently created standards of 15 countries worldwide. In 14 of the studied countries, the skills of creating, performing, and responding were found to form the core of these international examples as well, though the terminology varied.

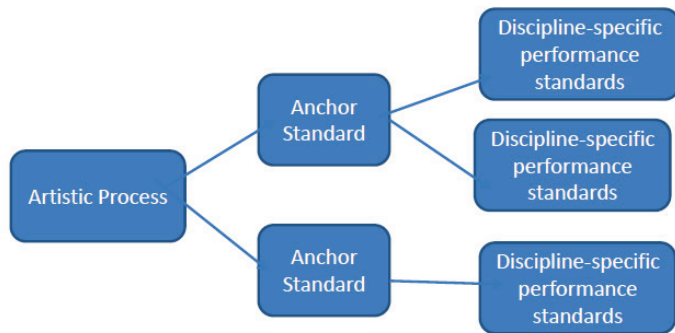
Included in the NAEP framework were definitions for creating, performing, and responding. The writing groups of the National Core Arts Standards have broadened the NAEP definitions and in some cases made them discipline-centric. Though the NCCAS definitions are shorter, the use of verbs suggests that the arts operate in an active “hands-on” and “minds-on” capacity.

<p>CREATE (NAEP definition)</p> <p>Creating refers to generating original art.</p>	<p>CREATING (NCCAS definition)</p> <p>Conceiving and developing new artistic ideas and work.</p>
<p>PERFORM (NAEP definition)</p> <p>Performing/interpreting means performing an existing work, a process that calls upon the interpretive or re-creative skills of the student.</p>	<p>PERFORMING/PRODUCING PRESENTING (NCCAS definition)</p> <p>Performing (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation.</p> <p>Presenting (visual arts): Interpreting and sharing artistic work.</p> <p>Producing (media arts): Realizing and presenting artistic ideas and work.</p>
<p><i>Note: The various arts disciplines have chosen different words to represent this artistic process; however, they are clustered here as essentially parallel.</i></p>	

<p>RESPOND (NAEP definition)</p> <p>Responding varies from that of an audience member to the interactive response between a student and a particular medium.</p>	<p>RESPONDING (NCCAS definition)</p> <p>Understanding and evaluating how the arts convey meaning</p>
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<p>NAEP definition</p> <p>N/A</p>	<p>CONNECTING (NCCAS definition)</p> <p>Relating artistic ideas and work with personal meaning and external context.</p>
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The current set of arts standards emerge from the Artistic Processes of Creating, Performing/Presenting/Producing, Responding, and Connecting. Each artistic process branches into two or three anchor standards. The performance standards, which describe student learning in each of the specific arts disciplines, align with anchor standards. Collectively, the design reflects a cohesive and aligned system that allows for commonality across the disciplines and specificity within each discipline, therefore establishing the appropriate level of breadth and depth required for national standards. The model below represents a portion of the full design.



Anchor standards

Anchor standards describe the general knowledge and skill that teachers expect students to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and grade levels and serve as the tangible educational expression of artistic literacy.

National Core Arts Standards Artistic Processes and Anchor Standards			
Artistic Processes			
Creating Definition: Conceiving and developing new artistic ideas and work.	Performing/Presenting/Producing Definitions: Performing: Realizing artistic ideas and work through interpretation and presentation. Presenting: Interpreting and sharing artistic work. Producing: Realizing and presenting artistic ideas and work.	Responding Definition: Understanding and evaluating how the arts convey meaning.	Connecting Definition: Relating artistic ideas and work with personal meaning and external context.
Anchor Standards			
Students will: 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	Students will: 4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.	Students will: 7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.	Students will: 10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Performance standards

Performance standards are discipline-specific (dance, media arts, music, visual arts, theatre), grade-by-grade articulations of student achievement in the arts PK-8 and at three proficiency levels in high school (proficient, accomplished and advanced). As such, the performance standards translate the anchor standards into specific, measurable learning goals.

Instructional resources

Completing the design features of the model, instructional resources are provided to support teachers as they build understanding about the new standards and consider multiple ways to implement the standards in their classrooms. The instructional resources include: enduring understandings and essential questions; process components; glossaries; and model cornerstone assessment with key traits. Instructional resources receive different emphasis based on various approaches to teaching and learning in individual disciplines. The web application of each discipline's resources reflects these differences.

Enduring understandings and essential questions

The National Core Arts Standards have been written using enduring understandings and essential questions to help both educators and students organize the information, skills and experiences within artistic processes. Enduring understandings and essential questions focus on what are often called “big ideas.” Current brain research suggests that, by organizing information (in the arts and other subjects) into a conceptual framework, greater “transfer” is facilitated—a key aspect of planning and delivering big ideas in curricula. Further, in *How People Learn* (National Research Council, 2000), one of the key factors which distinguishes “expert” learners from “novices” is the ability to organize or cluster thinking around big ideas. This process allows more efficient retrieval of prior knowledge, as well as improved “mental filing” of new information. Therefore, teachers who are interested in helping their students understand must be intentional about helping students construct their own mental “storage and retrieval” systems, and teachers must seek to learn about and implement meta-cognitive strategies that students can use to facilitate their meaning-making or understanding.

Jay McTighe and Grant Wiggins explain in their seminal text, *Understanding by Design* (ASCD, 2005), that enduring understandings refer to the big ideas or important understandings “that we want students to ‘get inside of’ and retain after they’ve forgotten many of the details. Put differently... [the big ideas and understandings] implicitly answer the question, Why is this topic worth studying?”

Enduring understandings are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. They synthesize what students should come to understand as a result of studying a particular content area. Moreover, they articulate what students should value about the content area over the course of their lifetimes. Enduring understandings should also enable students to make connections to other disciplines beyond the arts. A true grasp of an enduring understanding mastered through a variety of activities is demonstrated by the student’s ability to explain, interpret, analyze, apply and evaluate its core elements.

In their book, Wiggins and McTighe define essential questions as “questions that are not answerable with finality in a brief sentence....” Their aim is to “stimulate thought, to provoke inquiry, and to spark more questions—including thoughtful student questions—not just pat answers...instead of thinking of content as something to be covered, consider knowledge and skill as the means of addressing questions central to understanding key issues in your subject.” Essential questions also guide students as they uncover enduring understandings. Wiggins and McTighe assert that essential questions are those that encourage, hint at, even *demand* transfer beyond the particular topic in which students first encounter them, and therefore, should recur over the years to promote conceptual connections and curriculum coherence.

Reflecting differences in traditions and instructional practices among the arts, the specific enduring understandings and essential questions addressed by their standards also vary somewhat. For example, one enduring understanding in the music standards for the artistic process of Creating is “The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.” This understanding is suggested, in slightly different language, within other arts disciplines as well. An enduring understanding in the visual arts standards for the artistic process of Responding is “People gain insights into meanings of artworks by engaging in the process of art criticism.” Again, this is an idea that

appears, with modest variation in wording but with very similar meaning, in the other arts. An enduring understanding for theatre in the artistic process of Performing is “Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.” This understanding is evident in every other discipline. The same sort of fundamental ideas and core processes appear in the enduring understandings of dance, and media arts as well. For dance, in the artistic process of Connecting: “As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.” In media arts, for Producing: “Media artists integrate various forms and contents to develop complex, unified artworks.”

Model cornerstone assessments

In education, what is chosen for assessment signals what is valued. In other words, the evidence that is collected tells students what is most important for them to learn. What is not assessed is likely to be regarded as unimportant. Sample model cornerstone assessments are provided within the standards to illustrate the type of evidence needed to show attainment of desired learning. This idea is key to backward design: the assessments bring the standards to life by illustrating the demonstrations of desired learning and the criteria by which student performances should be judged. Standards-based curriculum and associated instruction can then be designed “backward” from key assessments that reflect the desired outcomes.

Jay McTighe (2011), describing the characteristics of cornerstone assessments, wrote “They:

- are *curriculum embedded* (as opposed to externally imposed);
- *recur over the grades*, becoming increasingly sophisticated over time;
- establish *authentic contexts* for performance;
- assess *understanding* and *transfer* via genuine performance;
- *integrate 21st century skills* (e.g., critical thinking, technology use, teamwork) with subject area content;
- evaluate performance with established *rubrics*;
- engage students in *meaningful learning* while encouraging the best teaching;
- provide content for a student’s portfolio (so that they graduate with a *resume of demonstrated accomplishments* rather than simply a transcript of courses taken).

Unlike externally-developed standardized tests that interrupt instruction occasionally, cornerstone assessments are curriculum-embedded. Indeed, the term cornerstone is meant to suggest that just as a cornerstone anchors a building, these assessments should anchor the curriculum around the most important performances that students should be able to do (on their own) with acquired content knowledge and skills. They are intended to engage students in applying knowledge and skills in authentic and relevant contexts. They call for higher-order thinking (e.g., evaluation) and habits of mind (e.g., persistence) in order to achieve successful results. Their authenticity and complexity is what distinguishes them from the de-contextualized, selected-response items found on many tests.

Cornerstone tasks serve as more than just a means of gathering assessment evidence. These tasks are, by design, “worth teaching to” because they embody valuable learning goals and worthy accomplishments. Accordingly, they should be presented at the *beginning* of a course or a unit of instruction to serve as meaningful and concrete learning targets for students. Such assessment transparency is needed if standards are going to be met. Students must know the tasks to be mastered well in advance, and have continued opportunities to work toward their accomplishment.

The illustrative cornerstone assessments included in the standards reflect genuine and recurring performances that become increasingly sophisticated across the grades. Just as a keel protects boats from aimless drift, these tasks are designed to prevent “curriculum drift” by helping educators and learners always keep the ends—lifelong goals—in mind.

For these reasons, cornerstone assessments are included in the National Core Arts Standards project. The standards are built with the expectation that schools or districts will value the understanding and transfer of knowledge and skills that will come with a standards-based curriculum in the arts and therefore, acknowledge that they are important curricular goals. Moreover, NCCAS hopes that the inclusion of cornerstone assessments in this project will focus the great majority of classroom- and district-level assessments around rich performance tasks that demand transfer. These assessments also provide the basis for collecting the benchmark student work that illustrates the nature and quality of student achievement envisioned in the standards. This paradigm shift in measuring student learning in the arts will offer relevant and reliable evidence of what students truly understand and know how to do, for it is only when students are able to apply their learning thoughtfully and flexibly to a new situation that true understanding of the content is demonstrated.

Integral to each model cornerstone assessment are key traits. Key traits describe the criteria or “look-for’s” used to build evaluation tools for open-ended performance tasks. The lists of key traits included in these example performance tasks disclose for students and teachers what skills and cognitive demands are being asked for in the task.

Process components

Process components are the actions artists carry out as they complete each artistic process. Students’ ability to carry out these operational verbs empowers them to work through the artistic process independently. The process components played a key role in generating enduring understandings and performance standards, and serve as the action verbs that collectively build toward the artistic processes. Process components and their definitions are presented among supplemental resources. In the final presentation of standards individual arts disciplines have placed differing levels of emphasis on the process components. Music standards, in particular, place process components in a central role. Visual arts standards, on the other hand, place greater emphasis on enduring understandings and essential questions.

SECTION II: Establishing Principles and Informing the Work

Foundations of Artistic Literacy

Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

In developing these standards, NCCAS has provided a structure within which educators can give all children key arts experiences. Through creative practices, these experiences will help them understand what it means to be artistically literate, and how that literacy can enrich their education and lives with 21st century skills developed through the arts.

What it means to be artistically literate

While individuals can learn *about* dance, media, music, theatre, and visual arts through reading print texts, artistic *literacy* requires that they engage in artistic creation processes directly through the use of appropriate materials (such as charcoal or paint or clay, musical instruments and scores, digital and mechanical apparatuses, light boards, and the actual human body) and in appropriate spaces (concert halls, stages, dance rehearsal spaces, arts studios and computer labs). For authentic practice to occur in arts classrooms, teachers and students must participate fully and jointly in activities where they can exercise the creative practices of imagine, investigate, construct, and reflect as unique beings committed to giving meaning to their experiences. In our increasingly multi-media age, where information is communicated less through numeracy and the written word, these meta-cognitive activities are critical to student learning and achievement across the arts and other academic disciplines.

Throughout history the arts have provided essential means for individuals and communities to generate experiences, construct knowledge, and express their ideas, feelings, and beliefs. Each arts discipline shares common goals, but approaches them through distinct media, practices, and techniques. Due to the highly process-oriented and reflective nature of arts making, arts education naturally encourages creative thinking, logical reasoning, and meta-cognition. Active engagement in the artistic process allows individuals to develop and realize their creative potential(s).

In addition to—indeed, as a result of—students’ creating and performing, careful study of their own and others’ art involves them in exploring and making sense of the broad human condition across time and cultures.

Arts literacy also fosters connections among the arts and between the arts and other disciplines, thereby providing opportunities to access, develop, express, and integrate meaning across a variety of content areas. Indeed, an arts-literate individual recognizes the value of the arts as a place of free expression and the importance of observing and participating in the social, political, spiritual, financial, and aesthetic aspects of their communities (both local and global, in person and virtually) and works to introduce the arts into those settings.

[Recent research on arts education](#) as it relates to students' social, emotional, and cognitive developmental needs indicates that arts experiences are consistently found to give students tools to make sense of their world and make connections between disparate ideas, while also making connections between themselves and others. Researchers found that the social and emotional benefits of arts education exist for students at all grades and levels.

An artistically literate person understands that each arts discipline employs unique sign and symbol systems to make and express meaning. For example, while a theatre artist or a dancer might primarily be concerned with the ways that dancers and actors interact with each other, spaces and materials, a musician might consider the gestures that convey meaning from a conductor to members of an orchestra or choir as signs that must be interpreted accurately in order for an ensemble to work together. Visual artists must understand the nuances of line, color, texture, and form to successfully create and communicate. Conversely media artists must understand the languages of analogue and digital media if they want to determine appropriate methods of integrating technologies for the purpose of artistic expression. Arts literacy therefore requires an acknowledgement that each arts discipline has its own language, which is informed by its history and common practices, and that learning these languages requires in-depth immersion and training.

The arts provide means for individuals to collaborate and connect with others in an inclusive environment as they create, prepare, and share artwork that bring communities together. Additionally, an artistically literate person must have the capacity to transfer arts knowledge and understandings into a variety of settings, both in and outside of school. For example, within a school setting, theatre students might use their training in acting to create persuasive presentations for a history, science, or math class. Conversely, media arts students may apply their expertise in animation to create a series of public service announcements for a local cable television channel.

The Common Core Standards for English Language Arts acknowledge such connections by including numerous arts references in the text of the standards, including recommendations for students to read works of drama, analyze and interpret images and illustrations, compare the same work in different media, and complement written works with graphic and multimedia components.

The National Core Arts Standards' philosophical foundations and lifelong goals establish a definition of artistic literacy that clarifies how students can be involved in the arts beyond the high school level, and how that arts involvement contributes to college, career, and lifelong learning. To that end, the College Board researchers conducted a [survey of college arts instructors and department heads](#) to determine what students are commonly expected to know, understand, and be able to do in the arts beyond high school. The most common responses indicated that at this level students are expected to "develop functional competence in manipulating the basic elements, principles, and vocabulary" of dance, media arts, music, theatre, and/or visual art, but further responses noted that the opportunity to refine personal work in response to feedback is significant as well. This outcome implies that arts study and therefore, artistic literacy, even among non-arts majors, is not limited to arts history and appreciation courses, but should include art-making experiences that can lead to a satisfying lifetime of active and creative practices.

Arts Success and Achievement through Creative Practices

Success and achievement in the arts demands engagement in the four fundamental creative practices of imagination, investigation, construction, and reflection in multiple contexts. These meta-cognitive activities nurture the effective work habits of curiosity, creativity and innovation, critical thinking and problem solving, communication, and collaboration, each of which transfers to the many diverse aspects of learning and life in the 21st century.

The role of creative practices

The fundamental creative practices of imagination, investigation, construction, and reflection, which are essential in the arts but equally important for science and mathematics learning, are cognitive processes by which students not only learn within an individual discipline but also transfer their knowledge, skill, and habits to other contexts and settings. Creative practices are essential for teaching and learning the arts, and are therefore included in this document to help arts teachers identify methods to implement the core arts standards.

In the context of the National Core Arts Standards, the creative practices are fundamental for the Creating process, and also contribute to other processes across all five disciplines. The arts, both in academic and professional environments, are steeped in process and involve the interplay of artistic skills, individual voice, and the unexpected. Creativity, in particular, is given greater emphasis in the arts than in other academic disciplines. Arts teaching therefore requires a learning environment in which students are encouraged to imagine, investigate, construct, and reflect.

One effective classroom approach to elicit creative process (which is common in the arts and supported by Understanding by Design) is to encourage open-ended responses by asking essential questions and providing lessons that allow for more than one solution. While providing engaging materials and access to technology can support creativity, they do not ensure that it occurs. Arts education requires students to engage in higher-order thinking skills inclusive of the creative practices. Indeed, the arts' natural fusion of logical, analytical thought and playful unexpectedness provides students with extraordinary opportunities to exercise their creativity through the artistic processes.

A student engaged in creative practices:

- *Imagines* a mental image or concept.
- *Investigates* and studies through exploration or examination.
- *Constructs* a product by combining or arranging a series of elements.
- *Reflects* and thinks deeply about his or her work.

Creative practices:

- Evoke deep, meaningful engagement in the arts.
- Can be fluid, though there is purpose and meaning to the order in which they occur.
- Vary from person to person, project to project, and moment to moment.
- Require intense cognition that can be developed through arts engagement.

Based on the cognitive rigor of the creative practices, the College Board undertook a study to research areas of alignment between these creative practices and the Common Core State Standards in English Language Arts and the Standards for Mathematical Practice. The findings – presented in [A Review of Connections between the Common Core Standards and the National Core Arts Standards Framework](#) – indicated that the creative practices of investigation and reflection are connected to all ten of the Anchor Standards for Reading, and all four skills—imagination, investigation, construction, and reflection—were strongly represented in the Anchor Standards for Writing. Additionally, all four creative practices were found to be aligned with each of the Standards for Mathematical Practice.

Contextual awareness

Contextual awareness in arts learning arises as an indirect result and appreciation of art making. Through arts teaching, students view, make, and discuss art works, and come to realize that the arts exist not in isolation, but within the multiple dimensions of time, space, culture, and history. These intrinsic aspects of art making informs students’ relationship with art and how such experiences can influence their daily life. For example, contextual awareness in the arts allows a student to:

- Absorb meaningful information through the senses.
- Develop openness in apprehension and push boundaries.
- Effectively construct artistic meaning within their cultural milieu.
- Grasp the nature and evolution of history.
- Communicate effectively within variable situations and for diverse audiences.
- Navigate the intricacies of emerging digital and global environments.

21st Century skills

The [21st Century Arts Map](#), published by the Partnership for 21st Century Skills, begins with a key observation: “Anyone who has ever seen a student become excited, energized, and confident through artistic exploration has seen first-hand how arts education engages children and contributes to their overall development. The arts—dance music, theatre, and the visual arts, which collectively include the media arts—are recognized as “core academic subjects” in Federal law, as well as in state statutes and core educational documents. While each of the arts disciplines has its own unique set of knowledge, skills, and processes, the arts share common characteristics that make arts education powerful preparation for college, career, and a fulfilling life.”

Creativity and innovation

Creativity and innovation are essential for the development of the necessary skills to flourish in the 21st century, as well as to promote essential skills for successful student and workplace achievement. The goal of fostering creativity and innovation through arts education is included in numerous initiatives inside and outside education across all subjects and disciplines. Specifically, it is described in a variety of state arts standards and frameworks across the United States and is diversely applied in classrooms across the nation as an inherent aspect of teaching and learning in the arts. Widely held definitions of these aspects include:

- Creativity is the capability or act of conceiving something original/unusual.
- Innovation is the implementation of something new.
- Invention is the creation of something that has never been made before and is recognized as the product of some unique insight.

The arts impact educational change by taking the lead in the inclusion of creative practices in instruction; by recognizing creativity as a tool to learning in other content areas and for influencing many aspects of one's life; and by exploring ways to use creativity as evidence in alternative assessments that provide new ways of showing what students know and can do. As a pathway to learning in arts education, creative practices include such attributes as flexible thinking, creative problem-solving, inquisitiveness, and perseverance. Creative and innovative strategies build students ability in problem formulation, research, interpretation, communication, precision and accuracy.

Critical thinking and problem solving

Critical thinking is the essential, intellectually disciplined process of actively and skillfully conceptualizing, analyzing, synthesizing, and evaluating information as a guide to belief and action. It is through critical thinking and problem solving that students learn the higher-order thinking skills necessary to engage in the artistic processes and, therefore, begin to achieve artistic literacy.

Standards-based arts educators encourage their students to apply critical thinking to the artifacts and processes that they find most compelling: the art work of themselves, their peers, and the artists in the wide world they are growing to understand. Precisely because of the emotional connections that students make to and through works of art, the application of critical thinking to understanding and evaluating those works leads to the development of those structures or elements of thought implicit in all reasoning: purpose, problem, or question-at-issue; assumptions; concepts; empirical grounding; reasoning leading to conclusions; implications and consequences; objections from alternative viewpoints; and frame of reference. Critical thinking also builds contextual awareness as an indirect but fundamental aspect of artistic practice and appreciation. Through viewing, making and discussing art works, students come to realize that the arts do not exist in isolation, but are always situated within multiple dimensions, including time, space, culture and history.

Regarding the process of problem-solving, students who actively study the arts necessarily engage in and develop a disciplined, step-by-step approach to problems in creating, realizing, or understanding art. The steps involved may vary from one arts discipline to another and the order of steps in the process may change according to the personal ideas of the student artist, which in turn may prompt more than one iteration of work. But the underlying discipline is always present. When working with the arts, as with most valuable processes in our world, students engage in allocating resources, monitoring progress, and evaluating the results.

Communication

Communication lies at the heart of the arts. In studying the arts, students develop a vast repertoire of skills in intrapersonal and interpersonal processing, listening, observing, speaking, questioning, analyzing, and evaluating meaning. Often, in the arts, this meaning concerns ideas that may be difficult to express outside of the medium chosen by the artist, but is always of great significance to the artist and the informed observer. Use of these processes is developmental and transfers to all areas of life: home, school, community, work, and beyond. It is through communication that collaboration and cooperation occur.

In learning to communicate through the arts in a standards-based curriculum, students learn to:

- Articulate thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts.
- Look and listen effectively to decipher meaning, including knowledge, values, attitudes and intentions.
- Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade).
- Utilize multiple media and technologies, and know how to judge their effectiveness as a priority as well as assess their impact.
- Communicate effectively in diverse environments (including multi-lingual).

In order to understand the potential for connection between the arts learning and the acquisition of 21st century skills, the College Board completed an analysis comparing the 1994 *National Standards for Arts Education* to the 21st Century Art Skills Map. The study noted areas where the goals and ideas expressed in these two documents aligned with one another. The 21st century skills mentioned above included the traits that were most frequently aligned to the 1994 standards, even though these two documents were created 16 years apart from one another. Further, they were reinforced in the standards of every arts discipline, at every grade level, as a primary component of the standards. The National Dance Education Association (NDEO) commissioned a similar study: [*An Analysis of the Standards for Learning and Teaching Dance in the Arts \(2005\) as Compared to the 21st Century Skills Map*](#) (Rima Faber, 2012).

Collaboration

Collaboration is the process where two or more people or groups work together to realize common goals. Most collaboration requires leadership, although the form of leadership can be shared within a decentralized and egalitarian group. Collaboration is in many ways the engine that drives our economy and our sense of shared culture. It is also an inherent part of arts instruction, whether the collaboration includes all the students in a performing cast or ensemble, or the partnership between a single artist and his or her peers and audience or in a shared visual arts project that incorporates the ideas and techniques of multiple young artists.

Further, standards-based arts instruction, by its very nature, engages students with each another, helping them:

- Develop, implement, and communicate new ideas to others effectively.
- Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work.
- Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas.
- View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes.
- Demonstrate ability to work effectively and respectfully with diverse teams.
- Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal.
- Assume shared responsibility for collaborative work, and values the individual contributions made by each team member.

SECTION III: Research-based Discoveries

These standards have been prepared in the context of almost two decades of research on arts teaching and learning amassed since the writing of the 1994 standards. In addition to research compiled by the subject matter associations involved in NCCAS, The College Board, an NCCAS member, has conducted the following six research projects on behalf of National Core Arts Standards:

1. [International Arts Education Standards: A Survey of the Arts Education Standards and Practices of Fifteen Countries and Regions](#) outlines existing international standards and/or benchmarks for arts education in more than a dozen of the world’s most educationally advanced countries. This report includes summaries of standards and practices, and includes a cross-referenced chart of common themes and ideas from Australia, Austria, Canada, China, Finland, Ireland, Japan, Netherlands, New Zealand, Scotland, Singapore, Sweden, United Kingdom, United States, and Venezuela. The arts standards of these countries were identified by NCCAS as exemplar resources for the coalition’s writers and reviewers in their upcoming standards revision work.

2. [Arts Education Standards and 21st Century Skills](#) is an analysis of the relationship between the 1994 National Standards for Arts Education and the 21st Century Skills Map in the Arts, published by the Partnership for 21st Century Skills. This report offers an analysis of the level of alignment between the current arts content standards and the skills, lesson examples, and outcomes included in the P21 Arts Map, across three grade bands in the disciplines of music, dance, visual art, and theatre. The arts map, created by the NCCAS professional education association members and released in 2010, identifies creativity, collaboration, critical thinking, and communication, and nine other skills developed through arts learning. NCCAS expects alignment with 21st century skills to be a fundamental aspect of the next generation of arts standards.

3. [College Learning in the Arts](#) was conducted in two phases. Phase I is a summary and analysis of accreditation standards—specifically those standards related to course content and instruction—for schools offering two- and four-year degrees in the arts. The second portion is a review of course goals for all AP courses in the arts, including AP Studio Art, AP Art History, and AP Music Theory. Finally, a survey of college textbooks in the arts is presented, in an effort to identify which types of arts information and content are most widely available on college campuses. Most of the material that was reviewed was rather broad in its treatment of the standards, and consequently the analysis of these resources is equally broad. In an effort to obtain more specific information about particular expectations of student arts performance at the college level, College Board researchers coordinated Phase II of this project, a national survey of professors and department heads in dance, music, theatre, visual arts, and media arts in two- and four-year colleges throughout the United States.

4. [A Review of Selected State Arts Standards](#) examines the recently revised arts education standards (in dance, music, theatre, and visual arts) of eight states and districts; reviews media arts standards in four states or districts; and analyzes possible links between the new National Arts Education Standards and the Common Core State Standards in English Language Arts and Math. This report looks at the revised arts standards of seven states and one district in the United States: Colorado, Florida, Michigan, New Jersey, New York City (which also included the discipline area of “moving image.”), North Carolina, Tennessee, and Washington. The second part of the report focuses on the relatively new arts form of

media arts, offering definitions, examples of best practice, and standards structure and organization in four states/districts: Los Angeles Unified School District, Minnesota, New York City, and South Carolina.

5. [Child Development and Arts Education: A review of Current Research and Best Practices](#)

is a literature review that analyzes research linking arts-based learning and human development, including physical and cognitive growth and academic skills such as long-term memory, reading, creative thinking, and writing fluency. The study also includes research on the social and emotional impact of arts participation. This report is divided into four literature reviews that address the discipline of dance, music, theatre, and visual arts. The reviews are further divided by grade band (early childhood, elementary, middle, high school, and college) each of which includes information on both general and discipline-specific developmental characteristics of students. The report also features a series of specific pedagogical practices that address social, emotional, and/or cognitive needs and abilities of students in each discipline and grade band.

6. [A Review of Connections between the Common Core State Standards and the Core Arts Standards](#)

is a study of the Common Core standards as they relate to arts-based learning. This study was divided into two sections: In the first portion, researchers identified arts references already present in the Common Core State Standards. This analysis noted only the instances where the arts are explicitly mentioned—to commending that students read a play, for example, or respond to a performance—as opposed to recording standards that advocated for lines of inquiry that may or may not be met through arts-based study. The next phase of research involved identifying elements of the Common Core State Standards that reference the same broad goals, philosophies, thinking skills, and creative practices that are emphasized in the framework and planning documents for the Core Arts Standards.

SECTION IV: Concluding Thoughts: Re-imagined Core Arts Standards for America's Schools

The National Core Arts Standards are designed to serve an eminently practical purpose—to improve the teaching and learning of the arts in America's schools, thereby improving the education of more than 50 million students annually. To accomplish this goal, the standards have been written mindful of the realities faced by our nation's metropolitan, rural, suburban and independent school districts in the 21st century. Key among those realities is increased attention to accountability for instruction and achievement. The new arts standards will help address this priority.

The new benchmarks for arts learning articulated in these standards also focus on the more distant yet still attainable goal of achieving a complete, balanced education for all our students. Using the standards as a guide, teachers, curriculum designers, and decision makers (including administrators and school board members) can help students achieve the many skills and habits of thought necessary for success in school and beyond. That is to say, the standards outline the educational foundations for student success.

Those educational foundations for success are interwoven with a clear definition of the elements of artistic literacy and how our future citizens can achieve it. The pursuit of this literacy (accompanied by defining philosophical foundations and lifelong goals) through standards-based arts education will, in turn, support student achievement in school, career, and life.

With a focus on processes, enduring understandings, essential questions, and assessments, these arts standards represent a new and innovative approach to arts education that will serve students, teachers, parents, and decision-makers now and in the future.

Descriptors for High School Performance Standards Levels*

Proficient	Accomplished	Advanced
<p>Students at the Proficient level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community.ⁱ They understand the art form to be an important form of personal realization and wellbeing, and make connections between the art form, history, culture and other learning.ⁱⁱ</p>	<p>Students at the Accomplished level are -- with minimal assistance -- able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communicationⁱⁱⁱ and expression. They use the art form for personal realization^{iv} and wellbeing,^v and have the necessary skills for and interest in participation in arts activity beyond the school environment.</p>	<p>Students at the Advanced level independently identify challenging arts problems based on their interests or for specific purposes, and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in arts activity within and beyond the school environment.</p>
<p>A level of achievement attainable by most students who complete a high-school level course^{vi} in the arts (or equivalent) beyond the foundation of quality PreK-8 instruction.</p>	<p>A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.</p>	<p>A level and scope of achievement that significantly exceeds the Accomplished Level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.</p>

ⁱ Goal 5: Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

ⁱⁱ Goal 3: Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

ⁱⁱⁱ Goal 1: Artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.

^{iv} Goal 2: Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.

^v Goal 4: Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.

^{vivivi} Carnegie Unit (120 hours of study). As stated in the NCES Secondary Course Code book

(<http://nces.ed.gov/pubs2007/2007341.pdf>): “**Element 3. Available Credit** identifies the amount of Carnegie unit credit available to a student who successfully meets the objectives of the course. A course meeting every day for one period of the school day over the span of a school year offers one Carnegie unit. A Carnegie unit is thus a measure of ‘seat time’ rather than a measure of attainment of the course objectives. While some schools and districts use a performance—or competency—based metric of student progress, the Carnegie unit remains the predominant metric of student progress in schools in the United States and is part of the SCED framework. This document uses the term ‘credit’ to refer to what high school students typically earn upon completing a

yearlong course. Although some schools are currently experimenting with alternatives, the concept of 'credits' is still familiar and therefore useful to educators as the traditional unit earned to achieve a high school diploma, gain admission to college, and earn a college degree."

***Preparatory levels for Music Standards**

In light of the practical reality of music students' involvement in Ensemble and Harmonizing Instrument classes before they enter high school, performance standards are also provided for two preparatory levels in these strands. These are attached for convenience to grade levels, but are potentially useful for earlier level experiences:

1. Intermediate: nominally equivalent to the eighth grade level. Students at the Novice level have started specialization in an art form of their choice. They are beginning to develop the basic artistic understanding and technique necessary to advance their skill level. Their expressive skills may be identified and exploratory work begins. They may participate in presentation and performance opportunities as they are able. Their curiosity in the art form begins their journey toward personal realization and wellbeing.
2. Novice: nominally assigned to the fifth grade level. Students at the Intermediate level are continuing study in a chosen specialized art form. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform and respond at their given skill level. Their presentation and performance opportunities in ensembles at school and in the community increase and students actively participate in rehearsals. Through continued study of their art form they continue their journey toward personal realization and wellbeing.

Appendix:

F

COMMON CORE MATH PRACTICES & ARTISTIC HABITS OF MIND

Common Core Math Practices	Naturally-Aligned Artistic Habits of Mind
1. Make sense of problems and persevere in solving them.	2. Engage and Persist. Learning to develop focus and other ways of thinking helpful to working and persevering at art tasks.
2. Reason abstractly and quantitatively.	7. Stretch and Explore. Learning to reach beyond one's supposed limitations; to embrace the opportunity to learn from mistakes and accidents.
3. Construct viable arguments and critique the reasoning of others.	6. Reflect. Learning to think and talk with others about one's work and the process of making it.
4. Model with mathematics.	4. Express. Learning to create works that convey an idea, feeling or personal meaning.
5. Use appropriate tools strategically.	1. Develop craft. Learning to use tools and materials.
6. Attend to precision.	5. Observe. Learning to attend to visual, audible and written contexts more closely than ordinary "looking" requires.
7. Look for and make use of structure.	5. Observe. Learning to attend to visual, audible and written contexts more closely than ordinary "looking" requires.
8. Look for and express regularity in repeated reasoning.	4. Express. Learning to create works that convey an idea, feeling or personal meaning.

Appendix:

G

COMMON CORE INTEGRATION WITH FINE ARTS STANDARDS – ENGLISH LANGUAGE ARTS

Anchor Standards - READING	
Common Core ELA Standards	Naturally-Aligned Fine Arts Standards
<p>CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p>	<p>Art: 3. Choosing and evaluating a range of subject matter, symbols, and ideas. Music: 5. Reading and notating music. 6. Listening to, analyzing, and describing music. Dance: 4. Applying and demonstrating critical and creative thinking skills in dance. Theatre: 5. Researching by finding information to support classroom dramatizations.</p>
<p>CCSS.ELA-Literacy.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p>	<p>Art: 3. Choosing and evaluating a range of subject matter, symbols, and ideas. Music: 6. Listening to, analyzing, and describing music. Dance: 4. Applying and demonstrating critical and creative thinking skills in dance.</p>
<p>CCSS.ELA-Literacy.CCRA.R.3 Analyze how and why individuals, events, or ideas develop and interact over the course of a text.</p>	<p>Art: 2. Using knowledge of structures and functions. Music: 6. Listening to, analyzing, and describing music. Dance: 2. Understanding the choreographic principles, processes, and structures. Theatre: 7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations.</p>
<p>CCSS.ELA-Literacy.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>	<p>Art: 2. Using knowledge of structures and functions. Music: 6. Listening to, analyzing, and describing music. Dance: 3. Understanding dance as a way to create and communicate meaning. Theatre: 2. Acting by assuming roles and interacting in improvisations.</p>
<p>CCSS.ELA-Literacy.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g. a section, chapter, scene, or stanza) relate to each other and the whole.</p>	<p>Art: 2. Using knowledge of structures and functions. Music: 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. Dance: 2. Understanding the choreographic principles, processes, and structures. Theatre: 2. Acting by assuming roles and interacting in improvisations. 4. Directing by planning classroom dramatizations.</p>

<p>CCSS.ELA-Literacy.CCRA.R.6 Assess how point of view or purpose shapes the content and style of a text.</p>	<p>Art: 4. Understanding the visual arts in relation to history and cultures. Music: Understanding music in relation to history and culture. Dance: 3. Understanding dance as a way to create and communicate meaning. 5. Demonstrating and understanding dance in various cultures and historical periods. Theatre: 1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history. 7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions.</p>
<p>CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</p>	<p>Art: 3. Choosing and evaluating a range of subject matter, symbols, and ideas. Music: 8. Understanding relationships between music, the other arts, and disciplines outside the arts. Dance: 6. Making connections between dance and other disciplines. Theatre: 6. Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms.</p>
<p>CCSS.ELA-Literacy.CCRA.R.8 Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.</p>	<p>Art: 5. Reflecting upon and assessing the characteristics and merits of their work and the work of others. Music: 7. Evaluating music and music performances.</p>
<p>CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p>	<p>Art: 1. Understanding and applying media, techniques, and processes. Music: 6. Listening to, analyzing, and describing music. Dance: 2. Understanding the choreographic principles, processes, and structures. Theatre: 7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions.</p>
<p>CCSS.ELA-Literacy.CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.</p>	<p>Art: 1. Understanding and applying media, techniques, and processes. Music: 5. Reading and notating music. Dance: 1. Identifying and demonstrating movement elements and skills in performing dance.</p>

	Theatre: 2. Acting by assuming roles and interacting in improvisations.
Anchor Standards - Writing	
Common Core ELA Standards	Naturally-Aligned Fine Arts Standards
CCSS.ELA-Literacy.CCRA.W.1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.	Art: 5. Reflecting upon and assessing the characteristics and merits of their work and the work of others. Music: 7. Evaluating music and music performances.
CCSS.ELA-Literacy.CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	Art: 5. Reflecting upon and assessing the characteristics and merits of their work and the work of others. Music: 7. Evaluating music and music performances. Theatre: 1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.
CCSS.ELA-Literacy.CCRA.W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.	Art: 1. Understanding and applying media, techniques, and processes. Music: 4. Composing and arranging music within specified guidelines. Dance: 2. Understanding the choreographic principles, processes, and structures. Theatre: 1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.
CCSS.ELA-Literacy.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Art: 1. Understanding and applying media, techniques, and processes. Music: 4. Composing and arranging music within specified guidelines. Dance: 2. Understanding the choreographic principles, processes, and structures. Theatre: 1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.
CCSS.ELA-Literacy.CCRA.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	Art: 2. Using knowledge of structures and functions. 5. Reflecting upon and assessing the characteristics and merits of their work and the work of others. Music: 3. Improvising melodies, variations, and accompaniments. 4. Composing and arranging music within specified guidelines. Dance: 2. Understanding the choreographic principles, processes, and structures.

	<p>Theatre: 1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history. 3. Designing by visualizing and arranging environments for classroom dramatizations. 4. Directing by planning classroom dramatizations.</p>
<p>CCSS.ELA-Literacy.CCRA.W.6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</p>	<p>Theatre: 8. Understanding context by recognizing the role of theatre, film television, and electronic media in daily life.</p>
<p>CCSS.ELA-Literacy.CCRA.W.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.</p>	<p>Art: 4. Understanding the visual arts in relation to history and cultures. Music: Understanding music in relation to history and culture. Dance: 5. Demonstrating and understanding dance in various cultures and historical periods. Theatre: 5. Researching by finding information to support classroom dramatizations.</p>
<p>CCSS.ELA-Literacy.CCRA.W.8 Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</p>	<p>Art: 2. Using knowledge of structures and functions. Music: 6. Listening to, analyzing, and describing music. Dance: 4. Applying and demonstrating critical and creative thinking skills in dance. Theatre: 5. Researching by finding information to support classroom dramatizations.</p>
<p>CCSS.ELA-Literacy.CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>Art: 6. Making connections between visual arts and other disciplines. Music: 8. Understanding relationships between music, the other arts, and disciplines outside the arts. Dance: 6. Making connections between dance and other disciplines. Theatre: 6. Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms.</p>
<p>CCSS.ELA-Literacy.CCRA.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>	<p>Art: 1. Understanding and applying media, techniques, and processes. Music: 4. Composing and arranging music within specified guidelines. Dance: 1. Identifying and demonstrating movement elements and skills in performing dance. Theatre: 1. Script writing by planning and</p>

	recording improvisations based on personal experience and heritage, imagination, literature, and history.
Anchor Standards – Speaking and Listening	
Common Core ELA Standards	Naturally-Aligned Fine Arts Standards
<p>CCSA.ELA-Literacy.CCRA.SL1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</p>	<p>Art: 6. Making connections between visual arts and other disciplines. Music: 8. Understanding relationships between music, the other arts, and disciplines outside the arts. Dance: Making connections between dance and other disciplines. Theatre: 6. Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms.</p>
<p>CCSA.ELA-Literacy.CCRA.SL2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p>	<p>Art: 3. Choosing and evaluating a range of subject matter, symbols, and ideas. Music: 8. Understanding relationships between music, the other arts, and disciplines outside the arts. Dance: Making connections between dance and other disciplines. Theatre: 6. Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms.</p>
<p>CCSA.ELA-Literacy.CCRA.SL3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.</p>	<p>Art: 4. Understanding the visual arts in relation to history and cultures. Music: 9. Understanding music in relation to history and culture. Dance: 3. Understanding dance as a way to create and communicate meaning. 5. Demonstrating and understanding dance in various cultures and historical periods. Theatre: 2. Acting by assuming roles and interacting in improvisations. 7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions.</p>
<p>CCSA.ELA-Literacy.CCRA.SL4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</p>	<p>Art: 1. Understanding and applying media, techniques, and processes. Music: 4. Composing and arranging music within specified guidelines. Dance: 2. Understanding the choreographic principles, processes, and structures.</p>

	Theatre: 1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.
CCSA.ELA-Literacy.CCRA.SL5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.	Art: 1. Understanding and applying media, techniques, and processes. Theatre: 3. Designing by visualizing and arranging environments for classroom dramatizations.
CCSA.ELA-Literacy.CCRA.SL6 Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.	Art: 3. Choosing and evaluating a range of subject matter, symbols and ideas. Music: 1. Singing, alone and with others a variety of repertoire. 6. Listening to, analyzing, and describing music. Dance: 3. Understanding dance as a way to create and communicate meaning. Theatre: 2. Acting by assuming roles and interacting in improvisations.
Anchor Standards – Language	
Common Core ELA Standards	Naturally-Aligned Fine Arts Standards
CCSS.ELA-Literacy.CCRA.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	Theatre: 1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.
CCSS.ELA-Literacy.CCRA.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	Art: 4. Understanding the visual arts in relation to history and cultures. Music: 6. Listening to, analyzing, and describing music.
CCSS.ELA-Literacy.CCRA.L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	Art: 1. Understanding and applying media, techniques, and processes. Music: 4. Composing and arranging music within specified guidelines. Dance: 2. Understanding the choreographic principles, processes, and structures. Theatre: 1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.
CCSS.ELA-Literacy.CCRA.L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.	Art: 3. Choosing and evaluating a range of subject matter, symbols, and ideas. Music: 6. Listening to, analyzing, and describing music. Dance: 4. Applying and demonstrating critical and creative thinking skills in dance.
CCSS.ELA-Literacy.CCRA.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	Art: 3. Choosing and evaluating a range of subject matter, symbols, and ideas. Music: 6. Listening to, analyzing, and describing music.

	<p>Dance: 4. Applying and demonstrating critical and creative thinking skills in dance.</p> <p>Theatre: 7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions.</p>
<p>CCSS.ELA-Literacy.CCRA.L.6 Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.</p>	<p>Art: 3. Choosing and evaluating a range of subject matter, symbols, and ideas.</p> <p>Music: 6. Listening to, analyzing, and describing music.</p> <p>Dance: 4. Applying and demonstrating critical and creative thinking skills in dance.</p> <p>Theatre: 8. Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life.</p>

Appendix:

H



February 24, 2015

To: Mount Diablo Unified School District
Neil McChesney, Founder/CEO, ChartHouse Public Schools
Re: Contra Costa School of Performing Arts (CCSPA) Partnership

I am writing this letter in support of the efforts undertaken by Mr. Neil McChesney, founder and CEO of the ChartHouse Public School non-profit organization. Mr. McChesney and I have been in consultation regarding his attempt to open a performing arts charter school in the Mt. Diablo Unified School District. As the former principal of the Ruth Asawa San Francisco School of the Arts and the current Executive and Artistic Director of the Oakland School for the Arts, I can attest to the power of these wonderful schools and what they do for students and the community. The educational model that combines a rigorous academic education with an immersive arts experience is an example of the best that public education can offer. I am thrilled that Mr. McChesney is bringing these vibrant ideas to Contra Costa County and Mt. Diablo I am pledging to assist him in every way.

Oakland School for the Arts' specific assistance to CCSPA will take many forms. We can provide the new school with guidance around scheduling, curriculum, finances, community relations and facility needs. We would offer professional development to the CCSPA staff from both our artist-teachers and academic teachers; host school visits to give teachers a view of how arts schools operate; and introduce CCSPA to the national Arts Schools Network to have them join in with the 200+ other arts schools around the country. In fact I have already invited Mr. McChesney to the October 2015 ASN conference in Seattle.

As an arts school leader with 14 years of experience in this field, I can personally guide and support CCSPA leadership in all the areas of arts school operations. I have worked in both District and Charter School settings and understand the complex dynamics of leading a specialized school. As the current Chairman of the California Arts Council, I try to stay in touch with State arts leaders and support their local efforts. An arts school can be a resource for the entire District with professional development, after school arts programs and in assisting and enriching District schools' arts programs.

It is with great enthusiasm that we at OSA support Mr. McChesney's efforts. With the Common Core curriculum emphasizing the kinds of in-depth work and creative problem-solving we have been doing in the arts for many years, the timing is perfect

for schools like CCSPA to emerge as educational models. I am honored to help in any way possible and look forward to the day when excited, inspired students are playing violins in the hallways and doing pirouettes on their way to math class.

Sincerely,

A handwritten signature in black ink that reads "Donn K. Harris". The signature is written in a cursive style with a large, stylized 'D' and 'H'.

Donn K. Harris

Executive and Artistic Director, Oakland School for the Arts

Chairman, California Arts Council

Appendix:

I

Conservatory Courses

SUBJECT	9th grade	10th grade	11th grade	12th grade
Theatre Conservatory: Elective 1	Dramatic Literature	Theatre History 1 (DoT – 1900)	Theatre History (1900 – present)	Production Practicum
Theatre Conservatory: Elective 2	Beginning Technique	Movement / Voice and Speech	Directing / Playwriting	
Theatre Conservatory: Elective 3	Scene Study	Scene Study	Scene Study	Audition Workshop
Music Conservatory: Elective 1	Beginning Music Theory	Intermediate Music Theory	Composition	Production Practicum
Music Conservatory: Elective 2	Ensemble/ Sectional	Ensemble/ Sectional	Ensemble/ Sectional	
Music Conservatory: Elective 3	Musical Literature	World Music History	American Music History	Repertoire
Dance Conservatory: Elective 1	Ballet 1	Ballet 2	Ballet 3	Production Practicum
Dance Conservatory: Elective 2	Musical Theatre Styles 1	Musical Theatre Styles 2	Musical Theatre Styles 3	
Dance Conservatory: Elective 3	Modern 1	Modern 2	Modern 3	Choreography
Production & Design Conservatory: Elective 1	Beginning Stagecraft	Intermediate Stagecraft	Production Design Elective	Production Practicum
Production & Design Conservatory: Elective 2	Beginning Arts Management	Intermediate Arts Management	Arts Entrepreneurship	
Production & Design Conservatory: Elective 3	Elements of Design	Production Design Elective	Advanced Stage Technology	Portfolio

Appendix:

J

SPA COURSE CATALOG

- DRAFT -

As articulated in Element 1 of the SPA charter, all academic courses integrate relevant National Core Arts Standards into substantive course content.

SOCIAL SCIENCE

6th Grade Core (Y)

The 6th grade core curriculum blends the content of the English Language Arts and History-Social Science Frameworks and is taught over two consecutive periods. The course is taught by one teacher and provides a transition from elementary to middle school. Through the writing process, students learn explicit strategies to help them find meaningful subjects to write about. In addition, they learn ways to structure their writing, revise, edit and publish. They also learn spelling strategies and proper conventions. Students discover meaning in literature and history by connecting their reading to personal experiences and prior knowledge. The English Language Arts program includes comprehension strategies in fiction and non-fiction and an exploration of genres. The integrated, activity-based History-Social Science curriculum begins with the study of early humans and focuses on ancient civilizations through the rise of the Roman Empire.

7th Grade Core (Y)

The 7th grade core curriculum, taught over two consecutive periods, blends the content of the English Language Arts and History-Social Science Frameworks, further developing the reading, writing, and analytical-cognitive skills necessary for both. Skills in reading, writing, speaking, and listening are taught in the context of literature and medieval history studies. The English curriculum includes reading comprehension, literary analysis, and instruction in several standards-based writing types, including summary, persuasive, narrative and response to literature. Spelling, vocabulary, and grammar are also included in the course of instruction. The history-social science curriculum focuses on history from the fall of the Roman Empire to the Age of Reason in the beginning of the 18th century, and includes instruction on the Roman Empire; Medieval Europe; the rise of Islam; Medieval Africa, Japan, and China; Mesoamerica; Europe during the Renaissance; the Reformation and Scientific Revolution, the Age of Exploration, and the Age of Reason.

8th Grade Core (Y)

The 8th grade core curriculum, taught over two consecutive periods, blends the content of English Language Arts and History-Social Science, further developing the reading, writing, and analytical-cognitive skills necessary to both. Course content includes a study of novels, poetry, and state writing types integrated with the study and research skills necessary for analysis. While studying historical events in the United States from the founding of the nation to World War I, students will analyze the development of Constitutional Democracy, with an emphasis on individual rights, an understanding of the political system and ways in which citizens can participate in and influence government. Students examine the gradual expansion of the U.S. and its subsequent shaping and influence on foreign policy. Emphasis is on cause and effect, chronology, and an appreciation for how the past influences current events.

Humanities 10 (Y)

Humanities 10 is a team-taught course in English Language Arts and World History. Through a standards-based survey of World History and literature, students will examine the relationship between the development of Western Culture how the performing arts have reflected and affected that development. Students will contrast developments in the West with contemporaneous events throughout the world. As

a “hybrid” course, significant instruction will derive from the reading of fiction and non-fiction works of the Western canon and major written assignments will constitute a major form of assessment.

Humanities 11 (Y)

Humanities 11 is a team-taught course in English Language Arts and U.S. History. Through a standards-based survey of U.S. History and literature, students will examine the relationship between the development of our country and how the performing arts have reflected and affected that development. As a “hybrid” course, significant instruction will derive from the reading of fiction and non-fiction works of the American canon and major written assignments will constitute a major form of assessment.

Humanities 11AP: AP Lang & AP US History (Y)

AP English Language is a rigorous, college level course emphasizing expository writing and critical reading. Writing assignments include in-class timed writings and out-of-class essays. The analysis of many forms of literature (i.e. novels, non-fiction essays, reflective essays, letters, etc.) focuses on how authors use language and literary devices to inform or persuade. Students also continue to work on grammar and vocabulary development. This is an Advanced Placement course that prepares students to take the AP Language and Composition exam in May.

Humanities 12 (Y)

Humanities 12 is a team-taught course in English Language Arts, Government, and Economics. During the first semester, the course will examine the major principles of the American political system. Particular attention will be paid to the political decision making process employed by Federal, State and local governments. Students will analyze the major institutions of the American political system, such as the Constitution, Presidency, Congress, Supreme Court, political parties, voting, elections, civil liberties and the media. Special emphasis will be placed on helping the student understand his/her role within the American political system. During the second semester, the course will examine the principles of the American economic system. It includes a study of comparative economic systems, economic policy-making and decision-making, and economic issues on a personal, national and international level. This course includes principles of micro and macroeconomics.

Humanities 12AP: AP Lit & AP Gov/Econ (Y)

AP English Literature is a rigorous, college level course focusing on the study of significant literary works. Students analyze literature, poetry, and essays in terms of concepts and the role of these concepts in the development of the World. The reading list is extensive and written work emphasizes a mature level of insight, the development of careful and thorough analysis, and sophisticated language use. Participation in class discussion is essential. This is an Advanced Placement course that prepares students to take the AP Literature and Composition exam in May. AP Government & Politics: United States will examine the nature of the American political system and will be concerned with the development of American political culture over the past two hundred years. The principal processes and institutions through which the political systems function will be studied in detail. Specific areas of study will include: 1) the context of American politics, 2) the political process, 3) major institutions of the national government, 4) civil liberties and civil rights, 5) the nature of American democracy. Students may take the AP Exam at the end of the course.

ENGLISH

6th Grade Core (Y)

See above

7th Grade Core (Y)

See above

8th Grade Core (Y)

See above

English 9 (Y)

English 9 is an introductory course that builds on the skills learned in the middle school years and lays a foundation of skills that students will need for high school, college and career. It is a course that integrates literature and non-fiction with an emphasis on critical reading and composition skills. These skills include: close reading, gathering and evaluating information, literary analysis, narrative and analytical writing, timed writing, vocabulary acquisition, collaborative discussion, presentations in a variety of formats, and grammar and usage. Students are exposed to a variety of genres: novels, short stories, plays, poetry, and non-fiction.

Humanities 10 (Y)

See above

Humanities 11 (Y)

See above

Humanities 11AP: AP Lang & AP US History (Y)

See above

Humanities 12 (Y)

See above

Humanities 12AP: AP Lit & AP Gov/Econ (Y)

See above

MATH

Common Core Math 6 (Y)

Common Core Math 6 is a rigorous grade-level course designed to provide students with a strong mathematical foundation to meet 6th Grade Common Core math standards. Areas of focus include (1) connecting ratio and rate to whole number multiplication and division and using concepts of ratio and rate to solve problems; (2) completing understanding of division of fractions and extending the notion of number to the system of rational numbers, which includes negative numbers; (3) writing, interpreting, and using expressions and equations; and (4) developing understanding of statistical thinking.

Common Core Math 7 (Y)

Common Core Math 7 is a grade level course designed to provide students with a strong mathematical foundation to meet 7th grade Common Core math standards. Areas of focus include (1) developing understanding of and applying proportional relationships; (2) developing understanding of operations with rational numbers and working with expressions and linear equations; (3) solving problems involving scale drawings and informal geometric constructions, and working with two- and three-dimensional shapes to solve problems involving area, surface area, and volume; and (4) drawing inferences about populations based on samples.

Pre-Algebra (Y)

Pre-Algebra course emphasizes the language of algebra and problem solving and is designed to provide students with a strong mathematical foundation to meet 8th grade Common Core math standards.. Various approaches will be used including properties and operations within the real number system,

proportional reasoning with similarity, rates and ratios, algebraic expressions, equations and inequalities. Students will solve real-world and mathematical problems utilizing formulas for 2- and 3-dimensional figures. Additionally, students will use statistics and sampling to make inferences about data. This course will serve as an introduction to the concepts found in the Algebra I course.

Algebra I (Y)

The course content includes the essential learnings of working with properties of real numbers, problem solving using real world applications, solving and graphing linear equations and functions, writing linear equations, solving and graphing linear inequalities, solving systems of linear equations and inequalities, working with exponents and exponential functions, quadratic equations and functions, radicals and connections to Geometry

Prerequisite: C or better in Pre-Algebra.

Geometry (Y)

The objective of this course is to help the student understand plane and space relationships. All standards of the CA framework for Geometry are covered. Example topics are: basic spatial concepts, deductive proofs, parallelism, perpendicularity, congruence, quadrilaterals, ratio and proportion, similar polygons, the Pythagorean Theorem, right triangle trigonometry, circles, coordinate geometry, regular polygons, areas, volumes, compass and straight edge constructions, and optional subjects as time allows.

Prerequisite: C or better in Algebra 1.

Algebra II-Trig (Y)

Algebra II is a college prep course which builds on the foundation of Algebra I. Topics covered include: the Real and Complex Number Systems, solving equations and inequalities, functions including linear, quadratic, exponential, logarithmic, and rational. Sequences and series, determinants, conic sections, the Binomial Theorem, permutations, combinations, and probability will also be covered, as will practical applications through the solution of word problems. It also prepares the students for Pre-Calculus.

Prerequisite: C or better in Geometry.

Pre-Calculus (Y)

This is a course in functions, development of the trigonometric functions through the use of the concept of circular functions, graphical characteristics of the trigonometric functions-including translations, amplitude, change of period, domain, range, and sums and differences of functions, inverse trigonometric functions-notations and graphs, trigonometric identities, including addition and double-angle and half-angle formulas, use of degree and radian measures, solution of trigonometric equations, polar coordinates and vectors; solution of problems related to force and navigation, matrices and determinants, higher degree equations, logarithmic functions, rational functions, summation notation, mathematical induction, the conic sections (parabola, ellipse, hyperbola), translations and rotations of the axes and curve sketching. Graphical calculator required (TI-84 recommended).

Prerequisite: C or better in Algebra II.

AP Calculus AB (Y)

All students interested in this course should sign up for Calculus. Following the screening process, counselors will place qualified students into AP Calculus AB. This course includes the following topics: functions and graphs, limits, derivative, continuity and sequences; differentiation of algebraic functions; and applications of differential calculus; Rolles and Mean Value Theorems, graphing, applied minima-maxima, concavity, differentials, related rates, anti-derivatives, the theory and applications of integral calculus, methods of integration, differentiation and integration of transcendental functions. Problems requiring the use of graphical calculators will be included in the curriculum. Graphical calculator problems will also be on the AP Exam. Time is spent in preparing for the AP Exam in Calculus. Problems

will be approached from four perspectives: graphical, numerical, analytical, and verbal. (TI-84 recommended; TI-89 is NOT allowed on many exams).

Prerequisite: C or better in Pre-Calculus.

AP Statistics (Y)

This course prepares the student for basic (non-calculus) college statistics. College statistics is necessary for many non-science majors. The topics covered are those required for the Advanced Placement Statistics Exam. Among the topics covered is exploratory analysis of data (observing patterns and departures from patterns while making use of graphical and numerical techniques), planning a study (deciding what and how to measure), anticipating patterns (producing models using probability theory and simulation), and statistical inference (making inferences with the ztest, t-test, chi-square procedure, and regression analysis). A graphical calculator is required (TI-83 or TI-84 is recommended.)

Prerequisite: C or better in Pre-Calculus.

SCIENCE

Earth Science 6 (Y)

The focus of sixth grade science is Earth science in accordance with California science content standards. Included in this curriculum are the earth's structures, plate tectonics, the shaping of the earth's surface and energy in the earth's system. In the study of plate tectonics and earth structure, students learn that plate tectonics accounts for important features of the earth's surface and major geologic events. Student study many phenomena on the earth's surface and in the atmosphere that are affected by the transfer of energy through radiation and convection currents.

Life Science 7 (Y)

The focus of eighth grade science is life science in accordance with California science content standards. This course covers units including chemistry, physics, astronomy, and individual investigation and experimentation. Basic problem solving skills, scientific inquiry and the use of general laboratory equipment will be emphasized.

Physical Science 8 (Y)

The focus of eighth grade science is physical science in accordance with California science content standards. Included in this curriculum are cell biology, genetics, evolution and structure and function of living things. Also included are earth and life history and physical principles of living systems. In their study of cell biology, students will learn cell structure and function.

Anatomy and Physiology (Y)

Anatomy & Physiology provides an in-depth study of the human body, its construction and functions. The topics are reinforced with gross anatomy dissection and laboratory experiments. Each major organ system (biochemistry and histology) will be studied in depth through a variety of activities.

Physics (Y)

Basic physical concepts and their applications to everyday activities (toys, sports, and light) are emphasized through a variety of lab activities and problems. Skills taught in class include problem solving strategies, lab techniques, technical writing (lab reports), and graphical analysis of data. Physical concepts basic to all fields of science and critical thinking skills are introduced. Topics include motion, forces, energy, wave theory, light, electricity, and magnetism.

FOREIGN LANGUAGE

Intro to Spanish (Y)

This two middle school course is designed to introduce students to everyday communication skills in a world language and culture.

Spanish IA (Y)

In this course, students will continue an exploration of the Spanish language and culture using a communicative approach. Students will learn through a variety of formats, for example: reading, writing, speaking, listening, singing, playing games, performing skits, watching videos, doing projects, and experiencing cultural activities. The IA and IB courses together are equivalent to the first year of high school Spanish.

Spanish IB (Y)

This course is the second of a two-year middle school program. In this course, students will build upon prior knowledge of Spanish language and culture using a communicative approach. Students will continue to learn through a variety of formats, for example: reading, writing, speaking, listening, singing, playing games, performing skits, watching videos, doing projects, and experiencing cultural activities. The IA and IB courses together are equivalent to the first year of high school Spanish.

Spanish I (Y)

This course is an introduction to the four basic language skills: listening, speaking, reading and writing. Students will learn cultural information about the Spanish-speaking world.

Spanish II (Y)

A continuation of the course of study of the Spanish language and of the associated cultures started in Spanish I. Spanish II is designed to develop the students' speaking and writing skills to a greater extent, to reinforce correct pronunciation and intonation, and to improve listening and reading comprehension. The grammatical study of the language will also be increased.

Prerequisite: C or better in Spanish I or Spanish 1A/1B

Spanish III (Y)

Continuation of basic grammar. Fundamentals are presented in the form of moderately long reading passages and emphasis is placed on reading and writing. Conversing in the Spanish language becomes imperative and there are more advanced cultural readings.

Prerequisites: C or better in Spanish II

Spanish IV (Y)

Emphasis of this class is Spanish for literature and communication. Students will develop speaking skills through oral presentations and class discussions on various topics. Throughout the year students will read works of Spanish and Latin American authors. Composition and literature assignments will provide the opportunity to review grammar. The class is conducted completely in Spanish.

Prerequisite: C or better in Spanish III

PHYSICAL EDUCATION

Dance IA (Y)

This is a beginning level dance course for 6th grade students. The course includes training in basic movement and dance techniques as well as a survey of multicultural dance styles and an introduction to

rhythm, timing, and cooperation.. Students will be expected to perform and choreograph routines in class. Students are required to take dance regardless of skill level or conservatory interest.

Dance IB (Y)

This is a beginning level dance course for 7th grade students. The course builds on the previous year and includes training in basic movement and dance techniques as well as a deeper investigation of dance styles. Students will be expected to perform and choreograph routines in class. Students are required to take dance regardless of skill level or conservatory interest.

Dance IC (Y)

This is a beginning level dance course for 8th grade students. The course builds on the previous year and includes training in dance techniques. Students begin to focus on particular dance styles in preparation for advanced study. Students will be expected to perform and choreograph routines in class. Students are required to take dance regardless of skill level or conservatory interest.

Physical Education through Dance I (Y)

This is a beginning level dance course for 9th grade students who are not in the dance conservatory. It teaches basic dance principles required for all disciplines of the performing arts and arts management disciplines, i.e. actors who “move,” musicians who might play instruments or sing in conjunction with dance performance, arts managers who will work with dance productions. In addition, California State standards for Physical Education are met with special emphasis on health and wellness including flexibility and endurance training.

Physical Education through Dance II (Y)

This is a beginning level dance course for 10th grade students who are not in the dance conservatory. It teaches intermediate dance principles required for all disciplines of the performing arts and arts management disciplines, i.e. actors who “move,” musicians who might play instruments or sing in conjunction with dance performance, arts managers who will work with dance productions. In addition, California State standards for Physical Education are met with special emphasis on health and wellness including flexibility and endurance training.

SPA CONSERVATORY COURSE CATALOG (High School)

- DRAFT -

THEATRE CONSERVATORY

9th Grade:

Dramatic Literature: Students are introduced to world dramatic literature through the development of drama and its various genres, focusing on the cultural, literary, and political contexts of individual works by diverse playwrights.

Beginning Technique: Students are introduced to the fundamental vocabulary, skills and concepts of acting. Students will be asked to explore the actor's process through a series of exercises that develop listening, concentration and imagination.

Scene Study: Students take part in two semester-length courses each year in the 9th, 10th, and 11th grade years, totaling 6 semester Scene Study courses. Each course would be built around a specific concentration such as Musical Theatre, Elizabethan/Renaissance, Classical, Post-Modern, International, and Acting for the Camera. This course will focus on acting work that includes textual analysis, sensory and emotional awareness, observation, awareness of voice/movement, and basic scene study techniques specific to the concentration of the course.

10th Grade:

Theatre History I: Thematically paralleling the Humanities 10 curriculum, students surveys of the history of theatre and drama from ancient times to c. 1900—an examination of the evolution of theatre and drama from primitive rituals to highly stylized writing and performance in Europe and Asia.

Movement/Voice & Speech: Introduction to breathing and sounding techniques fundamental to developing a free voice. Also includes study of human anatomy and vocal hygiene and an exploration of a variety of movement principles applicable to the stage actor. Emphasis is placed on increasing body strength, endurance and flexibility.

Scene Study (See above description under 9th grade):

11th Grade:

Directing/Playwriting: Students study basic elements of theatrical direction: play selection and analysis, pre-production planning, casting, rehearsals, integration of production elements, and an exploration of the challenges involved with directing various forms of theatre, including classical, avant-garde, and post-modern plays. This course also covers the theory and practice of writing for the stage through intensive writing and rewriting of a creation of a one-act play or scene.

Theatre History II: Survey of the history of theatre and drama from 1900 to the present—examines the evolution of world theatre and drama.

Scene Study (See above description under 9th grade):

12th Grade:

Production Practicum (Theatre): Working in small, inter-conservatory groups, students design, produce, and promote original multi-disciplinary productions for local performance. These performances represent the capstone experience for all SPA students.

Audition Workshop: This course prepares students to audition for both college and career including individualized work on developing monologues, improv activities. In order to build networking and professional experience, students are paired with professionals in the field for in-depth skill development and feedback.

MUSIC CONSERVATORY

9th Grade:

Beginning Music Theory: Students are introduced to music reading, functional keyboard, music theory and harmony and includes application of music theory and harmony to basic music compositions. Students will apply music theory and harmony across various styles of music, cultures and disciplines.

Ensemble/Sectional I: Students meet in small sectional groups or ensembles to refine and expand upon fundamental skills including breathing, sound production, intonation, articulation, range extension, and musicality. They receive additional support from instructors on small ensemble and solo performance.

Music Literature: This course provides a survey of Western art music from medieval to modern times. Topics will include musical elements and structure, major composers and their works, the history of the development of Western music and listening to music with understanding.

10th Grade:

Intermediate Music Theory: Students will study more advanced musical notation, scales, keys, intervals, rhythm, musical structure, transposition and harmonization. The course also includes ear training, sight singing, interval and chord recognition, rhythm and musical dictation and technical and foreign language musical terms.

Ensemble/Sectional II: See 9th grade above.

World Music History: Students explore music from around the world and the cultures and traditions from which it arises. The course also provides a broad overview of the music of Africa, Asia and Latin America.

11th Grade:

Composition: Students study the composition of large forms of original writing involving voices and/or instruments. Contemporary compositions and major works from 20th-century music literature are studied.

Ensemble/Sectional III: See 9th grade above.

American Music History: This course will cover a multicultural study of the evolution of American musical styles, including blues, salsa, samba, rock, jazz, pop, rhythm and blues and country and folksongs.

12th Grade:

Production Practicum (Music): Working in small, inter-conservatory groups, students design, produce, and promote original multi-disciplinary productions for local performance. These performances represent the capstone experience for all SPA students.

Repertoire: This course prepares students to develop a section of pieces suitable for auditions for both college and career including individualized work on style, technique, and music selection. In order to build networking and professional experience, students are paired with professionals in the field for in-depth skill development and feedback.

DANCE CONSERVATORY

9th Grade:

Ballet I: Students learn classical ballet techniques and terminology. Each class includes barre exercises, center floor work, and across-the-floor combinations. The Ballet curriculum is designed to help dancers create a strong pedagogical foundation through repetitive movement, of ballet vocabulary, discussion, and exploration. With focus on creativity, discipline and technical development, dancers work in a nurturing, pre-professional atmosphere to build confidence and life/dance skills.

Musical Theatre Styles I: This course is an introduction to dance for musical theatre. Emphasis is placed on the practice and integration of basic dance combinations, choreography and singing through rehearsal and performance.

Modern I: This is an introductory course in modern dance with no previous training required. Introduces the expressive potential of dance through modern dance technique. Emphasis on flexibility, strength, and alignment practiced through standing and floor exercises. Movement improvisation explores qualities of motion.

10th Grade:

Ballet II: Students engage in more advanced stretching and strengthening exercises. Barre work is continued with a greater emphasis on vocabulary and French terminology. Musicality continues to be emphasized along with balance and coordination through the strengthening of the body core. Center work is introduced with continued focus on the positions of the arms, legs and feet using classical ballet vocabulary.

Musical Theatre Styles II: The course is the second level of dance for musical theatre. Emphasis is placed on the replication of floor patterns with dynamic quality and rhythm, coordination of breath and timing to technical line and song, and the use of gesture and technical line in storyline development.

Modern II: This is a continuation of modern fundamentals introduced in Modern I with emphasis on technique, flexibility, coordination, and creativity.

11th Grade:

Ballet III: This advanced course level challenges the student with more complex combinations at the barre and in the center. The students work on fluidity of movement, balance, and combinations.

Musical Theatre Styles III: This course is the third level of dance for musical theatre. Emphasis is placed on the refinement of complex technical lines and floor patterns, coordination of song and dance, and experimentation with body movements to develop a personal artistry in creative storytelling for musical theatre and character development through song and dance.

Modern III: This course is a continuation of Modern II with a concentration in rhythmic precision and spatial principles through extended combinations and movement improvisation.

12th Grade:

Production Practicum (Dance): Working in small, inter-conservatory groups, students design, produce, and promote original multi-disciplinary productions for local performance. These performances represent the capstone experience for all SPA students.

Choreography: Presents the fundamentals of the concepts, elements, aesthetics, and process of choreographic creation through practical studies, discussions, and examination of theories and major choreographic works in preparation for designing their own original choreographic work.

PRODUCTION AND DESIGN CONSERVATORY

9th Grade:

Beginning Stagecraft: Students survey the basic principles of stagecraft and their practical application to scenery, sound, properties and stage lighting.

Beginning Arts Management: Students gain introductory knowledge of the practicalities involved in managing box office staff and concessions, writing programs, graphic design, calendaring, marketing, stage management (production, rehearsal, and stage).

Elements of Design: This course incorporates visual art design in the areas of color theory, shape and form, production concepts, and projects where students research pieces of dramatic or musical text and create a visual world. In the process, students illustrate how it all comes together to further the story of the original piece they interpreted.

10th Grade:

Intermediate Stagecraft: This course is a continuation of Beginning Stagecraft, students study technical stage production and scene technology. Emphasis is placed on the methods and practices of technical theory and on practical, hands-on experience. Topics include theater design, stage decor and lighting, and the synthesis of all elements of stagecraft.

Intermediate Arts Management: This course will examine the business side of theatre through discussion and study of theatre management techniques, arts administration, accounting practices, box office and front-of-house procedures, marketing, publicity, and personnel. The differences and similarities of commercial theatre versus not-for-profit theatre will also be addressed.

Production & Design Elective: Students have a laboratory experience in the practical application of stagecraft to scenery construction, costume design and construction, stage lighting, sound design, and theatre management. Each semester, students select from a different intensive focus. Projects are “paper” based and focus on choosing a creative work in which students draft a script analysis, production concept, stage design, and sample boards.

11th Grade:

Production & Design Elective: (See 10th grade above)

Arts Entrepreneurship: This course covers grant writing, budgeting, contracts, working with unions, how to create a start up, build a board, non-profit management, taxes, and more.

Advanced Stage Technology: This course reviews the theory and practices of stage technology in the areas of sound reinforcement and lighting. Students will gain hands-on experience with audio equipment, sound systems, recording techniques and sound reinforcement, lighting in theatrical spaces, computerized lighting control, and fixture placement for live and recorded events.

12th Grade:

Production Practicum (Production and Design): Working in small, inter-conservatory groups, students design, produce, and promote original multi-disciplinary productions for local performance. These performances represent the capstone experience for all SPA students.

Portfolio: This course prepares students to develop a portfolio of design documents suitable for applications and interviews for both college and career including work product selection, style, and technique. In order to build networking and professional experience, students are paired with professionals in the field for in-depth skill development and feedback.

SPA ARTS SURVEY “WHEEL” COURSE CATALOG (Middle School)

- DRAFT -

Arts Survey A: 6th grade “wheel” of courses

Acting 6, Music 6, PE Through Dance 6a, Production and Design 6

Arts Survey B: 7th grade “wheel” of courses

Acting 7, Music 7, PE Through Dance 7a, Production and Design 7

Arts Survey C: 8th grade “wheel” of courses

Acting 8, Music 8, PE Through Dance 8, Production and Design 8

The wheel is divided up in a quarter rotation, providing each class the opportunity to work on a 10-week integrated project aligned with the core subjects while still teaching the fundamentals of each performing arts discipline.

Dance is provided as physical education for all students with a more in-depth quarter per year. In 6th and 7th grade, dance would also be supplemented with health during the time when it occurs for that group of students on the wheel so that the students physical education and activity remains uninterrupted throughout 6th and 7th grade.

Fundamental acting skills include: speech, characterization, memorization, improvisation

Fundamental music skills include: pitch, tone, notation, ensemble

Fundamental dance skills include: posture, flexibility, strengthening, choreography

Fundamental production and design skills include: collaboration, budgeting, construction, design

Appendix:

K

Aa Text
Photo
Quote
Link
hi! Chat
Audio
Video



Hey loyal readers. Here's my long awaited blog entry for today...

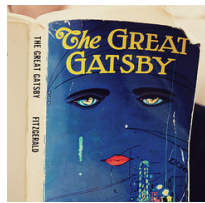
My friend Jeff (you know, the guy in my Jazz Ensemble at the Jazz School in Berkeley) thinks his life is soooooo busy and hard and I go to a cushy arts school – I thought I would give him (and others) a snapshot into my life at the SPA.

5:45am Alarm goes off and I hit snooze three times. Finally struggle out of my room in time for Pop-Tarts and chocolate milk before I miss the bus to the Pavilion (and grab my backpack and sax on the way out the door). Tri-Delta Bus #93X – leaving at 6:47am on the corner of Buchanan Rd. and Suzanne Dr. (join me and my driver Terry Mon – Fri)!



7:15am Met my Jazz Ensemble for a before school practice session (broke two reeds, mom is going to kill me).

8:15am Humanities II (Block A)
 1st period Quiz and discussion on chapter 6 of *Great Gatsby* (of course, she discusses AFTER, would it kill her to discuss BEFORE the quiz). Read two of Langston Hughes's poem – "Harlem" and "I, Too, Sing America" – both totally amazing poems. I had enough time to consult with Ms. Smith on my poem for our Night at the Museum project – I chose Gwendolyn Brooks' "We Real Cool" – it is going to make an awesome basis for our song.



The Pool Player. Seven at the Golden Shovel.

We real cool. We
 Left school. We

Lurk late. We
 Strike straight. We

Sing sin. We
 Thin gin. We

Jazz June. We
 Die soon.

Posts 1,442
 Followers 15
 Activity
 Customize >
 ACCOUNT
 Liked 229 posts
 Following 42 blogs >
 Find Blogs >
 RECOMMENDED BLOGS
 quotes-and-gifs
 Quotes and GIFS +

9:10
2nd period

Humanities II (Block B)

We finished watching a documentary on the Harlem Renaissance and then Ms. Smith held a Socratic Seminar. Essential Question: How did jazz musicians begin the process of breaking down racial barriers in the Harlem Renaissance? I missed a couple opportunities to speak but then I was able to bring in the lyrics of James Weldon Johnson and their influence on the music of Black culture (A+ if I say so myself).



10:05am
3rd period

Anatomy and Physiology



We broke out *The Poisoner's Handbook: Murder and the Birth of Forensic Medicine in Jazz Age New York* (which we have been reading on and off for the last month) and did a jigsaw with Chapter 3: Cyanides. Not going to lie, pretty cool to learn about poisons and toxic substances – but really creepy to learn how much they are in our daily lives. Did you know that there is a lethal dose of cyanide in 3.7 pounds of lima beans?? Wait until I tell mom that I will NOT be eating those anymore!

Morning
Break

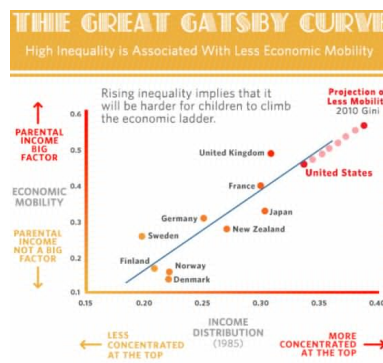
Time to run to the snack bar – it's important to get in line fast before they run out of nachos!

11:05am
4th period

Geometry

Have you ever heard of the Great Gatsby Curve?? No? Me neither, not until today! Mr. Beck taught us that it plots “intergenerational income elasticity” – which he had to repeat 3 times.

At the end of class, we did a Text-to-Self activity and I got a little depressed. This curve is about how the wealth and status of one generation translates (or does not translate) to the next generation. Just like the characters in *Gatsby* (and just like me)!



12:00om
5th period

Spanish III

As a part of our display for the Night at the Museum, we are including Spanish translations of our work. So this period I translated “We Real Cool” – and it is even cooler in Spanish:

Los Jugadores de la Piscina.
Siete en la Pala de Oro.

Nos verdadero fresco. Nosotros
Escuela izquierda. Nosotros

Acechar tarde. Nosotros
Recta huelaga. Nosotros

Cantar pecado. Nosotros
Ginebra delgada. Nos

Jazz Junio. Nos
Morimos pronto.

Lunch

Brown baggin’ it today. In the quad with my friends – a little down time before the craziness of the afternoon begins...but this is the time of day I look forward to most!

1:35pm –
4:15pm
Arts
Block

World Music History

Really cool lesson on how jazz music made its way to



Paris...because you know, jazz was born in the good ol’ USA. Since Prohibition made drinking against the law, tons of people went to Paris nightclubs to hear performers like Josephine Baker and Ada “Bricktop” Smith. Interesting point if you’re interested: black musicians were overwhelmingly accepted in Paris and could do what they could NOT do in the U.S.!

Music Theory

Finally! I get to study the stuff I dream about – jazz improvisation and chord progression. We got started by looking at the typical “ii V I progression” in the Key of C...so that’s Dm7 to G7 to Cmaj7. Can’t wait to improv a solo on my sax.

Jazz Ensemble

Finally! Time to play! We are working on our exhibit for the Night at the Museum integrated project (focusing on the 1920s) they perform live versions of



Harlem Renaissance poetry then record, mix, and re-master the recordings in the studio.

4:32 pm
Bus
HOME!

Quick walk to the corner of Kirker Pass and Olive Drive to catch the 93X home, because tonight is the ONE night I don't have rehearsal for our big cumulative integrated project: The Night at the Museum. You'll have to check it out next week...will be quite the show.

Until next time...

Appendix:

L

**Studio Thinking:
How Visual Arts Teaching Can Promote Disciplined Habits of Mind**

Ellen Winner

Department of Psychology, Boston College and Project Zero, Harvard Graduate School
of Education

Lois Hetland

Shirley Veenema

Kim Sheridan

Patricia Palmer

Harvard Graduate School of Education

In P. Locher, C. Martindale, L. Dorfman, & D. Leontiev (Eds.), *New Directions in Aesthetics, Creativity, and the Arts* (189-205). Amityville, New York: Baywood Publishing Company, 2006.

Studio Thinking:

How Visual Arts Teaching Can Promote Disciplined Habits of Mind

In the current climate of educational accountability, arts educators must answer two fundamental questions so that the arts will retain a place within public education: (1) What kinds of thinking skills do arts teachers strive to instill? (2) How can students learn these skills? It is not enough to say that the arts teach "how to paint or draw" or that the arts teach creative expression. We need to go beneath the surface and discover what underlying cognitive and social skills are imparted to students when the arts are taught well.

In the 1980s and 1990s, arts educators tried to skirt these fundamental questions and instead justified arts education by reference to what transferred from the arts to other "more basic" school subjects (Fiske, 1999). For example, a 1995 report by the President's Committee on the Arts and Humanities claimed that "teaching the arts has a significant effect on overall success in school, " and notes that both verbal and quantitative SAT scores are higher for high school students who take arts courses than for those who take none. (Murfee, 1995, p. 3). According to these kinds of arguments, the arts should be in our schools because they help students learn to read, because they boost math performance, and because students who take more arts classes do better on their SATs.

What the Evidence Shows about Transfer of Learning from the Arts

In a project called REAP (Reviewing Education and the Arts Project), our research team examined these instrumental justifications for arts education (Winner & Hetland, 2000). We conducted ten meta-analyses of studies testing the claim that some form of arts education transfers to some form of non-arts learning (e.g., reading, math, verbal/math test scores, spatial reasoning). We first conducted an exhaustive, systematic search for all studies, published and unpublished, carried out since 1950, examining the relationship between arts study and academic

achievement. We included only studies that assessed some kind of non-arts, cognitive outcome, and that compared children who received some type of arts instruction with those receiving either no arts instruction and/or some other form of non-academic instruction. We were able to identify almost 200 studies that met these criteria. We then sorted the studies by art form and outcome, and this sorting allowed us to conduct ten meta-analyses.

Our findings were controversial because they revealed that in most cases there was no demonstrated causal relationship between studying one or more art forms and non-arts cognition. Below we summarize our findings: we found three areas where a causal relationship had been demonstrated and seven in which no clear causal implications can be drawn.

Three Causal Findings

Classroom drama and verbal skills. Classroom drama refers to using acting techniques within the regular classroom curriculum (i.e., it does not refer to the formal production of plays). Podlozny (2000) found 80 studies that met the criteria for meta-analysis, and these studies all assessed the effect of classroom drama on verbal skills. In these studies, children who enacted texts were compared to those who simply read the same texts. Classroom drama significantly enhanced memory for and understanding of the texts, raised reading readiness and reading achievement scores, and improved oral language skills.

The most important finding of these meta-analyses on classroom drama is the demonstration that drama not only helps children to master the texts they enact, but also often helps them to master new material not enacted. The transfer of skills from one domain to another is generally not thought to be automatic: it needs to be taught (Salomon & Perkins, 1989). In the field of classroom drama, however, transfer appears to be naturally designed into the curriculum, even if teachers are not labeling it as such. If teachers of classroom drama did more to teach explicitly for transfer, these effects might be even stronger.

Listening to music and spatial reasoning. In 1993, the journal, *Nature*, reported that spatial-temporal reasoning is temporarily enhanced in adults after listening to Mozart for 10-15

minutes (Rauscher, Shaw, & Ky, 1993). This finding, which became known as the “Mozart effect,” captured the attention of the media and became distorted into the claim that exposing infants to classical music will improve their IQ (no such research has actually been conducted). The extreme media claims led researchers to reject the Mozart effect as bogus. However, Hetland (2000a) conducted a meta-analysis on 36 studies and demonstrated that listening to music does improve spatial-temporal reasoning temporarily when compared to listening to a relaxation tape or sitting in silence. However, the underlying mechanism has not yet been identified. In addition, this finding does not have direct implications for education, since no learning is involved, and the improvement in spatial reasoning lasts only a few minutes.

Making music and spatial reasoning. Studies have also examined whether children who learn to make music in the classroom improve their spatial reasoning abilities. Hetland (2000b) meta-analyzed 19 studies in which young children were taught to make music in the classroom (e.g., by improvising, composing, experimenting with rhythm instruments or moving to music, or by learning to play a particular instrument), and found that the children who learned to make music significantly outperformed those who did not on a range of spatial temporal tasks (such as the Object Assembly test, in which the child must put together a jigsaw puzzle).

However, before policy-makers mandate music instruction as a means to enhance children's spatial abilities, some words of caution are in order. Because the spatial tests were conducted within a few weeks of the end of the music instruction, we do not know how long any enhancing effect lasts. We also do not know whether the effects of music instruction on spatial tests translate to better success in school. They might, or they might not. First, "real world" spatial problems, whether found in mathematics or the block corner or the ball field, may or may not be predicted by success on paper and pencil or table-task tests such as those used in these studies. Second, many classrooms do not give students a chance to use spatial skills, because instruction may not offer opportunities to apply spatial reasoning to school subjects. Third, because spatial reasoning is multi-dimensional (consider the differences in designing a bridge, packing a car

trunk, or finding your way around a new city, for example), it is not clear where the effects of the specifically "spatial-temporal" tasks would show up. Thus, although this is a solid finding, its implications for educational policy are not self-evident.

One Equivocal Causal Finding

Music and Mathematics. In 1999, a study published in *Neurological Research* reported that piano keyboard training along with computer-based spatial training led to greater improvements in mathematics than when spatial training was combined with computer-based English language training (Graziano, Peterson, & Shaw, 1999). A meta-analysis of six studies testing the effect of music learning on math found a nearly significant effect, leading to the conclusion that there may be a causal link between some forms of music instruction and some forms of mathematics outcomes (Vaughn, 2000). More studies are needed before we can determine whether these findings are significant or not.

One Case of Near Transfer

Dance and Spatial Reasoning. Keinanen et al. (2000) were able to find four studies assessing the effect of dance instruction on nonverbal, performance IQ scales and on nonverbal paper and pencil spatial reasoning tests. Meta-analysis of these four studies found a significant relationship and concluded that dance does enhance nonverbal skills. This finding, limited in significance because of the small number of studies combined, is one of "near transfer" given that dance is a visual-spatial form of activity.

Five Non-Causal Findings

Arts Rich Education and Verbal and Mathematical Achievement. Perhaps the most commonly heard instrumental claim for the arts is that they lead to enhanced standardized test scores, higher grades, and lowered high school drop out rates. Just what is the evidence for such claims? Winner and Cooper (2000) synthesized studies that examined the relationship between studying the arts (type of art course was not specified) and verbal and mathematical achievement. In these studies, students were either exposed to the arts as separate disciplines, or they received

such exposure but were also given an arts-integrated academic curriculum. Unfortunately, few of the studies explained in much detail anything about the nature and quality of the arts instruction, or about what it really meant to study an academic subject with arts integration. Academic achievement in these studies was measured either by test scores or grades or academic awards.

When we examined the correlational studies—studies that compared the academic profiles of students who do and do not study the arts either in school or in after school programs, we found a strong general correlation between studying the arts and verbal, mathematical, and composite verbal/math test scores. Thus, students (in the United States) who choose to study the arts are students who are also high academic achievers. But because the studies on which these meta-analyses were based were correlational in design, they allow no causal inferences. Does art study cause higher scores? Or do those with higher scores take more art? Or, is there a third variable, such as parental involvement, that causes both greater arts study and higher test scores? We cannot tell. Unfortunately, however, studies such as these have often been used to support the claim that studying the arts *causes* test scores to rise.

When we examined the experimental studies testing the claim that studying the arts causes academic achievement to rise, we found no global effects. These studies compared academic performance before and after studying the arts and included studies that integrated the arts with academics as well as studies in which students studied the arts as separate classes. The lack of relationship between arts study and academic achievement held for the 24 studies testing verbal skills and the 15 testing math skills.

Thus we had to conclude that we had found no evidence that studying the arts, including the arts integrated with academic subjects, resulted in enhanced verbal or mathematical skills.

Arts Rich Education and Creativity. Does studying the arts lead to enhanced critical and creative thinking outside of the arts? All of the studies on this topic that we found assessed creativity via standardized paper and pencil creativity tests. A meta-analysis of these studies showed no significant relationship between arts study and creativity test scores (Moga, Burger,

Hetland, & Winner, 2000). Perhaps the problem is with the outcome measures, and future research should examine more authentic and creative thinking outcomes, such as the ability to find new problems (Getzels & Csikszentmihalyi, 1976).

Visual Arts and Reading. Can studying the visual arts help remedial readers improve their reading? This is the assumption guiding several programs set up in New York City, such as the Guggenheim Museum's Learning to Read through the Arts, Reading Improvement Through the Arts, and Children's Art Carnival, where children with reading difficulties are given experience in the visual arts integrated with reading and writing. These programs consistently report that remedial readers improve their reading scores, and then go on to conclude, erroneously, that the improvement is due to the arts. However, because these programs did not compare the effects of an arts-reading integrated program with the effects of an arts-alone program, we cannot know whether the reading improvement that undoubtedly did occur was a function of art experience, art experience integrated with reading, or simply of the extra reading experience and instruction.

Burger and Winner (2000) therefore examined nine studies that compared an arts-only instruction to a control group receiving no special arts instruction and four that compared an art-reading integration treatment to a control group receiving reading only (four studies). The first group allowed us to see whether instruction in visual art by itself teaches skills that transfer to reading skills; the second group allowed us to test whether reading integrated with art is more effective than reading instruction alone.

We found no support for the claim that the visual arts enhance reading skills and were forced to conclude that programs that help remedial readers improve their reading through a reading-arts integrated program are likely to work well because of the extra intensive reading training that the children receive, independent of the fact that this training is fused with drawing.

Dance and Reading. In Chicago, a program called Whirlwind had sought to improve basic reading skills in young children through dance (Rose, 1999). One of the activities that children in this program engage in is "dancing" their bodies into the shapes of letters. By virtue of

this activity, these children in fact improved their beginning reading skills significantly more than did a control group which did not get the same kind of "dance" instruction. However, the activity of putting one's body into the shape of letters is not authentic dance, though in fact it may prove to be an excellent way of helping children remember letters. Our meta-analysis on the four studies found that more authentic forms of dance showed no causal relationship between dance and reading (Keinanen, Hetland, & Winner, 2000).

Music and Reading. Music has also been claimed to be a way to improve reading skills, possibly because of the effect of learning to read music notation. Perhaps practice in reading music notation makes it easier to learn to read linguistic notation. In addition, perhaps listening to music trains the kind of auditory discrimination skills needed to make phonological distinctions. It is also possible that music enhances reading skills only when students learn to read the lyrics of songs. When Butzlaff (2000) located six experimental studies testing music's effect on reading and performed a meta-analysis on these studies, he found no significant relationship and concluded that there is no evidence thus far that learning music enhances reading in children.

The findings from our REAP meta-analyses showed that for the most part, there is only weak scientific evidence that arts education leads to better performance in other school subjects. The two clear exceptions to this were that classroom drama improved verbal performance, and that music improved spatial reasoning. Does this mean that studying the arts has no effects on non-arts cognition? We believe that the research on transfer to date is too flawed to allow us to draw conclusions. In the words of David Perkins commenting on the above-described meta-analyses, "it is important to stand back from their findings [about lack of transfer] and ask whether the game is essentially over.... Some would say that it had never really begun (Perkins, 2001, p. 117).

The most glaring weakness in the studies conducted thus far on arts transfer is that researchers have failed to document the kinds of thinking skills learned in the parent domain – learning about the arts . Only once we have determined what students actually learn when they

study an art form does it make sense to test hypotheses about transfer. In none of the studies we found for our meta-analyses did researchers analyze what teachers were teaching in the arts, and what students were learning. Without knowing what is learned in art class, we cannot possibly guess at what might transfer outside of the arts.

The remainder of this chapter is devoted to a presentation of our current work, in which we have sought to identify the kinds of habits of mind that emerge from serious art study. Our model, derived from such documentation, provides art teachers a language for describing what they mean to teach and what students learn. Such a language should help advocates explain arts education to policy makers, help art teachers develop and refine their teaching practices, and help educators in other disciplines learn from existing practices in arts teaching. We have focussed here on the visual arts taught at the high school level.

Our goal is three-fold: to document the kinds of habits of mind taught in the visual arts; to develop a teacher-friendly instrument to assess how well students learn these habits of mind; and to provide the ground work for better transfer studies by identifying particular kinds of thinking skills actually learned in the arts that might be useful in other disciplines. In what follows, we describe the findings from the first phase of our study – the documentation of the kinds of habits of mind taught in serious visual arts classes. The second and third phases of our work (developing an assessment tool and carrying out transfer studies) are not yet complete.

Thinking Skills Promoted in Visual Arts Classes

In the fall of 2001, we began working with five visual arts teachers in two Boston-area high schools at which the arts are taken seriously. The Walnut Hill School for the Arts is an independent, residential, suburban school whose student body includes many students who are foreign nationals and non-native speakers of English (particularly from Korea). The Boston Arts Academy is a public, urban school whose students' ethnic, racial, and socio-economic backgrounds represent the demographics of the city of Boston. At both schools, students are admitted through audition into an art form (visual arts, dance, drama, or music), teachers are

practicing artists, and students receive over ten hours of arts instruction per week. During the 2001-2002 school year, we observed and videotaped 38 visual arts classes (some were two, most were three hours in length). After each class, we prepared video clips of what we thought were the most important teaching moments and then interviewed the teachers to find out what they meant to teach and why they had taught that as they had.

In addition to developing the eight "Studio Habits of Mind" through this methodology, we also documented the interaction patterns of teachers and students. We documented three major kinds of classroom structures used by studio teachers, all of which we believe are emblematic of studio arts classes: Demonstration-Lectures, Students-at-Work, and Critiques. Once identified, we coded the 38 classes in terms of when and for how long each structure was used in each single class session.

The Three Studio Structures

We found that studio art teachers interact with students in three primary ways. They generally begin classes with a Demonstration-Lecture (which emphasizes "showing" processes and information that is relevant to the tasks assigned for the class). Most of the class is then spent with students working individually on a project, with the teacher circling through the studio and talking to students individually (we refer to this section as Students-at-Work). In addition, teachers often have one or more Critique sessions per class in which students look closely, reflect on, and evaluate their work and that of their peers. Teachers of other disciplines could well learn from these practices, practices which allow teachers to teach to large classes of heterogeneous students and to practice ongoing assessment of student work.

The Eight Studio Habits of Mind

If you ask someone what students learn in visual arts classes, you are likely to hear that they learn how to paint, or draw, or throw a pot. This is tantamount to saying that students learn techniques specific to the arts in arts class, and would be analogous to saying that students learn writing skills in writing class. We tried to probe this question more deeply. Of course students

learn arts techniques in arts classes. But what else do they learn? Are there any kinds of thinking dispositions that get inculcated as students study arts techniques? Careful study of the student-teacher interactions in the classroom helped us to uncover eight habits of mind which teachers were striving to instill.

We transcribed all the classes and interviews. We divided up the Students-at-Work segments into interaction units between a teacher and a student. An interaction unit could be one exchange or many, as long as the teacher remained in conversation with a single student or group of students. We then coded each unit for the kinds of thinking dispositions we saw being taught. As we watched the tapes over and over we refined our category definitions by working with four representative class sessions over a period of 18 months. After establishing eleven working categories of “studio habits of mind” (later collapsed to eight to facilitate ease of use), we achieved inter-rater reliabilities for coding of the remaining classes of between .71 - .91 for two independent raters. We describe each habit of mind below, in alphabetical order.

Develop Craft

Perhaps the most obvious habits of mind that students are taught in an art class are about craft. Students acquire the skills needed to work in various media, and we refer to this as Develop Craft: Technique. Here is where students learn to use tools (brushes, pencils, view-finders) and materials (charcoal, paint, clay). Students are meant to learn the varied properties of tools and materials and the range of ways these can be employed. Students also learn to care for materials and tools, and we refer to this as Develop Craft: Studio Practice. Here students develop a sense of which tools and materials to choose for the piece they wish to make. Whenever we saw students being taught to develop craft, we also saw one or more of the other habits of mind being taught as well.

Engage and Persist

Teachers in visual arts classes present their students with projects that engage them, and they teach their students to persist in their work and stick to a task for a sustained period of time.

Thus they are teaching their students to focus and develop inner-directedness. They teach them to break out of ruts and blocks and to feel encouraged about their work so that they are motivated not to give up. This habit of mind is taught first and foremost by presenting students with challenging projects that engage them and require sustained work. But this habit is also taught by reminding students to stay focussed, by pushing students to keep going, and by discouraging students from quitting. As one of our teachers said, she teaches them to learn “how to work through frustration.”

Envision

Students in visual arts classes are meant to learn to envision what they cannot observe directly with their eyes. By envisioning we mean generating images of possibilities in one’s mind. We saw envisioning taking several forms. Sometimes students were asked to generate a work of art from imagination rather than from observation. For instance, in one class the teacher asked students to paint an imaginary landscape. She asked them to think specifically about the light in the landscape. “Where is the light coming from? Is it day or night? What is the light like? Is it bright or foggy?” Sometimes students were asked to imagine possibilities in their works that are not yet there. For instance, our ceramics teacher told his students, engaged in making a ceramic tile project, “You need to know what each tile will look like before you start making it.” Sometimes students were asked to imagine forms in their drawings that could not be seen because they were partially occluded. And sometimes they were asked to detect the underling structure of a form they were drawing and then envision how that structure could be shown in their work. In all of these cases, students are being encouraged to generate a mental image that will help guide their work.

Express

Students are taught to go beyond craft to convey a personal vision in their work. We refer to this as learning to express. Learning to express includes making works that exemplify properties that are not literally present, such as moods, sounds, or atmosphere (Goodman, 1976).

Learning to express also means making works that convey a strong personal meaning. As one of our drawing teachers said, "...art is beyond technique...I think a drawing that is done honestly and directly always expresses feeling." Here is a quote from this same drawing teacher in which he makes it clear to students that the power of a drawing depends far less on technical skill than on how expressive the drawing is. Students are drawing from the model: two people are posing at opposite ends of the room, and the task is to capture something about the space between the two figures.

"You're going to have to include all this space, this empty space. Now that's going to be a big challenge in your drawing, because something is going to be in that space...The strength of the drawing is going to depend very much on the evocative nature of this space." He draws students' attention to the expressive qualities of a Hopper painting to make the point that the evocative power of a picture hits us before the content does. About the Hopper painting, he said, "When they look at it, they don't think 'look at the figures.' They think 'wow, it's late mysterious night...'. That is the subject of the picture. It's not just a drawing of a figure."

Observe

"Looking is the real stuff about drawing," one of our teachers told us. The skill of careful observation is taught all the time in visual arts classes and is not restricted to drawing classes where students draw from the model. Students are taught, both implicitly and explicitly, to look more closely than they ordinarily do and to see with new eyes. Students are helped to move beyond their habitual ways of seeing and to notice things that might otherwise be invisible. Students are taught to look closely at their own works (the color, line, texture, forms, structure, expression, and style), at others works (whether by their peers or by professional artist), and at the world (when they are working from observation).

We saw drawing teachers using the view-finder as an observation tool. Students were given a view-finder to look through so that they could select a composition that they would then draw. As one teacher said to his students using the view-finder, "Instead of panting what we see,

we're going to see what you would paint." Looking through the viewfinder is also meant to help students learn to see objects as only lines, shapes, and colors in a frame. "Forget that you are looking at a bucket or a person's hair, or a table and a chair...Forget that these are objects that have any real definition. I want you to simply concentrate on the lines that are created and the depth in what you see." This teacher then went on to model the skill of observing through the view-finder. "Right here I am paying attention particularly to the way this line goes diagonally across this frame, and then there is another little line underneath it that I can see has a little bit of a distance. It's a different color, different texture, and the line is thicker because from my perspective this line is a little thinner than this line down here."

We also observed students being encouraged to look closely at the objects or forms from which they were drawing (e.g., "...get some of these straight verticals in, like maybe that big pedestal there, or maybe that box down there...so you can work these big diagonals against that") as well as at their drawing (e.g., "Where is your horizon line?"). They were encouraged to see the underlying geometry of complex forms. "Whether you're drawing a person or the most complicated thing in the world, you want to see it in simple terms first...If you just think of chest and muscles and arms and everybody's different shape, it can be overwhelming. But if you think of someone as just a cube and another cube attached, it can really help to simplify it." In short, students were taught to look in a new way, and this took many forms.

Reflect

Students are asked to become reflective about their art making and we saw this reflection take two forms. Students are asked to think about and explain their process, intentions, and decisions, and we refer to this aspect of reflection as Question and Explain. Students are also asked to judge their own work and that of others, and we refer to this as Evaluate.

Question and Explain. Teachers often ask students to step back and focus on an aspect of their work or working process. We often noticed teachers asking students to explain *what* some part of their drawing depicted, *how* they had achieved a certain effect, *why* they had made

something the way they did, and *what* changes they were planning in their work. These open-ended questions prompt students to reflect and explain, whether aloud or even silently to themselves. These kinds of questions help to foster an inner reflection. Our ceramics teacher explained to us that posing questions to students helps them become aware of the choices they make as they work. When students say, “this is the way I want it,” he urges them to think about why.

Evaluate. Students in visual arts classes get continual training in evaluating their own and others’ work. Teachers frequently evaluate student work informally as they move around the room while students are working, as well as more formally in critique sessions. Students can learn from these consultations and critiques how to evaluate themselves and others. Students are also asked to make evaluations themselves—they are asked to talk about what works and what does not work in their own pieces and in ones by their peers. Thus students are learning to make aesthetic judgments and to defend them. Because they are engaged in continuous self-assessment, they have the opportunity to learn to be self-critical and to think about how they could improve.

Stretch and Explore

Students are asked, implicitly and explicitly, to try new things and thereby to extend beyond what they have done before – to explore and take risks. When teachers encourage students to stretch and explore, they do not tell students exactly what to do. Instead, they urge students to experiment, to discover what happens, to muck around, and try out alternatives. Comments such as “See what would happen if...,” “How else could you have done this,” “Don’t worry about mistakes, be brave” were all ones prompting students to adopt an exploratory risk taking attitude and discover that instead of avoiding mistakes one should capitalize on them. As our painting teacher said, “You ask kids to play, and then in one-on-one conversation you name what they’ve stumbled on.”

Understand Art World

Students in visual arts classes learn about art history and the practicing art world today and their own relationship to today's art world. They also learn to see art making as a social and communicative activity. We called all of this learning Understand Art World, and broke this learning into two components: Domain and Communities.

Domain. Students are meant to learn about the domain of art. While art history is not taught in a systematic fashion in studio arts classes, teacher often ask students to look at reproductions of works of art that relate in some way to the project students are engaged in. Students are meant to learn about their own relationship to the domain of art and consider the similarities between the problems explored in their own works and those explored by established artists. For instance, when students were engaged in drawing two figures standing far apart separated by an evocative lonely space, our drawing teacher asked them to study the same kind of atmosphere evoked by Diebenkorn and Hopper paintings.

Communities. Students are meant to learn about the community of people and institutions that shape the art world – the “field” of art (Csikszentmihalyi, 1988). By this we refer to galleries, museums, curators, gallery owners. These gate-keepers decide whose work will be exhibited and immortalized. Students are taught to think about their relationship to the art community and to consider ways that they might fit into this community if they want to become professional artists. They must learn how to present themselves as artists (e.g., by matting and framing their work, making slides, creating a portfolio, or hanging a show). All of these activities are ways in which students learn to become part of the *profession* of artists, if this is to become their career choice.

The community component of Understand Art World also refers to learning to work collaboratively with peers on group projects, as well as learning from others' work.

Do the Studio Habits of Mind Transfer?

These eight habits of mind are important in a wide range of disciplines, not only in the visual arts. Students must learn a great deal about tools and materials in a science lab, and this kind of learning is analogous to *developing craft* in the art studio. The skills of *engage and persist*

and *stretch* and *explore* are clearly important in any endeavor: students need to learn to find problems of interest and work with them deeply over sustained periods of time, and to experiment and take risks. The skills of *observation* and *envision* are clearly important in the sciences. The skill of *reflection* (including self-evaluation) is important in any discipline. Perhaps the least general of the eight habits of mind are *express* and *understand art world*. Yet even these might have broader reaches. Clearly learning to *express* is often important in any kind of writing that one does, even in analytical non-fiction. And *understand art world* may be more broadly construed as learning to see links between what one does as a student in a particular domain with what professionals in that domain do.

If a habit learned in the arts is a general one that would be useful in other domains, it does not follow that this habit transfers to other domains. The transfer hypothesis remains a hypothesis to be tested, but it is a plausible one. It is our plan to test the hypothesis that particular habits learned in the arts transfer to particular domains outside of the arts. For example, it seems reasonable to suggest that the habits of both observation and envision may transfer to a science class. It is possible that these habits would transfer only if students were explicitly taught to think about those that they had learned in arts class and to try to use them in biology class, for example. For each of the habits identified as learned in the arts, we can think carefully about how and where it might be deployed outside of the arts and then test for transfer. We need to assess how well each habit has been learned in the parent domain and then determine whether depth of learning in the arts for this habit predicts how well the habit is used outside of the arts. In our view, this is the only logical way to go about testing for transfer.

Michael Timpane, former university president and former federal education office policy director, was paraphrased as follows by Richard Deasy and Harriet Fulbright's "Commentary: The Arts Impact on Learning," *Education Week*, January 24, 2001. "Arts education research today is at an early stage of its development... [similar to] research on reading, where the accumulation of studies over time gradually honed the understanding of educators and policymakers as to the best

policies and practices." It is our hope that our work will move arts education research up one firm notch.

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Dear Mr. McChesney:

On behalf of Envision Education, we are excited at the prospect of your new charter petition for the Contra Costa School of Performing Arts ("SPA"). Your organization shares many of the same values as ours, especially with regard to the power of integrated/linked curriculum, project-based learning, and authentic performance assessments to drive a college and career ready school culture. We support and applaud your effort to offer high quality educational choice to the families of your area.

As you know, Envision Learning Partners was created in 2010 to bring Envision Schools' unique and effective approach to transforming student learning to schools and districts across the country. As Envision Education's consulting and training division, Envision Learning Partners works with a broad range of district and charter schools to increase the number of students that are truly prepared for success in college, career and life.

Our training, tools and technology make it possible to change schools' practices and results, and we partner closely with school and district leaders to transform the culture and school systems that support a higher level of college and career readiness. By the end of this school year, we will have worked with more than 800 teachers and leaders in more than 20 school networks, impacting the learning of at least 82,500 students.

A partnership with SPA will be highly productive and powerful. As discussed, we can incorporate any of the following:

- Summer training institute on teaching, learning and assessment practices for all teachers and leaders.
- Regular professional development and coaching throughout the school year for teachers and leaders to learn how to align curriculum and instruction to the student assessment system, structure ongoing professional development, and create a culture of revision to support student learning.
- Practical tools and technology that make it more manageable to adjust instruction and assessment.
- Ongoing support to help schools make the shift to teaching and measuring 21st Century Skills.

Ultimately, we will tailor our services to the needs of your program based on our collective assessment. We look forward to partnering with you and your staff as you begin the work of starting a new school.

Sincerely,

A handwritten signature in blue ink that reads "Rick Lear".

Rick Lear
Executive Director
Envision Learning Partners
111 Myrtle Street, Suite 203
Oakland, CA 94607
c: 206.372.0649



LENZ: PERFORMANCE ASSESSMENT - THE PROOF IS IN THE PUDDING



by [Bob Lenz](#) on [March 13, 2014](#)

Tags: [Assessment](#), [Classroom Practice](#), [Lenz, Bob](#)

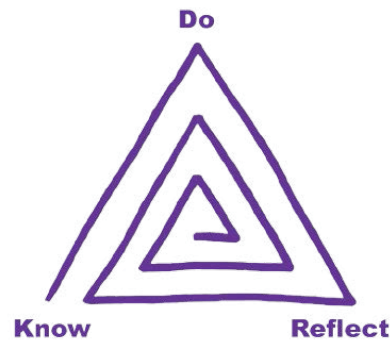
March 13, 2014 Volume 1, Issue 2, No. 20

In his post on February 12 ([Volume 1, Issue 2, No. 3](#)), Bob Lenz wrote about learning – articulating it, reflecting on it, internalizing it – and how Envision Education’s teachers engage students in the kind of assessment that continually reinforces skills, deepens knowledge, and prepares students for the future. Today’s post completes Bob’s two part focus on how Envision Schools are preparing and assessing high school students so teachers not only improve academic achievement, but more importantly, develop the 21st Century Skills that ready these students for college and careers in the 21st century work world.)

Driving Question: *What proof exists that a performance assessment system prepares students for college and careers with 21st Century Skills?*

Why does Envision’s performance assessment **system** make such a difference for our high school students? How do we know that it contributes to the development of college-ready thinkers? Where is the proof?

In [my previous P21 post](#), I described our **Know, Do, Reflect** approach to teaching and learning. The KDR approach is an overall framework that charts a four-year course for students to achieve important milestones on their way to graduation. The image below provides an overview of how four years of the Knowing, Doing, and Reflecting cycle prepares our students for college success:



Know	Do	Reflect
<p>Students will take these CLASSES during high school:</p> <ul style="list-style-type: none"> English 9, 10, 11, 12 Global Studies, World History, US History, AP Government Physics, Biology, AP Environmental Science Algebra, Geometry, Algebra 2, Pre-Calculus Digital Media, Visual Art, Advanced Visual Art 	<p>Through projects in those courses, students will learn and use these COMPETENCIES (skills):</p> <ul style="list-style-type: none"> Inquiry Analysis Research Creative expression <p>Through projects, students will develop 21st century LEADERSHIP SKILLS:</p> <ul style="list-style-type: none"> Communicate powerfully Think critically Collaborate with others Complete projects effectively 	<p>Students will REFLECT on how well they've done and what they need to do to improve. Then they will REVISE their work to make it better.</p> <ul style="list-style-type: none"> Revision and reflection are part of in-class projects/ tasks and part of exhibition presentations. These reflections will be shared during the Benchmark Portfolio defense (10th grade) and during the College Success Portfolio defense (12th grade)

Our expectation is that students will become *thinkers*, not merely students skilled at regurgitation and armed with test-taking strategies. While test-taking is an important skill for students to acquire, the resulting grade is not the end goal. Instead, the goal is for students to graduate with an arsenal of information and skills that they know deeply and can use in a wide variety of future settings. And while we utilize multiple types of assessment to ensure we are achieving our goals (including in-class formative assessments, project-based exhibitions and standardized testing), our signature assessment method is the Portfolio Defense. This assessment process fully engages our students in gaining new knowledge and skills (*knowing*), using the new content for real purposes (*doing*), and thinking about their own learning (*reflecting*). The Defense is where they demonstrate how much they have learned and grown, what they have noticed about themselves in the process, and what they will need to improve on to ensure a successful upper division high school experience or success in college.

How do we know it works?

Recently, the Stanford Center for Opportunity Policy in Education released the [Student-Centered Schools](#) study, which looks closely at four California high schools, including two of Envision's three schools: Impact Academy of Arts & Technology in Hayward and City Arts & Technology High School in San Francisco; all four schools in the study serve predominantly low income students and

students of color. Stanford's independent review of how our students are doing offers compelling evidence of the success of our model, including:

College-ready Coursework

At both **City Arts & Tech** and **Impact Academy**, 100% of African-American and Latino 2012 graduates completed the courses required for UC/CSU eligibility. Statewide, the rates are 29% and 28% respectively.

Also at both schools, 100% of low-income 2012 graduates completed the UC/CSU required coursework, compared to 30% statewide.

College Persistence

While nationwide, only 8.3% of all low-income students earn a bachelor's degree by their mid-20s, at **City Arts and Tech High School (CAT)**, where 73% of student body is low-income, 72% of 2008 graduates and 85% of 2009 graduates are persisting in college into their fourth and fifth years. The national college persistence rate for all incomes is 65%.

Standardized Testing

At **Impact Academy**, 70% of students scored proficient or above on the California Standardized Test for Algebra, compared to 36% statewide.

The Stanford study provides an "assessment of assessment" that shows what can happen in a **Know-Do-Reflect** environment. Our students enjoy the successes outlined above because they spend four years in classrooms where they:

Learn: Our students acquire the necessary knowledge and related skills through the deliberate integration of academic content, the arts, and digital media. Our teachers design Common Core-aligned courses, lessons, and projects, ensuring that students learn what they need for their futures.

Demonstrate: Our students become experts at showing what they know, through frequent exhibitions and defenses of their work. This expectation translates to a more profound sense of connection to the content, and develops students who are motivated by an internal desire to learn rather than by a desire to get a particular grade. One student explains the sense of accomplishment that comes from demonstrating his learning. He says that the process "*pushes me a lot harder, and makes me more proud of what I'm learning about. Especially when I can teach somebody else what I learned, it makes me feel better about learning that subject.*"

Reflect: For each assignment, for every exhibition, students are asked questions like: What do you already know? What have you learned along the way? What do you still need to know or do to master the content? How can you revise your work to make it stronger? What have you learned about yourself in the process? These questions engage students to a much higher degree than a lecture-based learning process. They help students internalize their learning and develop the growth mindset that leads not only to future college success but also to life-long learning.

As the Stanford case studies illustrate, students are transformed by the Know-Do-Reflect model. At the conclusion of high school, they are **ready for college, ready for thinking**, and therefore **ready for economic and personal success** in their careers, their communities, and society.

Bob Lenz is Founder & Chief of Innovation at [Envision Education](#). Mr. Lenz is recognized nationally as a leader in high school redesign, deeper learning, project-based learning, 21st century skills education, and performance assessment. Under his leadership, Envision Education has grown to include three high-performing urban Bay Area high schools as well as a nationally recognized training and consulting group, Envision Learning Partners (ELP). Follow or contact Bob via Twitter: [@envisionschools](#)



Appendix:

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A Blueprint for Creative Schools

A Report to State Superintendent of Public Instruction Tom Torlakson – 2015

A Blueprint for Creative Schools: A Report to State Superintendent of Public Instruction Tom Torlakson by the Arts Education Task Force, is a summary report culminating over two years of work by over 100 contributors, dedicated to making a creative education possible for all of California's students by making the arts a central component of curriculum. The 30-page report can be viewed at <http://blueprint.createca.net>.

Two overarching themes run throughout the *Blueprint*.

- Infusing the 4 C's of 21st Century Learning - critical thinking, communication, collaboration and creativity – into all education policy
- Equity and access are the overriding critical lenses through which to view all policy recommendations

“We have been extremely fortunate to have such a knowledgeable and creative group committed to helping our state rebuild its infrastructure for arts education.”

- Tom Torlakson,
Superintendent of Public
Instruction

The task force grappled with critical issues and made a series of policy recommendations to embed the arts into the fabric of the educational system. This streamlined document, highlighting the task force's important work, is divided into sections that address key themes and critical issues:

Supporting the Arts Curriculum: addressing discipline-specific arts education as well as engaging the power of arts learning across curriculum

- Recommendations include creating a 21st Century model for visual and performing arts standards and curriculum that includes media arts and arts integration as a vital components in a comprehensive arts education, and recognizes culturally and linguistically responsive approaches to instruction.

Enhancing Educator Quality, Preparation and Professional Learning in the Arts:

addressing the continuous improvement of teacher and administrator training programs and requirements, and the inclusion of relevant and current arts content, theory and pedagogy

- Recommendations include restoring dance and theatre single subject credentials, ensuring high quality preparation in the arts in multiple subject credentials, and exploring certification for non-credentialed arts educators.

Producing High-Quality Arts Assessment, Research and Evidence: addressing a rigorous and well-articulated system of school, district, and statewide performance-based assessments within all arts disciplines and cross-curricular formats

- Recommendations include the development of an “arts report card” public reporting system for districts, standards-based learning assessments for students, a centralized digital clearinghouse for relevant research, and the continued exploration of a creativity index.

Ensuring Equity and Access: addressing equitable access to high-quality arts education and culturally responsive pedagogy

- Recommendations include developing data collection mechanisms to address and improve gaps in access and to consider equity and access when implementing all policy recommendations.

Strengthening Collaborative Relationships: addressing the development of cross-sector collaborations to align with 21st century educational goals

- Recommendations include developing a California collaborative toolkit and communications network for those seeking to build education partnerships at the school, district, county and state levels.

Expanding the Role of Business and Industry in the Creative Workforce: addressing the talent pipeline for business and industry in California

- Recommendations include the creation of a Education and Business Council to focus on creating opportunities for students to gain the skills needed for business of the 21st Century.

Providing Funding for the Arts: addressing the inclusion of arts education in districts’ Local Control Funding Formula and Local Control Accountability Plans

- Recommends specific ways that arts education addresses the goals of LCFF.



CREATE CA

California's Statewide Arts Education Coalition

A Blueprint for Creative Schools was published by CREATE CA on January 29, 2015. The 30-page summary report was compiled by Superintendent Torlakson's arts education task force. View the complete report at <http://blueprint.createca.net>.

Appendix:

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Education Closet Example Lesson Plan #1: My World (Focus Area: Math, English, Social Science, Music & Dance; Grades 9-12)

<p>Content Standards:</p>	<p>Standard for Mathematical Practice 7: Look for and make use of structure.</p> <p>CCSS.ELA-LITERACY.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>Fine Arts: Dance – A: Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent. Dance – B: Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.</p>
<p>Pre-Assessment & Engagement:</p>	<p>Have students research current events that they are passionate about.</p>
<p>Activity:</p>	<ol style="list-style-type: none"> 1. Either individually or in small groups, have students choose one event to depict their stance through movement. 2. Build an artist intent based on their stance. What comment do they wish to make about the issue? 3. Have students make artistic choices based on their stance. What structure would work best to articulate their opinion? What elements will enhance their perspective? What devices will communicate their thoughts? 4. Have students build movement revolving around their intent. 5. Once the study has been composed, have students write an artist statement describing and defending their decisions.
<p>Performance Task:</p>	<p>Through a movement sample and a written defense of choreographic choices via an artists' statement, students will demonstrate understanding of the use of structures and devices to depict a stance on a current issue.</p>
<p>Opportunities for further integration in other subjects:</p>	<p>In U.S. History, the student would select a current event/issue of historical importance. For example, using the 1920s Harlem Renaissance, a student would research an artist's statement in poetry, dance, or music, using it as the basis for their own stance on a related current issue, their choreography, and written defense.</p>

Education Closet Example Lesson Plan #2: Producing Beats (Focus Area: Science/Engineering & Music; Grades 9-12)

Content Standards:	<p>HS-ETS1-4. Use a computer simulation to model the impact of proposed solutions to a complex real-world problem with numerous criteria and constraints on interactions within and between systems relevant to the problem.</p> <p>Music 1: Singing alone and with other. Music 2: Performing with instruments alone and with others. Music 6: Listening to, analyzing and describing music.</p>
Pre-Assessment & Engagement:	<p>Engage students in a discussion about their ideas on why music sounds different live vs. in the studio. Listen to a variety of live and studio versions of music pieces and use “Hear, Think, Wonder” to describe their observations of the music. Watch the 4-minute video about mixing and mastering: http://www.youtube.com/watch?v=aNuD0U84NXk</p>
Activity:	<ol style="list-style-type: none"> 1. Discuss the roles of a recording engineer (oversees the technical aspects of the piece and fixes any problems) and a producer (oversees the creative direction of the piece). 2. Ask students to get into groups of 3-4. One person in the group will be the producer, one will be the engineer and one or two will be the performers. 3. Each student group will select a piece of poetry from a list to perform. 4. The producer will take creative lead and suggest how the performers should recite the work. The performers will work together to read the work with attention to line, fluency, and emphasis. Once the group is ready, they can record their recitation using either Garageband (mac) or Audacity (PC). The engineer will listen for any problems and correct via the software tool and may add enhancements as needed (background beats or music, etc.) The producer will make suggestions and the performers will re-record as needed.
Performance Task:	<p>Music Mixing Critique: Ask students to listen to each group perform both the live and edited versions of their poems. The class will complete a rubric analysis of how each group used mixing and mastering to enhance the poem.</p>
Opportunities for further integration in other subjects:	<p>In Social Science, Harlem Renaissance poetry or Beat Poetry can be used. This would also work in the English class in a more concentrated unit on poetry writing and poetic deconstruction.</p>

Education Closet Example Lesson Plan #3: EPIC Improvisation (Focus Area: Literacy and Music; Grades 10-12)

<p>Content Standards:</p>	<p>CCSS.ELA-Literacy.RL.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>CCSS.ELA-Literacy.SL.11-12.1c: Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>Music 3: Improvising melodies, variations, and accompaniments. Music 4: Composing and arranging music within specified guidelines.</p>
<p>Pre-Assessment & Engagement:</p>	<p>Provide students with a current topic of events. Use the Improvisation Frame technique with the caveat that each student can only state one sentence and accompany themselves with one instrument in relationship to the current topic assigned. Each student must build upon or branch off of previous student answers. All students to watch “rap battles” and discuss elements of improvisation. Look for the use of active listening/silence and response. Discuss the possibilities of whether it is spontaneous production or framed ahead of time.</p>
<p>Activity:</p>	<ol style="list-style-type: none"> 1. Engage students in a discussion about the oral tradition of storytelling and poets. 2. Discuss the history of Epic Poems and their correlations to songwriting (poets were singing “songs” to keep the audience’s attention, moments of improvisation, etc.). 3. Look at the structure of the rap battle from earlier and a jazz piece from Louis Armstrong or another jazz musician. Dissect each as if it were an epic poem: Identify the theme, the “hero,” what act they are engaged in, etc. The hero in a piece of instrumental music could be the main instrumental line. What travels does this instrumental line go on and what does it run into along the way? How does this music represent something significant to a culture? 4. Students will read a passage from The Odyssey. The teacher will read a piece of the passage, pause and call on a student. The student must respond to the passage with 2-3 sentences based on their active listening of the passage so far. Continue until the entire class has had a turn.
<p>Performance Task:</p>	<p>After reading the passage from the Odyssey, facilitate a discussion about the meaning of the passage, any injustices perceived, and solutions to the issue. Engage in a “rap battle” about the Odyssey where two students share their thoughts about the story and its implication in 4-6 sentence lyrics. Once a student has spoken and the other responded, two new students will take their place.</p>
<p>Opportunities for further integration in other subjects:</p>	<p>In addition or in lieu of the Odyssey, students can research the work of other writers and/or poets in both English and Social Science and incorporate their work into their rap battles. Particularly in U.S. History, a more in depth look at the work of jazz musicians and the art of improvisation can take place. This work can be continued in music theory and world music history as well.</p>

Education Closet Example Lesson Plan #4: Mirroring Strategy (Focus Area: Math & Dance; Grades 6-8)

Content Standards:	<p>CCSS.MATH.CONTENT.8.G.A. Understand congruence and similarity using physical models, transparencies, or geometry software. Dance – Artistic Process – Creating. Anchor Standard: Organize and develop artistic ideas and work 21st Century Skills: Creativity, Collaboration, Problem Solving, Critical Thinking, Innovation</p>
Big Idea & Essential Question	Identify the congruence of angles in relationship with one another. “How can you manipulate angles to be congruent?”
Activity:	<ol style="list-style-type: none"> 1. Watch 2-3 minutes of “The Dance” from http://synchronousobjects.ose.edu/content.html#/fullVideoScore 2. Ask students to write down what they see, what they think and what they wonder about the video clip. Share out with whole group from each column. 3. View video again, but this time students should raise their hands each time they see an angle. Pause the video and ask students to identify the angle, line or line segment that they see. Students should write down these answers along with a visual representation of what is being identified (type of angle). 4. In pairs, students select one angle they identified from the video. They should use the Mirroring Strategy to create this angle in congruence with each other. 5. Partners will get into larger group with two other sets of partners who had the same angle. As a group of 6, they must work together to create the same angle, while keeping congruent lines throughout their movement. 6. Hang 2 large pieces of bulletin board paper somewhere in the room. Ask students to get back into their original pairs. Tell students that they will listen to a piece of ambient music from “The Storm Within,” similar to what they saw in “The Dance,” and that one partner will move to the music using their body to create angles and arcs in front of one piece of paper. The other partner will trace the angles onto the paper. Students will form two lines of pairs. Each pair will have approximately 30 seconds to complete their dance angle traces. When time is up, they will go back to their seats. 7. Students will then measure their own angle and draw a mirrored congruent angle directly on the paper.
Performance Task:	As a class, create choreographed dance of congruent angles. Write the choreography and identify the angles being used. Record the dance and play back for students to identify their use of congruent angles throughout the piece.

Appendix:

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The Case Against the Zero

Even those who subscribe to the “punishment” theory of grading might want to reconsider the way they use zeros, Mr. Reeves suggests.

BY DOUGLAS B. REEVES

THIS IS not a trick question. If you are using a grading scale in which the numbers 4, 3, 2, 1, and 0 correspond to grades of A, B, C, D, and F, then what number is awarded to a student who fails to turn in an assignment? If you responded with a unanimous chorus of “zero,” then you may have a great deal of company. There might be a few people who are familiar with the research that asserts that grading as punishment is an ineffective strategy,¹ but many of us curmudgeons want to give the miscreants who failed to complete our assignments the punishment that they richly deserve. No work, no credit — end of story.

Groups as diverse as the New York State United Teachers and the Thomas Fordham Foundation rally around this position.² Let us, for the sake of argument, accept the point. With the grading system described above, the failure to turn in work would receive a zero. The four-point scale is a rational system, as the increment between each letter grade is proportionate to the increment between each numerical grade — one point.

But the common use of the zero today is based not on a four-point scale but on a 100-point scale. This defies logic and mathematical accuracy. On a 100-point scale, the interval between numerical and letter grades is typically 10 points, with the break points at 90, 80, 70, and so on. But when the grade of zero is applied to a 100-point scale, the interval between the D and F is not 10 points but 60 points. Most state standards in mathematics require that fifth-grade students un-

*DOUGLAS B. REEVES is the chairman and founder of the Center for Performance Assessment, Boston, Mass. His most recent publications are *Assessing Educational Leaders* (Corwin Press, 2004) and *Accountability for Learning* (Association for Supervision and Curriculum Development, 2004).*

Missing assignment: **F**

derstand the principles of ratios — for example, A is to B as 4 is to 3; D is to F as 1 is to zero. Yet the persistence of the zero on a 100-point scale indicates that many people with advanced degrees, including those with more background in mathematics than the typical teacher, have not applied the ratio standard to their own professional practices. To insist on the use of a zero on a 100-point scale is to assert that work that is not turned in deserves a penalty that is many times more severe than that assessed for work that is done wretchedly and is worth a D. Readers were asked earlier how many points would be awarded to a student who failed to turn in work on a grading scale of 4, 3, 2, 1, 0, but I'll bet not a single person arrived at the answer "minus 6." Yet that is precisely the logic that is employed when the zero is awarded on a 100-point scale.

There are two issues at hand. The first, and most important, is to determine the appropriate consequence for students who fail to complete an assignment. The most common answer is to punish these students. Evidence to the contrary notwithstanding, there is an almost fanatical belief that punishment through grades will motivate students. In contrast, there are at least a few educators experimenting with the notion that the appropriate consequence for failing to complete an assignment is to require the student to complete the assignment. That is, students lose privileges — free time and unstructured class or study-hall time — and are required to complete the assignment. The price of freedom is proficiency, and students are motivated not by threats of failure but by the opportunity to earn greater freedom and discretion by completing work accurately and on time. I know my colleagues well enough to understand that this argument will not persuade many of them. Rewards and punishments are part of the psyche of schools, particularly at the secondary level.

But if I concede this first point, the second issue is much more straightforward. Even if we want to punish the little miscreants who fail to complete our assignments — and I admit that on more than one occasion with both my students and my own children, my emotions have run in that direction — then what is the fair, appropriate, and mathematically accurate punishment? However vengeful I may feel on my worst days, I'm fairly certain that the appropriate punishment is not the electric chair. Even if I were to engage in a typically fact-free debate in which my personal preference for punishment were elevated above efficacy, I would nevertheless be forced to admit that giving a zero on a 100-

point scale for missing work is a mathematical inaccuracy.

If I were using a four-point grading system, I could give a zero. If I am using a 100-point system, however, then the lowest possible grade is the numerical value of a D, minus the same interval that separates every other grade. In the example in which the interval between grades is 10 points and the value of D is 60, then the mathematically accurate value of an F is 50 points. This is not — contrary to popular mythology — "giving" students 50 points; rather, it is awarding a punishment that fits the crime. The students failed to turn in an assignment, so they receive a failing grade. They are not sent to a Siberian labor camp.

There is, of course, an important difference. Sentences at Siberian labor camps ultimately come to an end, while grades of zero on a 100-point scale last forever. Just two or three zeros are sufficient to cause failure for an entire semester, and just a few course failures can lead a student to drop out of high school, incurring a lifetime of personal and social consequences.

This issue is as emotional as anything I have encountered since the phonics versus whole language debate. Scholars regress to the persuasive tactics of professional wrestlers (no offense intended to wrestlers — this article will generate enough hate mail as it is), and research and logic are subordinated to vengeance masquerading as high standards. Because the emotional attachment to the zero is so strong, I have given up advocating that 50 points should represent the lowest grade. What I do think we can do to preserve some level of sanity in our grading system is to return to a four-point system. A's no longer equal 100 points, but four points. If there is a need for greater specificity, then we can choose an infinite number of digits to the right of the decimal point and thus differentiate between the 3.449 and 3.448 to our heart's content. But at the end of the day in such a system, the F is a zero — one point below the D. It is fair, accurate, and, some people may believe, motivational. But at least the zero on a four-point scale is not the mathematical travesty that it is when applied to a 100-point system.

1. Thomas R. Guskey and Jane M. Bailey, *Developing Grading and Reporting Systems for Student Learning* (Thousand Oaks, Calif.: Corwin Press, 2001).

2. Clarisse Butler, "Are Students Getting a Free Ride?," *New York Teacher*, 2 June 2004, available at www.nysut.org/newyorkteacher/2003-2004/040602grading.html; and Thomas B. Fordham Foundation, "Minimum Grades, Minimum Motivation," *The Education Gadfly*, 3 June 2004, available at www.edexcellence.net/foundation/gadfly/issue.cfm?id=151#1850. **K**

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Appendix:

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What We Know About Adolescent Reading



Dr. Willard R. Daggett, International Center for Leadership in Education
Dr. Ted S. Hasselbring, Vanderbilt University

What We Know About Adolescent Reading

Dr. Willard R. Daggett, International Center for Leadership in Education

Dr. Ted S. Hasselbring, Vanderbilt University

Reading proficiency has historically been valued as *the* fundamental enabling competency in public education in the minds of parents, educators, and the general public. The study of reading instruction and literacy has been exhaustive, so we will focus on a few broad themes that we have frequently observed in the course of our research and during our school improvement efforts with some of America's most inspiring and promising high schools and middle schools.

The school improvement process approach that the International Center for Leadership in Education has advocated and helped institute is based on three questions:

Why?

This first question is key to identifying the issues so we can build consensus around solutions.

What?

The second question allows us to suggest a plan based on data, research-based models, and successful practices.

How?

This final question addresses solutions by looking at proven and reliable models.

WHY?

- 1. Reading is *the* key enabler of learning for academic proficiency across all subject areas and over all grades.** If students cannot read, they are hamstrung in all other academic areas, including math and science. They cannot deal with advanced coursework or pursue lifelong learning. While humans are "hard-wired" for oral language, reading must be taught and learned. And, the process must continue into the middle grades, high school, and beyond.

Unfortunately, most reading instruction stops after the elementary grades, although reading development is not complete. Of the more than 16,000 school districts in the United States, fewer than one in five had high school reading specialists in 2003, according to Scholastic's Quality Education Data. Furthermore, only 58 reading coaches and 987 remedial reading teachers worked at those same high schools in 2005-06, according to the Market Data Retrieval database of buyers at school.

The issue: Where can schools find the expertise, instructional time, and resources that many students need to become proficient in reading, because the demands on reading ability increase as students enter the secondary grades?

- 2. Reading requirements for the workplace are at a higher level than and different from the requirements for higher education.** Studies by the International Center and other groups have shown that employability and career success in an increasingly competitive global economy depend on reading to a far greater extent than previously required. The ability to find, analyze, and synthesize written information provides access to lifelong learning in a rapidly changing world. Other studies

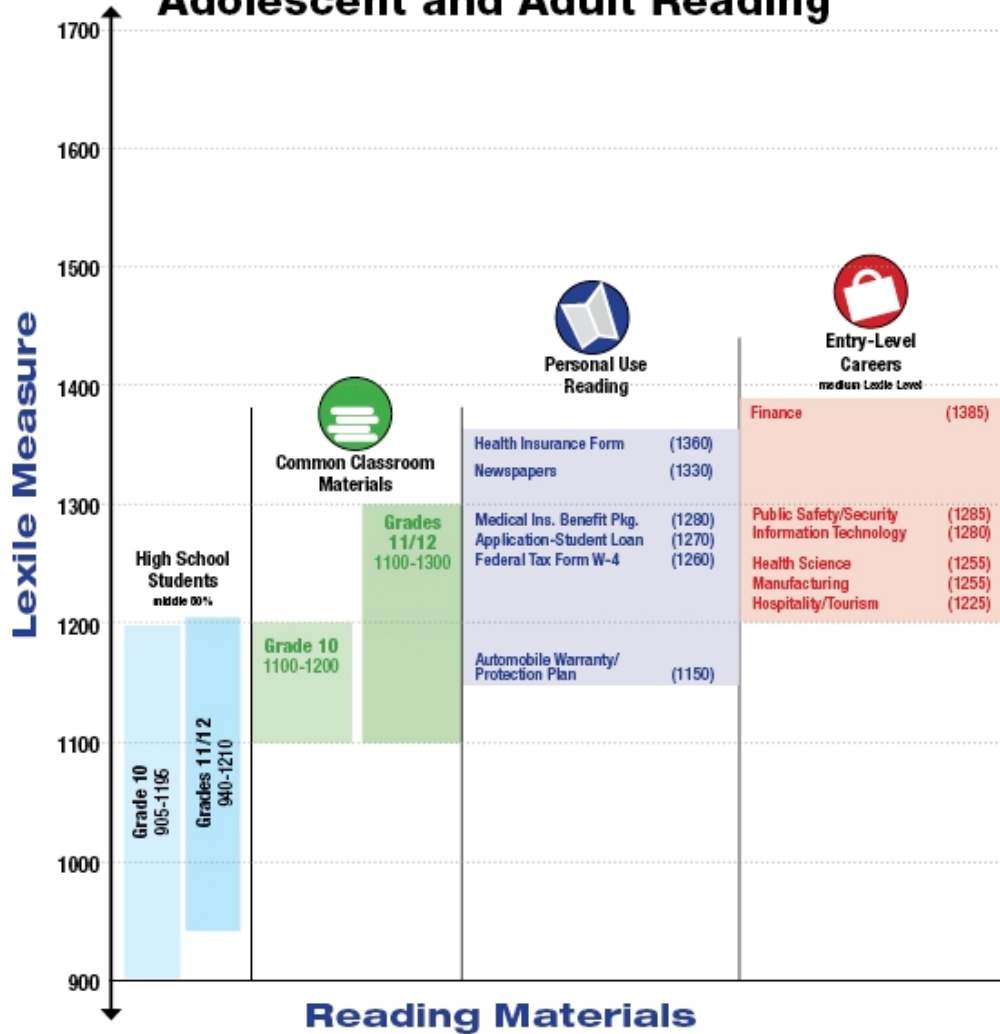
show what many educators already know from experience -- both graduates and dropouts with poor reading and literacy skills are statistically:

- less likely to find employment, even in low-paying jobs
- more likely to have jobs that do not pay well enough to allow the wage earner to support a family
- more likely to require public assistance
- more likely to serve time in a correctional facility.

People who cannot read with confidence and efficiency are socioeconomically at risk in most adult roles as consumers, as citizens, and as parents — but especially as wage-earners in an increasingly literate global economy. Reading and the ability to process documents and text in all forms allow for the trainings and multiple re-trainings that today's students will encounter in the workforce during their careers.

A 2006 study by the International Center has shown that reading requirements for entry-level jobs may be much higher than was ever expected (see Table).

Lexile Requirements for Adolescent and Adult Reading



Sources: Meta Metrix and International Center for Leadership in Education

In this study, the Lexile Framework[®] for Reading, created by MetaMetrics, was used to assess the readability of representative samples of reading materials — handbooks, manuals, forms, standard

business documents. The framework is a computer-based analysis of the semantic difficulty and syntactic complexity of text, measured in equal increments on a scale of 200-2000L (Lexiles). A Lexile measure also can be used to indicate a student's reading ability.

Almost all the reading requirements for entry-level jobs were higher than the reading ability level of about 75 percent of America's 11th grade students. To be specific, entry-level reading requirements fell across a range of between approximately 1200L to 1500L, while the 75th percentile of 11th grade students fell at just over 1200L. Moreover, the reading requirements for entry-level jobs are higher than for many intermediate- and advanced-level jobs because of the technical nature of the reading done in many entry-level jobs. Perhaps even more surprising, entry-level job reading requirements exceed the reading requirements of all but the most technical college coursework.

The issue: The disconnect in reading expectations between school and the workplace indicates that many high school and college graduates will have difficulty performing effectively in the entry-level jobs into which they will be hired. Additionally, while our current high school graduation standards in English language arts may be daunting for many students, they appear to be not high enough to prepare students for beginning-level job requirements.

3. Adolescent literacy remains a critical problem and a major contributor to low achievement in high school. Low reading ability is a social stigma that can breed feigned or actual indifference to learning. Lack of reading proficiency undermines self-image and self-confidence throughout life.

People who cannot read efficiently generally have difficulty becoming engaged in learning. Most educators know this experientially. In addition, the Alliance for Excellent Education reports that students with below-level reading skills are twice as likely to drop out of school as those who read at or above the appropriate level of reading proficiency. Most of the 3,000 secondary students who drop out of school every school day in the U.S. are poor readers.

The National Assessment of Educational Progress (NAEP) has found that within the last few years, 68 percent of 8th graders read below the proficient level and one quarter below the most basic level (Grigg, Daane et al, 2002). A closer look at those numbers shows that only 13 percent of African-American and Hispanic 8th graders read at or above the proficient level, compared to 41 percent of white 8th graders. In the most recent NAEP reading assessment for 8th grade, both male and female students' average scores showed decreases between 2003 and 2005. No state's 8th grade students had a higher average score in 2005 than in 2003, and seven states had lower scores. The percentage of students performing at or above the *basic* level increased in one state and decreased in six states.

The issue: Too many students fall through the cracks in reading instruction during the elementary grades and face a major literacy gap even before they reach high school. Reading must become a K-12 responsibility.

4. Not every student's ability to read will develop in the same way, but all of our students need equal access to effective reading instruction to develop proficiency. Every child has a right to learn to read and almost every child can do so *to some measure*, given the opportunity and the correct instruction. President Bush's Commission on Excellence in Special Education (2002) estimated that one-third of the nation's six million students with significant physical and emotional challenges, as defined by the Individuals with Disabilities Act, have been designated as "special education students" because of the lack of reading proficiency. Furthermore, not all children (or adults) learn to read in the same way, at the same time, at the same pace, with the same content, or using the same set of prior experiences or support mechanisms.

The issue: We must find ways to provide differentiated instruction for individual students and to encourage them to develop a love for reading. We need to do this in the interest of students at many levels.

- 5. Prose literacy (fiction, nonfiction, drama, and poetry) continues to be an important part of a student's education, but other forms of literacy also need to be taught.** Reading proficiency must be viewed more broadly as information-getting and information-processing. The increased use of technology is leading to higher and different reading requirements for success in life than existed in the past, especially in the areas of document literacy, quantitative literacy, and technological literacy (See, for example, the International Center's *Redefining Literacy in Grades 7-12 — Strategies for Document, Technological, and Quantitative Literacy*.) This trend will continue for the foreseeable future. We need to balance continuity and change with respect to literacy skills.

The issue: We can no longer define literacy just in terms of traditional forms of print text. While reading and literacy are about alliteration, adjectives, and allusion, they are also as much about:

- information location and retrieval
- information processing
- information application, evaluation, and synthesis.

- 6. A persistent gap exists in students' reading abilities along the racial and poverty divide.** Disproportionately large numbers of minority students, second-language students, and students from lower socioeconomic families are at risk. The Urban Institute, an economic and social policy research organization, estimates that the below-basic achievement group is twice as large among African-American and Hispanic students as in other groups. Furthermore, by comparison— if not as a direct result — only half of these minority students will have graduated after four years of high school (Swanson, 2004).

There also is, of course, a direct connection between the increased likelihood of low literacy and family income below the poverty level. For example, NAEP results in 1998 showed that 68 percent of the nation's poorest students in 4th grade failed to attain basic levels of literacy. Studies as far back as the mid-1980s have warned that as many as one in five of our 17-year-olds were functionally illiterate (Walberg, 1983). That number may have increased since then, based on the downward scoring trend of lower-performing 12th grade students in 1998 compared to 1992 (NCES, 1999).

The issue: Communities must join with schools to provide more support to students who may be at risk from the outset.

WHAT?

The next steps in reading and literacy instruction involve planning.

- 1. Develop a shared, conceptual model of reading and literacy.** The International Center has a conceptual model of knowledge and application called the Rigor/Relevance Framework.™ The framework maps learning and instruction onto a simple grid that consists of Quadrants A, B, C, and D. Quadrant A is awareness level of knowledge. Quadrant D is the highest levels of knowledge, blended with the most complex levels of application of that knowledge to solve interdisciplinary, real-world problems in which the outcome or solution is not predictable. (See *Using the Rigor/Relevance Framework for Planning and Instruction*, 2005.)

Reading ability also follows a hierarchy of processes and abilities. These range from letter and sound awareness, vocabulary, and simple comprehension in the early years to fluent applications of comprehension that culminate in analyzing, synthesizing, evaluating, and applying what is read across disciplines to create new understandings and to solve problems as a mature, capable reader.

- 2. Expand the reading curriculum to reflect today's broad text sources.** An "on-demand" information environment requires that we deal with a blizzard of information, knowing quickly what is important and what is background noise. Students still need to learn basic grammar. However, they now need to know the timing, purpose, and context of the information to analyze and apply processed information efficiently.

We continue to look at where we have been to decide where to go. We must alter that approach and also look to the future to see what students will need to know and be able to do. We need to think beyond prose literacy to include document, technological, and quantitative literacies.

Document literacy is the ability to access, synthesize, evaluate, and use information in a diverse array of forms and formats, from driver's license application forms, newspapers, and legal documents to online research and manufacturer disclaimers on consumer products.

Technological literacy includes the ability to comprehend, use, and create interactive Web pages with multi-dimensional, multimedia, layering, links, and animations that replace conventional sequential print.

Quantitative literacy is the ability to access, synthesize, evaluate and use information that is numerical, diagrammatic, or statistical. Reading and filling out an order form is an example of a task that requires document literacy.

- 3. Use proven, research-based instructional technology tools based on sound pedagogy.** Studies have confirmed the efficacy of digital technologies to improve and enhance classroom instruction and learning. Researchers (Hasselbring and Goin, 2004) have also reported on the effectiveness of technology for improving reading in at-risk students and students with special needs, in part because of the ever-improving capacity of instructional technology tools to individualize, customize, adapt, monitor, and engage.

One source that has paved the way to advancing instructional technology is the Peabody Literacy Lab, developed at Peabody College of Vanderbilt University in Nashville. Its program provides instruction in phonics, word recognition, spelling, and comprehension using video-based contextual "anchors" that provide background knowledge to allow learners to establish "mental models" (McNamara, Miller, and Bransford, 1991). These anchors become focal points for a subsequent series of computer-managed labs.

Research, classroom testing, and validation of this model have taken place from 1985 to 1999 at numerous schools in Florida and Tennessee. Results have consistently demonstrated that the Peabody system yields significant growth on multiple measures of student reading comprehension. Such proven and research-based instructional technology, grounded in sound pedagogy and classroom practice, offers solutions to improving reading and literacy skills and should be embraced.

- 4. Help all teachers in all subjects assist their students to become competent readers.** If a student cannot read the information pertinent to the subject being taught, can any teacher really claim that he or she is teaching that student? Consider the following:

- Most subject-area teachers have not taken coursework in reading theory or reading instruction.
- Subject-area teachers use academic vocabulary in their content areas. This vocabulary needs to be targeted explicitly.
- Subject-area teachers can reinforce key reading strategies and comprehension in their classrooms, including separating fact from fiction, making inferences, and making critical judgments. They need support from coaches or other staff developers so that these strategies are taught explicitly for their content areas.
- Reading is only one aspect of literacy and is closely connected to writing, listening, speaking, observing, and presenting. All subject-area teachers are engaged in these expressive literacy skills, but they need support to provide for a coordinated, focused effort so these literacies are taught in a more systematic way.

HOW?

Reading and literacy improvement requires individualized solutions for schools and districts. However, administrators and teachers do not have to invent it from scratch or manage the process single-handedly. Research-based reading intervention models, tools, and metrics are available. Most of these resources have data-based, quantified, and proof statements that attest to their effectiveness.

- 1. Examine Successful Models.** For 15 years, the International Center has sought out and shared models and best practices from the schools with which the International Center has partnered. The International Center has been particularly impressed by the efficacy (research bases, results, ease-of-implementation and usage, and successful practices) demonstrated by a number of schools in the International Center’s Successful Practices Network. The International Center also has been impressed by the schools involved in its ongoing study of successful high schools undertaken with the Council of Chief State School Officers and with the support of the Bill & Melinda Gates Foundation. There are other notable model schools that share their stories and best practices at our annual Model Schools Conference and annual symposium.
- 2. Establish a School or Districtwide Literacy Plan.** Many successful schools start with a commitment to literacy and then create a schoolwide literacy plan. Most of these schools have discovered that a systematic and inclusive approach to developing a comprehensive literacy plan works best. (See, for example, the International Center’s resource kits: *Strategic Reading in the Content Areas for Grades 7-12*, *Reading Strategies for Career Academies and Career-Technical Education*, and *Strategic Writing Across the Curriculum in Grades 7-12*.) In addition, these schools have realized that certain key steps in devising and implementing such a strategy improve the odds for success (see *Leading With Reading in Grades 7-12*, published by the International Center).
- 3. Define Specific Steps in the Literacy Plan.** Specifics of the literacy plan will vary from situation to situation as will the order of implementation, but the planning process typically requires leaders to do the following:
 - Confront the issue and reach consensus that there is a need for change, which requires a collaborative effort.
 - Be inclusive in seeking input. Involve teachers, administrators, parents, students, and community partners in the process.
 - Don’t expect every participant to be committed 100 percent. Some participants will embrace and champion the issue, some will help, and others will resist.

- Research and study relevant tools, resources, models, and best practices.
- Use data to define the problem and to set measurable goals to help participants picture what success will look like.
- Adopt common language, assessments, and rubrics.
- Brainstorm solutions, select strategies that will guide the planning process, and devise specific plans that can be implemented.
- Be flexible regarding changes that may need to be made to the master schedule, the school day, length of classes, and use of time during, before, and after school.
- Seek solutions that address all aspects of reading and literacy – phonics, word recognition, fluency, vocabulary, and comprehension – and offer individualized learning tools that employ the latest instructional technologies to engage students. Two research-based and proven commercial tools, the Lexile Framework for Reading and Scholastic’s *READ 180* are discussed in sections 4 and 5.
- Use a common measurement tool, such as the Lexile Framework for Reading, to establish a quantifiable yardstick to talk about readability and reading ability.
- Document plans and integrate them into existing curriculum, instruction, and assessment guidelines. Assign responsibilities and establish timeframes.
- Launch the initiative with fanfare. Include a communications plan and a timeframe. Keep the initiative front-and-center in the minds of staff and students.
- Review progress regularly. A manageable, teacher-friendly, real-time tracking and student progress management component is essential. Share successes and measure progress with supportive data.
- Adjust the plan as needed and recognize that success will not happen overnight.
- Provide ongoing professional development to support the teaching staff. Consider using a provider of instructional resources and tools to do professional development. Some providers offer online training and time-of-use assistance for teachers.

4. Adopt the Lexile Framework. The Lexile Framework for Reading allows schools and teachers to match any reader with reading material of an appropriate readability level. The framework also provides a common rubric for assessing, discussing, comparing, and forecasting reading ability and readability. Many states use the Lexile Framework to evaluate commercially published instructional materials. Most of the major commercial assessment and testing services publishers can provide student data measured in Lexiles. Many schools have successfully adopted the Lexile Framework; Plant City High School in Florida and Graves County High School in Kentucky are just two examples of effective deployment of the framework in curriculum and instruction. Visit www.lexile.com for more information.

5. Implement a Research-based Intervention Program. Scholastic’s *READ 180* is the third-generation successor of the previously described Peabody Literacy Lab. It is a comprehensive reading intervention program that directly addresses individual needs through adaptive and instructional software, high-interest leveled literature, and direct instruction in reading and writing skills. *READ 180* incorporates six crucial elements of reading intervention, including:

- Scientific Research Base –Dr. Hasselbring’s research around anchored instruction and fluency form the backbone for the instructional software and ensure that each student navigates a unique path through the software based on his or her own strengths and weaknesses.
- Proven Results – Students who enter *READ 180* unable to read proficiently experience success and become readers. In 36 separate studies, measurable gains in reading comprehension have been shown with English language learners, students with special needs, and at-risk general

education students in elementary, middle, and high schools and with adult students in Job Corps, community college, and alternative/corrections settings.

- Comprehensive Instruction - *READ 180* includes a teaching system that equips – and trains – educators to deliver effective reading, writing, and vocabulary instruction to struggling readers. Teachers receive a rich and engaging curriculum of skills instruction, point-of-use professional development, a variety of assessment tools, and reports that link to resources for differentiating instruction.
- Purposeful Assessment – A variety of instruments, both explicit and embedded in the software, accurately assess students to identify their most urgent needs, enabling the program and teacher to adjust instruction accordingly.
- Data-Driven Instruction: A computer-managed student assessment and record-keeping system pinpoints the placement and progress of every student with on-demand reports that allow teachers to adjust instruction and monitor growth.
- Professional Development – Scholastic has designed comprehensive implementation training, online professional development and teaching materials that integrate professional development into daily instruction. This comprehensive professional development provides educators with the background, teaching routines, and instructional support they need, when they need it.

School Success Stories

Hundreds of schools across the country have successfully deployed *READ 180*. Emery Secondary School in Emery Unified School District in California, Conrad Ball High School in Thomson School District in Colorado, Glendale High School in Glendale Union High School District in Arizona, and Selbyville Middle School in Indian River School District in Delaware are just a few of the schools where students have experienced significant improvement in reading proficiency with *READ 180*.

At Selbyville Middle School, for example, 24 percent of 8th grade students receiving special education services met proficiency goals in reading on the 2003 Delaware Student Testing Program. One year after piloting and implementing *READ 180*, 55 percent of the same demographic met the state proficiency standard. Strong administrative support and the championing of the program by one educator are given credit for the quick turnaround. Teachers have observed the approach's special ability to meet the needs of individual students and to keep all of the learners on task. Students claim that the program has given them confidence and a far more positive attitude toward reading and learning.

Glendale High School targeted students entering 9th grade in a small learning community whose reading and writing skills were identified as deficient. These literacy gaps negatively impacted not only the students' English language arts achievement, but also their content area learning. The school turned to *READ 180*. After one year, 84 percent of the students enrolled showed improvement on the SRI (Scholastic's Reading Inventory) assessment, the average gain being an increase of 206L. Moreover, 98 percent of the students indicated they felt much more confident in their own reading ability after participating in the program. The student population is 59 percent minority and 62 percent economically disadvantaged. Ample planning, staff training, adequate technical support, not cutting corners, and ongoing communication and collaboration among *READ 180* teachers were described as key ingredients in the program's success. The program now is used in every high school Title 1 class.

This sampling of effective models, best practices, successful working and workable processes, and research-based instructional tools provides a ready repertoire of specific approaches that school leaders

and stakeholders can use and draw from to implement their own school improvement initiatives in reading and literacy proficiency.

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Appendix:

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ChartHouse Public Schools

Contra Costa School of Performing Arts Professional Development Plan 2015-2016

Overview

The primary goals for Contra Costa School of Performing Arts in year one of the charter will be to 1) Implement the Common Core State Standards, 2) Adopt an integrated arts pedagogy and 3) Develop effective instructional practices. We hope to accomplish these by improving and maintaining knowledge and performance in the following areas:

1. Goal: Implement Common Core

- a. Understanding the Rigor/Relevance Framework
 - i. Developing Quadrant D lessons
- b. Improving Student Literacy Skills
 - i. Essential Questioning
 - ii. Academic Vocabulary
 1. Improve student acquisition of academic voc. across all content areas
 - iii. Reading skills
 1. Achieve 3000
 - iv. Writing skills
 1. Cornell notes
 2. Effective summarizing techniques
 3. Argumentative writing utilizing evidence (e.g. Toulmin method)
 4. Implementing common writing rubrics
 - v. Speaking skills
 1. Facilitating effective Socratic Seminars
 2. Developing common rubrics for speaking skills and presentations
- c. Improving Technology Literacy of staff and students
 - i. Educational technology resources and access
 - ii. Digital Standards
 - iii. Digital Citizenship
 - iv. Educational technology tools to help support rigor and relevance targets and 21st Century skills
- d. Ensuring College and Career Readiness
 - i. 21st Century Themes and Skills



ChartHouse Public Schools

2. Goal: Adopt and implement an Integrated Arts Pedagogy

- a. Cross-curricular methodology and language of the Common Core State Standards and National Core Arts Standards
- b. STEAM focused curriculum and strategies
- c. Engaging the community
- d. Rigor and the arts
- e. Comprehensive training in the “Studio Thinking Framework-Artistic Habits of Mind”
 - i. Envision
 - ii. Develop Craft
 - iii. Express
 - iv. Engage and Persist
 - v. Observe
 - vi. Understand Community
 - vii. Reflect
 - viii. Stretch and Explore

3. Goal: Improve Effective Instruction

- a. Develop mastery of Marzano’s 9 highly effective instructional strategies
- b. Unpack essential content standards/CCSS and build highly effective lessons with rubrics

Methods to Facilitate PD

1. Summer conferences, institutes, and site trainings, such as:
 - a. Annual STEAMconnect Ascend Conference – In association with the California Arts Council focusing on integration of STEAM education
 - b. Creativity at the Core Conference – In association with the California Arts Council focusing on connecting Common Core standards to the Arts
 - c. Online STEAM Conference – provided by Education Closet focusing on integration of STEAM education
 - d. Education Closet Webinars with focus on:
 - i. Arts Integration and STEAM Strategy
 - ii. Common Core and the Arts
 - iii. Student Growth in the Arts
 - iv. Assessment Strategies
2. Early release school days
3. Common Prep periods for academic teachers to allow for integration planning and implementation



ChartHouse Public Schools

4. Arts Educator Job Shadows – SPA academic teachers partner with and “shadow” various SPA arts educators in the afternoon conservatory classes to allow for more intense collaboration and planning opportunities

Legacy PD Systems

It is imperative that we capture and store this collective knowledge for ongoing reference and access by creating proprietary legacy systems.

1. *SPA PD Archive*: We will design and implement a PD Intranet site to house information from PD activities including topics, rationale, supporting materials and resources, documentation, etc.
2. *Department level intranet sites*: We will design and develop department intranet sites to house instructional guides/maps, model lessons, common rubrics, etc.

Appendix:

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OSA Daily Schedule

MON. SCHEDULE | ALL GRADES

Period 1	8:10 - 8:45
Period 2	8:50 - 9:25
Period 3	9:30 - 10:05
Morning Break	10:10-10:15
Period 4	10:15 - 10:50
Period 5	10:55 - 11:30
Period 6	11:35 - 12:10
Period 7	12:15 - 12:50

TUES-FRI SCHEDULE | GRADES 9 -- 12

Period 1	8:15 - 9:05
Period 2	9:10 - 10:00
Period 3	10:05 - 10:55
Morning Break	10:55 - 11:05
Period 4	11:05 - 11:55
Period 5	12:00 - 12:50
Period 6 (Lunch)	12:50 - 1:35
Arts Period	1:35 - 4:15

TUES-FRI SCHEDULE | GRADES 6 -- 8

Period 1	8:10 - 9:00
Period 2	9:05 - 9:55
Period 3	10:00 - 10:50
Morning Break	10:50-10:55
Arts Period	11:00-12:45
Period 6 (Lunch)	12:45 - 1:20
Period 7	1:25- 2:15
Period 8	2:20 - 3:10

Appendix:

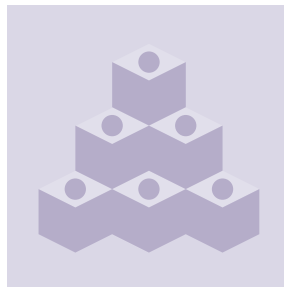
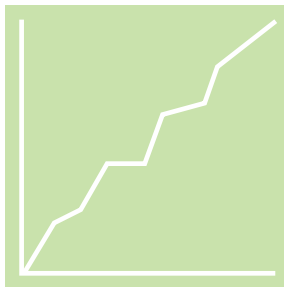
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Contra Costa School of Performing Arts							2016-2017
Month	Monday	Tuesday	Wednesday	Thursday	Friday	Teaching Days	Holidays & Reporting Periods
June	6 13 20 (SB) 27 (SB)	7 14 21 (SB) 28 (SB)	1 8 15 22 (SB) 29 (SB)	2 9 16 23 (SB) 30(SB)	3 10 17 24 (SB)	9th Gr Summer Bridge	June 20-July 15 9th Gr. Summer Bridge (SB)
July	4 (SB OL) 11 (SB) 18 25	5 (SB) 12 (SB) 19 26	6 (SB) 13 (SB) 20 27	7 (SB) 14 (SB) 21 28	1 (SB) 8 (SB) 15 (SB) 22 29	9th Gr Summer Bridge	July 4 - Observed Independence Day
August	1 8 15 22 29	2 9 16 23 30	3 10 17 24 31	4 11 18 25 26	5 12 19 26	16	Aug.2-5 Freshman Transition Prg. August 8-9 Teacher Work Days August 10 - First Day of School
September	5 (L) 12 19 26	6 13 20 27	7 14 21 28	1 8 15 22 29	2 9 16 23 30	21	Sept. 5 - Labor Day - No School
October	3 10 17 24 31	4 11 18 25	5 12 19 26	6 13 20 27	7 14 21 28	21	Oct. 14 - End of 1st Quarter
November	7 14 21 (R) 28	1 8 15 22 (R) 29	2 9 16 23 (R) 30	3 10 17 24 (L)	4 11(L) 18 25 (R)	16	Nov. 11 - Veteran's Day - No School Nov. 26 -Thanksgiving Nov. 21-25 School Break
December	5 12 19 (R) 26 (R)	6 13 20 (R) 27 (R)	7 14 21 (R) 28 (R)	1 8 15 22 (R) 29 (R)	2 9 16 23 (L) 30 (R)	12	Dec.15 - End of 1st Sem./2nd Quarter Dec.13-15 Semester 1 Finals Dec.16 Teacher Work Day - No Students Dec.19 - Jan.6 Winter Break
January	2 (r) 4 (R) 9 16 (L) 23 30	3 (R) 5 (R) 10 17 24 31	4 (R) 6 (R) 11 18 25	5 (R) 7 (R) 12 19 26	6 (R) 8 (R) 13 20 27	16	Jan.16-Martin Luther King -No School
February	6 (OL) 13 (L) 20 27	7 14 21 28	1 8 15 22	2 9 16 23	3 10 17 24	18	Feb 6 - Lincoln's BD - No School Feb. 13 -President's Day - No School
March	6 13 20 27 (R)	7 14 21 28 (R)	1 8 15 22 (R) 29 (R)	2 9 16 23 30 (R)	3 10 17 24 31 (R)	18	March 10- End of 3rd Quarter March 27 - March 31 Spring Break
April	3 10 17 24	4 11 18 25	5 12 19 26	6 13 20 27	7 14 21 28	20	
May	1 8 15 22 29 (OL)	2 9 16 23 30	3 10 17 24 31	4 11 18 25	5 12 19 26	22	May 29-Observed Memorial Day-No School
June				1	2	2	June 2-End of 2nd Sem./4th Quarter

Appendix:

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Essential Components of RTI – A Closer Look at Response to Intervention



April 2010



National Center on Response to Intervention
<http://www.rti4success.org>



U.S. Office of Special
Education Programs

About the National Center on Response to Intervention

Through funding from the U.S. Department of Education's Office of Special Education Programs, the American Institutes for Research and researchers from Vanderbilt University and the University of Kansas have established the National Center on Response to Intervention. The Center provides technical assistance to states and districts and builds the capacity of states to assist districts in implementing proven response to intervention frameworks.



National Center on Response to Intervention
<http://www.rti4success.org>

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Introduction

To assist states and local districts with planning for RTI, the National Center on Response to Intervention (NCRTI) has developed this information brief, *Essential Components of RTI – A Closer Look at Response to Intervention*. This brief provides a definition of RTI, reviews essential RTI components, and responds to frequently asked questions. The information presented is intended to provide educators with guidance for RTI implementation that reflects research and evidence-based practices, and supports the implementation of a comprehensive RTI framework. We hope that this brief is useful to your RTI planning, and we encourage you to contact us with additional questions you may have regarding effective implementation of RTI.

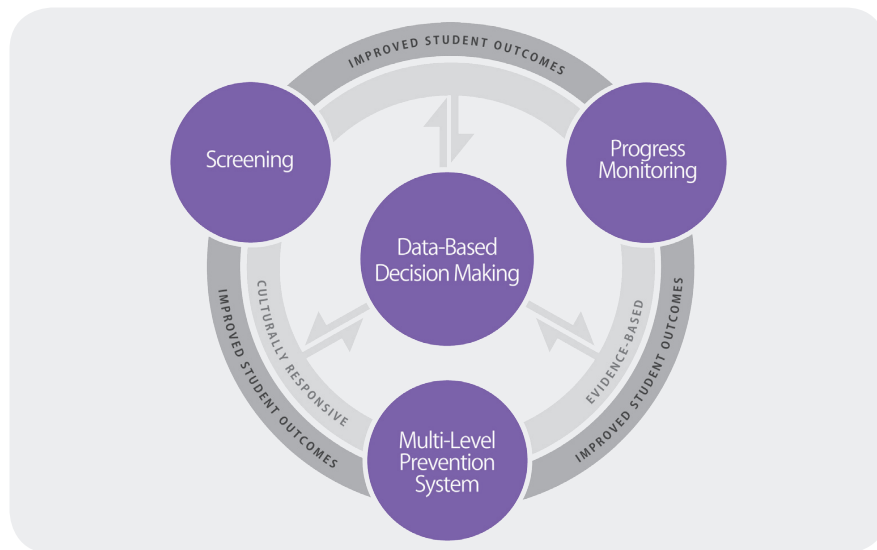
NCRTI believes that rigorous implementation of RTI includes a combination of high quality, culturally and linguistically responsive instruction, assessment, and evidence-based intervention. Further, the NCRTI believes that comprehensive RTI implementation will contribute to more meaningful identification of learning and behavioral problems, improve instructional quality, provide all students with the best opportunities to succeed in school, and assist with the identification of learning disabilities and other disabilities.

Through this document, we maintain there are four essential components of RTI:

- A school-wide, multi-level instructional and behavioral system for preventing school failure
- Screening
- Progress Monitoring
- Data-based decision making for instruction, movement within the multi-level system, and disability identification (in accordance with state law)



The graphic below represents the relationship among the essential components of RTI. Data-based decision making is the essence of good RTI practice; it is essential for the other three components, screening: progress monitoring and multi-level instruction. All components must be implemented using culturally responsive and evidence based practices.



Defining RTI

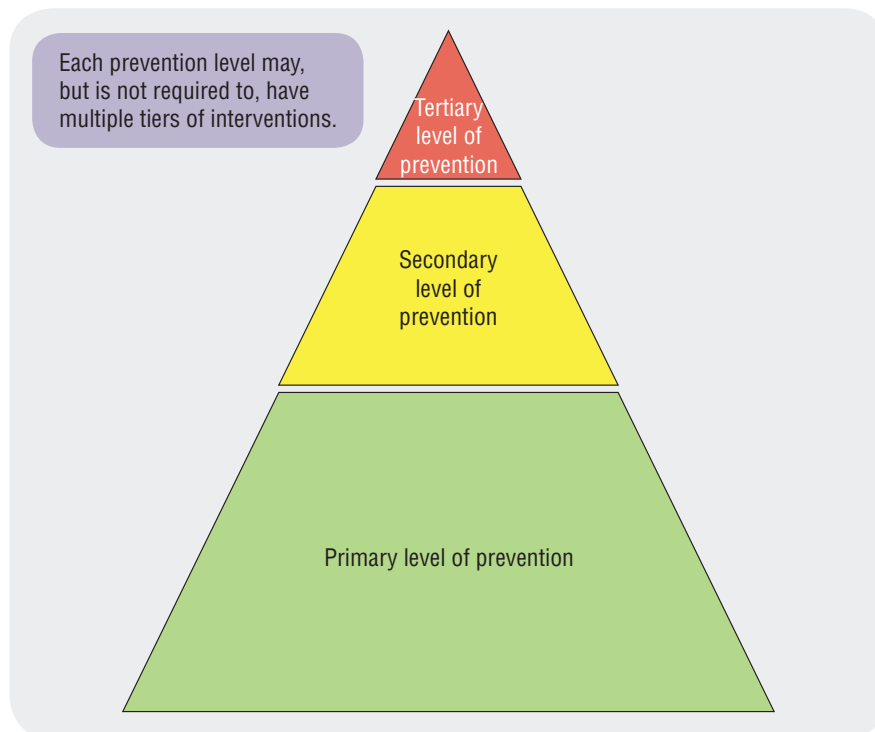
NCRTI offers a definition of response to intervention that reflects what is currently known from research and evidence-based practice.

Response to intervention integrates assessment and intervention within a multi-level prevention system to maximize student achievement and to reduce behavioral problems. With RTI, schools use data to identify students at risk for poor learning outcomes, monitor student progress, provide evidence-based interventions and adjust the intensity and nature of those interventions depending on a student's responsiveness, and identify students with learning disabilities or other disabilities.



Levels, Tiers, and Interventions

The following graphic depicts the progression of support across the multi-level prevention system. Although discussions in the field frequently refer to “tiers” to designate different interventions, we intentionally avoid the use of this term when describing the RTI framework and instead use “levels” to refer to three prevention foci: *primary level*, *secondary level*, and *tertiary level*. Within each of these levels of prevention, there can be more than one intervention. Regardless of the number of interventions a school or district implements, each should be classified under one of the three levels of prevention: primary, secondary, or tertiary. This will allow for a common understanding across schools, districts, and states. For example, a school may have three interventions of approximately the same intensity in the secondary prevention level, while another school may have one intervention at that level. While there are differences in the number of interventions, these schools will have a common understanding of the nature and focus of the secondary prevention *level*.



The “What” Part of the Center’s Definition of RTI

RTI integrates student assessment and instructional intervention

RTI is a framework for providing comprehensive support to students and is not an instructional practice. RTI is a prevention oriented approach to linking assessment and instruction that can inform educators’ decisions about how best to teach their students. A goal of RTI is to minimize the risk for long-term negative learning outcomes by responding quickly and efficiently to documented learning or behavioral problems and ensuring appropriate identification of students with disabilities.

RTI employs a multi-level prevention system

A rigorous prevention system provides for the early identification of learning and behavioral challenges and timely intervention for students who are at risk for long-term learning problems. This system includes three levels of intensity or three levels of prevention, which represent a continuum of supports. Many schools use more than one intervention within a given level of prevention.

- Primary prevention: high quality core instruction that meets the needs of most students
- Secondary prevention: evidence-based intervention(s) of moderate intensity that addresses the learning or behavioral challenges of most at-risk students
- Tertiary prevention: individualized intervention(s) of increased intensity for students who show minimal response to secondary prevention

At all levels, attention is on fidelity of implementation, with consideration for cultural and linguistic responsiveness and recognition of student strengths.

RTI can be used to both maximize student achievement and reduce behavioral problems

The RTI framework provides a system for delivering instructional interventions of increasing intensity. These interventions effectively integrate academic instruction with positive behavioral supports. The Positive Behavioral Interventions and Supports (PBIS) Center (<http://www.pbis.org>) provides a school-wide model similar



to the framework described herein, and the two can be combined to provide a school-wide academic and behavioral framework.

RTI can be used to ensure appropriate identification of students with disabilities

By encouraging practitioners to implement early intervention, RTI implementation should improve academic performance and behavior, simultaneously reducing the likelihood that students are wrongly identified as having a disability.

The “How” Part of the Center’s Definition of RTI

Identify students at risk for poor learning outcomes or challenging behavior

Struggling students are identified by implementing a 2-stage screening process. The first stage, universal screening, is a brief assessment for all students conducted at the beginning of the school year; however, some schools and districts use it 2-3 times throughout the school year. For students who score below the cut point on the universal screen, a second stage of screening is then conducted to more accurately predict which students are truly at risk for poor learning outcomes. This second stage involves additional, more in-depth testing or short-term progress monitoring to confirm a student’s at risk status. Screening tools must be reliable, valid, and demonstrate diagnostic accuracy for predicting which students will develop learning or behavioral difficulties.

What is a cut point?

A cut point is a score on the scale of a screening tool or a progress monitoring tool. For universal screeners, educators use the cut point to determine whether to provide additional intervention. For progress monitoring tools, educators use the cut point to determine whether the student has demonstrated adequate response, whether to make an instructional change, and whether to move the student to more or less intensive services.



Provide research-based curricula and evidence-based interventions

Classroom instructors are encouraged to use research-based curricula in all subjects. When a student is identified via screening as requiring additional intervention, evidence-based interventions of moderate intensity are provided. These interventions, which are in addition to the core primary instruction, typically involve small-group instruction to address specific identified problems. These evidenced-based interventions are well defined in terms of duration, frequency, and length of sessions, and the intervention is conducted as it was in the research studies. Students who respond adequately to secondary prevention return to primary prevention (the core curriculum) with ongoing progress monitoring. Students who show minimal response to secondary prevention move to tertiary prevention, where more intensive and individualized supports are provided. All instructional and behavioral interventions should be selected with attention to their evidence of effectiveness and with sensitivity to culturally and linguistically diverse students.

What is the difference between evidence-based interventions and research-based curricula?

We refer to an *evidence-based intervention* in this document as an intervention for which data from scientific, rigorous research designs have demonstrated (or empirically validated) the efficacy of the intervention. That is, within the context of a group or single-subject experiment or a quasi-experimental study, the intervention is shown to improve the results for students who receive the intervention. *Research-based curricula*, on the other hand, may incorporate design features that have been researched generally; however, the curriculum or program as a whole has not been studied using a rigorous research design, as defined by the Elementary and Secondary Education Act.

Monitor student progress

Progress monitoring is used to assess students' performance over time, to quantify student rates of improvement or responsiveness to instruction, to evaluate instructional effectiveness, and for students who are least responsive to effective instruction, to formulate effective individualized programs. Progress monitoring tools must accurately represent students' academic development and must be useful for instructional planning and assessing student learning. In addition, in tertiary



prevention, educators use progress monitoring to compare a student's expected and actual rates of learning. If a student is not achieving the expected rate of learning, the educator experiments with instructional components in an attempt to improve the rate of learning.

Adjust the intensity and nature of interventions depending on a student's responsiveness

Progress monitoring data are used to determine when a student has or has not responded to instruction at any level of the prevention system. Increasing the intensity of an intervention can be accomplished in a number of ways such as lengthening instructional time, increasing the frequency of instructional sessions, reducing the size of the instructional group, or adjusting the level of instruction. Also, intensity can be increased by providing intervention support from a teacher with more experience and skill in teaching students with learning or behavioral difficulties (e.g., a reading specialist or a special educator).

Identify students with learning disabilities or other disabilities

If a student fails to respond to intervention, the student may have a learning disability or other disability that requires further evaluation. Progress monitoring and other data collected over the course of the provided intervention should be examined during the evaluation process, along with data from appropriately selected measures (e.g., tests of cognition, language, perception, and social skills).

In this way, effectively implemented RTI frameworks contribute to the process of disability identification by reducing inappropriate identification of students who might appear to have a disability because of inappropriate or insufficient instruction.

Use data to inform decisions at the school, grade, or classroom levels

Screening and progress monitoring data can be aggregated and used to compare and contrast the adequacy of the core curriculum as well as the effectiveness of different instructional and behavioral strategies for various groups of students within a school. For example, if 60% of the students in a particular grade score below the cut point on a screening test at the beginning of the year, school personnel might consider the appropriateness of the core curriculum or whether differentiated learning activities need to be added to better meet the needs of the students in that grade.



RTI 101: Frequently Asked Questions

NCRTI has received numerous questions about RTI from state and local educators, families, and other stakeholders across the country. Below, we provide answers to frequently asked questions.

What is at the heart of RTI?

The purpose of RTI is to provide all students with the best opportunities to succeed in school, identify students with learning or behavioral problems, and ensure that they receive appropriate instruction and related supports. The goals of RTI are to:

- Integrate all the resources to minimize risk for the long-term negative consequences associated with poor learning or behavioral outcomes
- Strengthen the process of appropriate disability identification

What impact does RTI have on students who are not struggling?

An important component of an effective RTI framework is the quality of the primary prevention level (i.e., the core curriculum), where **all** students receive high-quality instruction that is culturally and linguistically responsive and aligned to a state's achievement standards. This allows teachers and parents to be confident that a student's need for more intensive intervention or referral for special education evaluation is not due to ineffective classroom instruction. In a well designed RTI system, primary prevention should be effective and sufficient for about 80% of the student population.

What is universal screening?

NCRTI defines universal screening as brief assessments that are valid, reliable, and demonstrate diagnostic accuracy for predicting which students will develop learning or behavioral problems. They are conducted with all students to identify those who are at risk of academic failure and, therefore, need more intensive intervention to supplement primary prevention (i.e., the core curriculum). NCRTI provides a review of tools for screening at <http://www.rti4success.org>.

What is student progress monitoring?

NCRTI defines student progress monitoring as repeated measurement of performance to inform the instruction of individual students in general and special



education in grades K-8. These tools must be reliable and valid for representing students' development and have demonstrated utility for helping teachers plan more effective instruction. Progress monitoring is conducted at least monthly to:

- Estimate rates of improvement
- Identify students who are not demonstrating adequate progress
- Compare the efficacy of different forms of instruction to design more effective, individualized instruction

NCRTI provides a review of tools for student progress monitoring at <http://www.rti4success.org>.

What are culturally and linguistically responsive practices?

The use of culturally and linguistically responsive practices by teachers and other school staff involves purposeful consideration of the cultural, linguistic, and socio-economic factors that may have an impact on students' success or failure in the classroom. Attention to these factors, along with the inclusion of cultural elements in the delivery of instruction, will help make the strongest possible connection between the culture and expectations of the school and the culture(s) that students bring to the school. Instruction should be differentiated according to how students learn, build on existing student knowledge and experience, and be language appropriate. In addition, decisions about secondary and tertiary interventions should be informed by an awareness of students' cultural and linguistic strengths and challenges in relation to their responsiveness to instruction.

What are differentiated learning activities?

Teachers use student assessment data and knowledge of student readiness, learning preferences, language and culture to offer students in the same class different teaching and learning strategies to address their needs. Differentiation can involve mixed instructional groupings, team teaching, peer tutoring, learning centers, and accommodations to ensure that all students have access to the instructional program. Differentiated instruction is NOT the same as providing more intensive interventions to students with learning problems.

What is the RTI prevention framework?

RTI has three levels of prevention: primary, secondary, and tertiary. Through this framework, student assessment and instruction are linked for data-based



decision-making. If students move through the framework's specified levels of prevention, their instructional program becomes more intensive and more individualized to target their specific areas of learning or behavioral need.

What is primary prevention?

Primary prevention, the least intensive level of the RTI prevention framework, typically includes the core curriculum and the instructional practices used for all students. Primary prevention includes:

- A core curriculum that is research-based
- Instructional practices that are culturally and linguistically responsive
- Universal screening to determine students' current level of performance
- Differentiated learning activities (e.g., mixed instructional grouping, use of learning centers, peer tutoring) to address individual needs
- Accommodations to ensure all students have access to the instructional program
- Problem solving to identify interventions, as needed, to address behavior problems that prevent students from demonstrating the academic skills they possess

Students who require interventions due to learning difficulties continue to receive instruction in the core curriculum.

What is meant by core curriculum within the RTI framework?

The core curriculum is the course of study deemed critical and usually made mandatory for all students of a school or school system. Core curricula are often instituted at the elementary and secondary levels by local school boards, Departments of Education, or other administrative agencies charged with overseeing education.

What is secondary prevention?

Secondary prevention typically involves small-group instruction that relies on evidence-based interventions that specify the instructional procedures, duration (typically 10 to 15 weeks of 20- to 40-minute sessions), and frequency (3 or 4 times per week) of instruction. Secondary prevention has at least three distinguishing characteristics: it is evidence-based (rather than research-based); it relies entirely on adult-led small-group instruction rather than whole-class instruction; and it involves a clearly articulated, validated intervention, which should be adhered to



with fidelity. NCRTI has established a Technical Review Committee (TRC) which is conducting a review of the rigor of instructional practices for secondary prevention. The results of this review will be posted at <http://www.rti4success.org>.

Secondary prevention is expected to benefit a large majority of students who do not respond to effective primary prevention. As evidenced by progress monitoring data, students who do not benefit from the interventions provided under secondary prevention may need more intensive instruction or an individualized form of intervention, which can be provided at the tertiary prevention level.

What is tertiary prevention?

Tertiary prevention, the third level of the RTI prevention framework, is the most intensive of the three levels and is individualized to target each student's area(s) of need. At the tertiary level, the teacher begins with a more intensive version of the intervention program used in secondary prevention (e.g., longer sessions, smaller group size, more frequent sessions). However, the teacher does not presume it will meet the student's needs. Instead, the teacher conducts frequent progress monitoring (i.e., at least weekly) with each student. These progress monitoring data quantify the effects of the intervention program by depicting the student's rate of improvement over time. When the progress monitoring data indicate the student's rate of progress is unlikely to achieve the established learning goal, the teacher engages in a problem-solving process. That is, the teacher modifies components of the intervention program and continues to employ frequent progress monitoring to evaluate which components enhance the rate of student learning. By continually monitoring and modifying (as needed) each student's program, the teacher is able to design an effective, individualized instructional program.

Why is a common framework for RTI helpful?

A common RTI framework may strengthen RTI implementation by helping schools understand how programming becomes increasingly intensive. This helps schools accurately classify practices as primary, secondary, or tertiary. These distinctions should assist building-level administrators and teachers in determining how to deploy staff in a sensible and efficient manner.

How many tiers of intervention should an RTI framework have?

Schools and districts vary widely in the number of tiers included in their RTI frameworks. Regardless of the number of tiers of intervention a school or district



implements, each should be classified under one of the three levels of prevention: primary, secondary, or tertiary. Within this three-level prevention system, schools may configure their RTI frameworks using 4, 5, or more tiers of intervention. In choosing a number of tiers for their RTI framework, practitioners should recognize that the greater the number of tiers, the more complex the framework becomes. All students receive instruction within primary prevention level, which is often synonymous with tier 1.

Is RTI a special education program?

No. RTI is not synonymous with special education. Rather, special education is an important component of a comprehensive RTI framework that incorporates primary, secondary, and tertiary levels of prevention. All school staff (e.g., principal, general educators, special educators, content specialists, psychologists) should work together to implement their RTI framework and make decisions regarding appropriate intensity of interventions for students. Movement to less intensive levels of the prevention framework should be a high priority, as appropriate.

What does RTI have to do with identifying students for special education?

IDEA 2004 allows states to use a process based on a student's response to scientific, research-based interventions to determine if the child has a specific learning disability (SLD). In an RTI framework, a student's response to or success with instruction and interventions received across the levels of RTI would be considered as part of the comprehensive evaluation for SLD eligibility.

How does an RTI framework work in conjunction with inclusive school models and Least Restrictive Environment? Aren't students requiring more intensive levels of instruction removed from the general education classroom to receive those services?

Within an RTI framework, the levels refer only to the intensity of the services, not where the services are delivered. Students may receive different levels of intervention within the general education classroom or in a separate location with a general education teacher or other service providers. This is an important decision for educators to consider carefully.



Can students move back and forth between levels of the prevention system?

Yes, students should move back and forth across the levels of the prevention system based on their success (response) or difficulty (minimal response) at the level where they are receiving intervention, i.e., according to their documented progress based on the data. Also, students can receive intervention in one academic area at the secondary or tertiary level of the prevention system while receiving instruction in another academic area in primary prevention.

What's the difference between RTI and PBIS?

RTI and PBIS are related innovations that rely on a three-level prevention framework, with increasing intensity of support for students with learning or behavioral problems. Schools should design their RTI and PBIS frameworks in an integrated way to support students' academic and behavioral development. For more information on PBIS, see <http://www.pbis.org>.

I've got the basics, where should I go from here?

The NCRTI library provides more information on a variety of RTI topics. In particular, we suggest that you take a look at the following resources:

- NCRTI's *What is Response to Intervention?* webinar
- NCRTI's *Planning for the Implementation of RTI* webinar
- *Getting Started with SLD Determination*
- *Addressing Disproportionality through Culturally Responsive Educational Systems*
- NCRTI's *Screening and Progress Monitoring Tool Charts*
- *Using Differentiated Instruction to Address Disproportionality*
- NCRTI's *Glossary of RTI Terms*



National Center on Response to Intervention

1000 Thomas Jefferson Street, NW

Washington, DC 20007

Phone: 877-784-4255

Fax: 202-403-6844

Web: <http://www.rti4success.org>



Appendix:

V



Jeremy M. Meyers, Superintendent

Empowering Charters to Succeed
Executive Director

David M. Toston,

August 25, 2014

Neil McChesney, CEO
Contra Costa School of Performing Arts
3025 Windmill Canyon Drive
Clayton, CA 94517

Dear Mr. McChesney:

El Dorado County SELPA received notification of your interest in becoming a potential member. Our application process begins on October 16, 2014. As such, I have not had the opportunity to formally address your capacity as a potential member.

Based on preliminary conversations with your school's leadership, it appears that you have the organizational commitment to provide effective Special Education Programs.

Best Wishes,

David Toston
El Dorado County Charter SELPA

Appendix:

W

**ARTICLES OF INCORPORATION
OF
CHARTHOUSE PUBLIC SCHOOLS**

I.

The name of the Corporation shall be ChartHouse Public Schools.

II.

The Corporation is a nonprofit public benefit corporation and is not organized for the private gain of any person. It is organized under the Nonprofit Public Benefit Corporation Law for public and charitable purposes. The specific purposes for which this Corporation is organized are to manage, operate, guide, direct and promote one or more California public charter schools and to provide educational and related services to California public charter schools.

The Corporation is organized and operated exclusively for educational and charitable purposes pursuant to and within the meaning of Section 501(c)(3) of the Internal Revenue Code or the corresponding provision of any future United States Internal Revenue Law. Notwithstanding any other provision of these articles, the Corporation shall not, except to an insubstantial degree, engage in any other activities or exercise of power that do not further the purposes of the Corporation. The Corporation shall not carry on any other activities not permitted to be carried on by: (a) a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code; or (b) by a corporation, contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code, or the corresponding section of any future federal tax code.

III.

The name and address in the State of California of this Corporation's initial agent for service of process is:

Neil McChesney
3025 Windmill Canyon Drive
Clayton, CA 94517

IV.

All corporate property is irrevocably dedicated to the purposes set forth in the second article above. No part of the net earnings of the Corporation shall inure to the benefit of, or be distributable to any of its directors, members, trustees, officers or other private persons except that the Corporation shall be authorized and empowered to pay reasonable compensation for services rendered, and to make payments and distributions in furtherance of the purposes set forth in Article II.

No substantial part of the activities of the Corporation shall consist of the carrying on of propaganda, or otherwise attempting to influence legislation, and the Corporation shall not

participate in, or intervene in (including the publishing or distribution of statements) any political campaign on behalf of or in opposition to any candidate for public office.

Subject to the provisions of the nonprofit public benefit provisions of the Nonprofit Corporation Law of the State of California, and any limitations in the articles or bylaws relating to action to be approved by the members or by a majority of all members, if any, the activities and affairs of this Corporation shall be conducted and all the powers shall be exercised by or under the direction of the board of directors.

The number of directors shall be as provided for in the bylaws. The bylaws shall prescribe the qualifications, mode of election, and term of office of directors.

V.

The authorized number and qualifications of members of the corporation, if any, the different classes of membership, the property, voting and other rights and privileges of members, and their liability for dues and assessments and the method of collection thereof, shall be set forth in the bylaws.

VI.

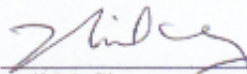
Upon the dissolution or winding up of the Corporation, its assets remaining after payment of all debts and liabilities of the Corporation, shall be distributed to a nonprofit fund, foundation, corporation or association which is organized and operated exclusively for educational, public or charitable purposes and which has established its tax exempt status under Section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for a public purpose. Any such assets not so disposed of shall be disposed of by a court of competent jurisdiction of the county in which the principal office of the Corporation is then located, exclusively for such purposes or to such organization or organizations, as said court shall determine which are organized and operated exclusively for such purposes.

VII.

The initial street address and initial mailing address of the Corporation is:

3025 Windmill Canyon Drive
Clayton, CA 94517

Dated: 7/4/14


Neil McChesney, Incorporator

**BYLAWS
OF
CHARTHOUSE PUBLIC SCHOOLS**
(A California Nonprofit Public Benefit Corporation)

**ARTICLE I
NAME**

Section 1. NAME. The name of this Corporation is ChartHouse Public Schools.

**ARTICLE II
PRINCIPAL OFFICE OF THE CORPORATION**

Section 1. PRINCIPAL OFFICE OF THE CORPORATION. The principal office for the transaction of the activities and affairs of the Corporation is 3025 Windmill Canyon Drive Clayton, State of California. The Board of Directors may change the location of the principal office. This Section may be amended to state the new location.

Section 2. OTHER OFFICES OF THE CORPORATION. The Board of Directors may at any time establish branch or subordinate offices at any place or places where the Corporation is qualified to conduct its activities.

**ARTICLE III
GENERAL AND SPECIFIC PURPOSES; LIMITATIONS**

Section 1. GENERAL AND SPECIFIC PURPOSES. The purpose of the Corporation is to manage, operate, guide, direct and promote one or more California public charter schools and to provide educational and related services to California public charter schools. Also in the context of these purposes, the Corporation shall not, except to an insubstantial degree, engage in any other activities or exercise of power that do not further the purposes of the Corporation.

The Corporation shall not carry on any other activities not permitted to be carried on by: (a) a corporation exempt from federal income tax under section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code; or (b) a corporation, contributions to which are deductible under section 170(c)(2) of the Internal Revenue Code, or the corresponding section of any future federal tax code. No substantial part of the activities of the Corporation shall consist of the carrying on of propaganda, or otherwise attempting to influence legislation, and the Corporation shall not participate in, or intervene in (including the publishing or distributing of statements) any political campaign on behalf of or in opposition to any candidate for public office.

**ARTICLE IV
CONSTRUCTION AND DEFINITIONS**

Section 1. CONSTRUCTION AND DEFINITIONS. Unless the context indicates otherwise, the general provisions, rules of construction, and definitions in the California Nonprofit Corporation Law shall govern the construction of these bylaws. Without limiting the generality of

the preceding sentence, the masculine gender includes the feminine and neuter, the singular includes the plural, and the plural includes the singular, and the term “person” includes both a legal entity and a natural person.

ARTICLE V DEDICATION OF ASSETS

Section 1. DEDICATION OF ASSETS. The Corporation’s assets are irrevocably dedicated to public benefit purposes as set forth in the Charter School’s Charter. No part of the net earnings, properties, or assets of the Corporation, on dissolution or otherwise, shall inure to the benefit of any private person or individual, or to any director or officer of the Corporation. On liquidation or dissolution, all properties and assets remaining after payment, or provision for payment, of all debts and liabilities of the Corporation shall be distributed to a nonprofit fund, foundation, or corporation that is organized and operated exclusively for charitable purposes and that has established its exempt status under Internal Revenue Code section 501(c)(3).

ARTICLE VI CORPORATIONS WITHOUT MEMBERS

Section 1. CORPORATIONS WITHOUT MEMBERS. The Corporation shall have no voting members within the meaning of the Nonprofit Corporation Law. The Corporation’s Board of Directors may, in its discretion, admit individuals to one or more classes of nonvoting members; the class or classes shall have such rights and obligations as the Board of Directors finds appropriate.

ARTICLE VII BOARD OF DIRECTORS

Section 1. GENERAL POWERS. Subject to the provisions and limitations of the California Nonprofit Public Benefit Corporation Law and any other applicable laws, and subject to any limitations of the articles of incorporation or bylaws, the Corporation’s activities and affairs shall be managed, and all corporate powers shall be exercised, by or under the direction of the Board of Directors (“Board”).

Section 2. SPECIFIC POWERS. Without prejudice to the general powers set forth in Section 1 of these bylaws, but subject to the same limitations, the Board of Directors shall have the power to:

- a. Appoint and remove, at the pleasure of the Board of Directors, all corporate officers, agents, and employees; prescribe powers and duties for them as are consistent with the law, the articles of incorporation, and these bylaws; fix their compensation; and require from them security for faithful service.
- b. Change the principal office or the principal business office in California from one location to another; cause the Corporation to be qualified to conduct its activities in any other state, territory, dependency, or country; conduct its activities in or outside California.

- c. Borrow money and incur indebtedness on the Corporation's behalf and cause to be executed and delivered for the Corporation's purposes, in the corporate name, promissory notes, bonds, debentures, deeds of trust, mortgages, pledges, hypothecations, and other evidences of debt and securities.
- d. Adopt and use a corporate seal.

Section 3. APPOINTED DIRECTORS AND TERMS. The number of directors shall be no less than three(3) and no more than nine (9) unless changed by amendments to these bylaws. All directors shall have full voting rights, including any representative appointed by a charter authorizer as consistent with Education Code Section 47604(b). If a charter authorizer appoints a representative to serve on the Board of Directors, the Corporation may appoint an additional director to ensure an odd number of Board members. All directors shall be appointed by the existing Board of Directors.

Except for the initial Board of Directors, each director shall hold office unless otherwise removed from office in accordance with these bylaws for two (2) year(s) and until a successor director has been appointed and qualified. Terms for the initial Board of Directors shall be staggered with two (2) seats serving a three (3) year term and one (1) seat serving a two (2) year term.

Section 4. RESTRICTION ON INTERESTED PERSONS AS DIRECTORS. No persons serving on the Board of Directors may be interested persons. An interested person is (a) any person compensated by the Corporation for services rendered to it within the previous 12 months, whether as a full-time or part-time employee, independent contractor, or otherwise, excluding any reasonable compensation paid to a director as director; and (b) any brother, sister, ancestor, descendant, spouse, brother-in-law, sister-in-law, son-in-law, daughter-in-law, mother-in-law, or father-in-law of such person. The Board may adopt other policies circumscribing potential conflicts of interest.

Section 5. DIRECTORS' TERM. Each director shall hold office for two (2) years and until a successor director has been appointed and qualified.

Section 6. NOMINATIONS BY COMMITTEE. The Chairman of the Board of Directors or, if none, the President will appoint a committee to designate qualified candidates for appointment to the Board of Directors at least thirty (30) days before the date of any appointment of directors. The nominating committee shall make its report at least seven (7) days before the date of the appointment or at such other time as the Board of Directors may set. The Secretary shall forward to each Board member, with the notice of meeting required by these bylaws, a list of all candidates nominated by committee.

Section 7. USE OF CORPORATE FUNDS TO SUPPORT NOMINEE. If more people have been nominated for director than can be appointed, no corporation funds may be expended to support a nominee without the Board's authorization.

Section 8. EVENTS CAUSING VACANCIES ON BOARD. A vacancy or vacancies

on the Board of Directors shall occur in the event of (a) the death, resignation, or removal of any director; (b) the declaration by resolution of the Board of Directors of a vacancy in the office of a director who has been convicted of a felony, declared of unsound mind by a court order, or found by final order or judgment of any court to have breached a duty under California Nonprofit Public Benefit Corporation Law, Chapter 2, Article 3; or (c) the increase of the authorized number of directors.

Section 9. RESIGNATION OF DIRECTORS. Except as provided below, any director may resign by giving written notice to the Chairman of the Board, if any, or to the President, or the Secretary, or to the Board. The resignation shall be effective when the notice is given unless the notice specifies a later time for the resignation to become effective. If a director's resignation is effective at a later time, the Board of Directors may appoint a successor to take office as of the date when the resignation becomes effective.

Section 10. DIRECTOR MAY NOT RESIGN IF NO DIRECTOR REMAINS. Except on notice to the California Attorney General, no director may resign if the Corporation would be left without a duly appointed director or directors.

Section 11. REMOVAL OF DIRECTORS. Any director may be removed, with or without cause, by the vote of the majority of the members of the entire Board of Directors at a special meeting called for that purpose, or at a regular meeting, provided that notice of that meeting and of the removal questions are given in compliance with the provisions of the Ralph M. Brown Act. (Chapter 9 (commencing with Section 54950) of Division 2 of Title 5 of the Government Code). Any vacancy caused by the removal of a director shall be filled as provided in Section 12.

Section 12. VACANCIES FILLED BY BOARD. Vacancies on the Board of Directors may be filled by approval of the Board of Directors or, if the number of directors then in office is less than a quorum, by (a) the affirmative vote of a majority of the directors then in office at a regular or special meeting of the Board, or (b) a sole remaining director.

Section 13. NO VACANCY ON REDUCTION OF NUMBER OF DIRECTORS. Any reduction of the authorized number of directors shall not result in any directors being removed before his or her term of office expires.

Section 14. PLACE OF BOARD OF DIRECTORS MEETINGS. Meetings shall be held at the principal office of the Corporation. The Board of Directors may also designate that a meeting be held at any place within the granting agency's boundaries designated in the notice of the meeting. All meetings of the Board of Directors shall be called, held and conducted in accordance with the terms and provisions of the Ralph M. Brown Act, California Government Code Sections 54950, et seq., as said chapter may be modified by subsequent legislation.

Section 15. MEETINGS; ANNUAL MEETINGS. All meetings of the Board of Directors and its committees shall be called, noticed, and held in compliance with the provisions of the Ralph M. Brown Act ("Brown Act"). (Chapter 9 (commencing with Section 54950) of Division 2 of Title 5 of the Government Code). The Board of Directors shall meet annually for the purpose of organization, appointment of officers, and the transaction of such other business as may properly be brought before the meeting. This meeting shall be held at a time, date, and

place as noticed by the Board of Directors in accordance with the Brown Act.

Section 16. REGULAR MEETINGS. Regular meetings of the Board of Directors, including annual meetings, shall be held at such times and places as may from time to time be fixed by the Board of Directors. At least 72 hours before a regular meeting, the Board of Directors, or its designee shall post an agenda containing a brief general description of each item of business to be transacted or discussed at the meeting.

Section 17. SPECIAL MEETINGS. Special meetings of the Board of Directors for any purpose may be called at any time by the Chairman of the Board of Directors, if there is such an officer, or a majority of the Board of Directors. If a Chairman of the Board has not been appointed then the President is authorized to call a special meeting in place of the Chairman of the Board. The party calling a special meeting shall determine the place, date, and time thereof.

Section 18. NOTICE OF SPECIAL MEETINGS. In accordance with the Brown Act, special meetings of the Board of Directors may be held only after twenty-four (24) hours notice is given to the public through the posting of an agenda. Directors shall also receive at least twenty-four (24) hours notice of the special meeting, in the manner:

- a. Any such notice shall be addressed or delivered to each director at the director's address as it is shown on the records of the Corporation, or as may have been given to the Corporation by the director for purposes of notice, or, if an address is not shown on the Corporation's records or is not readily ascertainable, at the place at which the meetings of the Board of Directors are regularly held.
- b. Notice by mail shall be deemed received at the time a properly addressed written notice is deposited in the United States mail, postage prepaid. Any other written notice shall be deemed received at the time it is personally delivered to the recipient or is delivered to a common carrier for transmission, or is actually transmitted by the person giving the notice by electronic means to the recipient. Oral notice shall be deemed received at the time it is communicated, in person or by telephone or wireless, to the recipient or to a person at the office of the recipient whom the person giving the notice has reason to believe will promptly communicate it to the receiver.
- c. The notice of special meeting shall state the time of the meeting, and the place if the place is other than the principal office of the Corporation, and the general nature of the business proposed to be transacted at the meeting. No business, other than the business the general nature of which was set forth in the notice of the meeting, may be transacted at a special meeting.

Section 19. QUORUM. A majority of the directors then in office shall constitute a quorum. All acts or decisions of the Board of Directors will be by majority vote of the directors in attendance, based upon the presence of a quorum. Should there be less than a majority of the directors present at any meeting, the meeting shall be adjourned. The directors present at a duly called and held meeting at which a quorum is initially present may continue to do business notwithstanding the loss of a quorum at the meeting due to a withdrawal of directors from the meeting, provided that any action thereafter taken must be approved by at least a majority of the required quorum for such meeting or such greater percentage as may be required by law, the

Articles of Incorporation or these Bylaws. Directors may not vote by proxy. The vote or abstention of each board member present for each action taken shall be publicly reported.

Section 20. TELECONFERENCE MEETINGS. Members of the Board of Directors may participate in teleconference meetings so long as all of the following requirements in the Brown Act are complied with:

- a. At a minimum, a quorum of the members of the Board of Directors shall participate in the teleconference meeting from locations within the boundaries of the school district in which the Charter School operates;
- b. All votes taken during a teleconference meeting shall be by roll call;
- c. If the Board of Directors elects to use teleconferencing, it shall post agendas at all teleconference locations with each teleconference location being identified in the notice and agenda of the meeting;
- d. All locations where a member of the Board of Directors participates in a meeting via teleconference must be fully accessible to members of the public and shall be listed on the agenda;¹
- e. Members of the public must be able to hear what is said during the meeting and shall be provided with an opportunity to address the Board of Directors directly at each teleconference location; and
- f. The agenda shall indicate that members of the public attending a meeting conducted via teleconference need not give their name when entering the conference call.²

Section 21. ADJOURNMENT. A majority of the directors present, whether or not a quorum is present, may adjourn any Board of Directors meeting to another time or place. Notice of such adjournment to another time or place shall be given, prior to the time schedule for the continuation of the meeting, to the directors who were not present at the time of the adjournment, and to the public in the manner prescribed by any applicable public open meeting law.

Section 22. COMPENSATION AND REIMBURSEMENT. Directors may not receive compensation for their services as directors or officers, only such reimbursement of expenses as the Board of Directors may establish by resolution to be just and reasonable as to the Corporation at the time that the resolution is adopted.

Section 23. CREATION AND POWERS OF COMMITTEES. The Board, by resolution adopted by a majority of the directors then in office, may create one or more committees of the Board, each consisting of two or more directors and no one who is not a director, to serve at

¹ This means that members of the Board of Directors who choose to utilize their homes or offices as teleconference locations must open these locations to the public and accommodate any members of the public who wish to attend the meeting at that location.

² The Brown Act prohibits requiring members of the public to provide their names as a condition of attendance at the meeting.

the pleasure of the Board. Appointments to committees of the Board of Directors shall be by majority vote of the directors then in office. The Board of Directors may appoint one or more directors as alternate members of any such committee, who may replace any absent member at any meeting. Any such committee shall have all the authority of the Board, to the extent provided in the Board of Directors' resolution, except that no committee may:

- a. Take any final action on any matter that, under the California Nonprofit Public Benefit Corporation Law, also requires approval of the members or approval of a majority of all members;
- b. Fill vacancies on the Board of Directors or any committee of the Board;
- c. Fix compensation of the directors for serving on the Board of Directors or on any committee;
- d. Amend or repeal bylaws or adopt new bylaws;
- e. Amend or repeal any resolution of the Board of Directors that by its express terms is not so amendable or subject to repeal;
- f. Create any other committees of the Board of Directors or appoint the members of committees of the Board;
- g. Expend corporate funds to support a nominee for director if more people have been nominated for director than can be appointed; or
- h. Approve any contract or transaction to which the Corporation is a party and in which one or more of its directors has a material financial interest.

The Board may also create one or more advisory committees composed of directors and non-directors. It is the intent of the Board to encourage the participation and involvement of faculty, staff, parents, students and administrators through attending and participating in open committee meetings. The Board may establish, by resolution adopted by a majority of the directors then in office, advisory committees to serve at the pleasure of the Board.

Section 24. MEETINGS AND ACTION OF COMMITTEES. Meetings and actions of committees of the Board of Directors shall be governed by, held, and taken under the provisions of these bylaws concerning meetings, other Board of Directors' actions, and the Brown Act, if applicable, except that the time for general meetings of such committees and the calling of special meetings of such committees may be set either by Board of Directors' resolution or, if none, by resolution of the committee. Minutes of each meeting shall be kept and shall be filed with the corporate records. The Board of Directors may adopt rules for the governance of any committee as long as the rules are consistent with these bylaws. If the Board of Directors has not adopted rules, the committee may do so.

Section 25. NON-LIABILITY OF DIRECTORS. No director shall be personally liable for the debts, liabilities, or other obligations of the Corporation.

Section 26. COMPLIANCE WITH LAWS GOVERNING STUDENT RECORDS. The Corporation shall comply with all applicable provisions of the Family Education Rights Privacy Act (“FERPA”) as set forth in Title 20 of the United States Code Section 1232g and attendant regulations as they may be amended from time to time.

ARTICLE VIII OFFICERS OF THE CORPORATION

Section 1. OFFICES HELD. The officers of the Corporation shall be a President, a Secretary, and a Chief Financial Officer. The Corporation, at the Board’s direction, may also have a Chairman of the Board and a Vice-Chair. The officers, in addition to the corporate duties set forth in this Article VIII, shall also have administrative duties as set forth in any applicable contract for employment or job specification. Officers, except for the Chairman of the Board and Vice-Chair, shall not also be directors (Board members).

Section 2. DUPLICATION OF OFFICE HOLDERS. Any number of offices may be held by the same person, except that neither the Secretary nor the Chief Financial Officer may serve concurrently as either the President or the Chairman of the Board.

Section 3. APPOINTMENT OF OFFICERS. The officers of the Corporation shall be chosen annually by the Board of Directors and shall serve at the pleasure of the Board, subject to the rights of any officer under any employment contract.

Section 4. REMOVAL OF OFFICERS. Without prejudice to the rights of any officer under an employment contract, the Board of Directors may remove any officer with or without cause.

Section 5. RESIGNATION OF OFFICERS. Any officer may resign at any time by giving written notice to the Board. The resignation shall take effect on the date the notice is received or at any later time specified in the notice. Unless otherwise specified in the notice, the resignation need not be accepted to be effective. Any resignation shall be without prejudice to any rights of the Corporation under any contract to which the officer is a party.

Section 6. VACANCIES IN OFFICE. A vacancy in any office because of death, resignation, removal, disqualification, or any other cause shall be filled in the manner prescribed in these bylaws for normal appointment to that office, provided, however, that vacancies need not be filled on an annual basis.

Section 7. CHAIRMAN OF THE BOARD. If a Chairman of the Board of Directors is appointed, he or she shall preside at the Board of Directors’ meetings and shall exercise and perform such other powers and duties as the Board of Directors may assign from time to time. If a Chairman of the Board of Directors is appointed, there shall also be a Vice-Chairman of the Board of Directors. In the absence of the Chairman, the Vice-Chairman shall preside at Board of Directors meetings and shall exercise and perform such other powers and duties as the Board of Directors may assign from time to time.

Section 8. PRESIDENT. The President, also known as the Chief Executive Officer, shall be the general manager of the Corporation and shall supervise, direct, and control the Corporation's activities, affairs, and officers as fully described in any applicable employment contract, agreement, or job specification. The President shall have such other powers and duties as the Board of Directors or the bylaws may require. If there is no Chairman of the Board, the President shall also preside at the Board of Directors' meetings.

Section 9. SECRETARY. The Secretary shall keep or cause to be kept, at the Corporation's principal office or such other place as the Board of Directors may direct, a book of minutes of all meetings, proceedings, and actions of the Board and of committees of the Board. The minutes of meetings shall include the time and place that the meeting was held; whether the meeting was annual, regular, special, or emergency and, if special or emergency, how authorized; the notice given; the names of the directors present at Board of Directors and committee meetings; and the vote or abstention of each board member present for each action taken.

The Secretary shall keep or cause to be kept, at the principal California office, a copy of the articles of incorporation and bylaws, as amended to date.

The Secretary shall give, or cause to be given, notice of all meetings of the Board and of committees of the Board of Directors that these bylaws require to be given. The Secretary shall keep the corporate seal, if any, in safe custody and shall have such other powers and perform such other duties as the Board of Directors or the bylaws may require.

Section 10. CHIEF FINANCIAL OFFICER. The Chief Financial Officer shall keep and maintain, or cause to be kept and maintained, adequate and correct books and accounts of the Corporation's properties and transactions. The Chief Financial Officer shall send or cause to be given to directors such financial statements and reports as are required to be given by law, by these bylaws, or by the Board. The books of account shall be open to inspection by any director at all reasonable times.

The Chief Financial Officer shall (a) deposit, or cause to be deposited, all money and other valuables in the name and to the credit of the Corporation with such depositories as the Board of Directors may designate; (b) disburse the corporation's funds as the Board of Directors may order; (c) render to the President, Chairman of the Board, if any, and the Board, when requested, an account of all transactions as Chief Financial Officer and of the financial condition of the Corporation; and (d) have such other powers and perform such other duties as the Board, contract, job specification, or the bylaws may require.

If required by the Board, the Chief Financial Officer shall give the Corporation a bond in the amount and with the surety or sureties specified by the Board of Directors for faithful performance of the duties of the office and for restoration to the Corporation of all of its books, papers, vouchers, money, and other property of every kind in the possession or under the control of the Chief Financial Officer on his or her death, resignation, retirement, or removal from office.

ARTICLE IX CONTRACTS WITH DIRECTORS

Section 1. **CONTRACTS WITH DIRECTORS.** The Corporation shall not enter into a contract or transaction in which a director directly or indirectly has a material financial interest (nor any other corporation, firm, association, or other entity in which one or more of the Corporation's directors are directors and have a material financial interest).

**ARTICLE X
CONTRACTS WITH NON-DIRECTOR DESIGNATED EMPLOYEES**

Section 1. **CONTRACTS WITH NON-DIRECTOR DESIGNATED EMPLOYEES.** The Corporation shall not enter into a contract or transaction in which a non-director designated employee (e.g., officers and other key decision-making employees) directly or indirectly has a material financial interest unless all of the requirements in the Corporation's Conflict of Interest Code have been fulfilled.

**ARTICLE XI
LOANS TO DIRECTORS AND OFFICERS**

Section 1. **LOANS TO DIRECTORS AND OFFICERS.** The Corporation shall not lend any money or property to or guarantee the obligation of any director or officer without the approval of the California Attorney General; provided, however, that the Corporation may advance money to a director or officer of the Corporation for expenses reasonably anticipated to be incurred in the performance of his or her duties if that director or officer would be entitled to reimbursement for such expenses of the Corporation.

**ARTICLE XII
INDEMNIFICATION**

Section 1. **INDEMNIFICATION.** To the fullest extent permitted by law, the Corporation shall indemnify its directors, officers, employees, and other persons described in Corporations Code Section 5238(a), including persons formerly occupying any such positions, against all expenses, judgments, fines, settlements, and other amounts actually and reasonably incurred by them in connection with any "proceeding," as that term is used in that section, and including an action by or in the right of the Corporation by reason of the fact that the person is or was a person described in that section. "Expenses," as used in this bylaw, shall have the same meaning as in that section of the Corporations Code.

On written request to the Board of Directors by any person seeking indemnification under Corporations Code Section 5238 (b) or Section 5238 (c) the Board of Directors shall promptly decide under Corporations Code Section 5238 (e) whether the applicable standard of conduct set forth in Corporations Code Section 5238 (b) or Section 5238 (c) has been met and, if so, the Board of Directors shall authorize indemnification.

**ARTICLE XIII
INSURANCE**

Section 1. **INSURANCE.** The Corporation shall have the right to purchase and

maintain insurance to the full extent permitted by law on behalf of its directors, officers, employees, and other agents, to cover any liability asserted against or incurred by any director, officer, employee, or agent in such capacity or arising from the director's, officer's, employee's, or agent's status as such.

**ARTICLE XIV
MAINTENANCE OF CORPORATE RECORDS**

Section 1. MAINTENANCE OF CORPORATE RECORDS. The Corporation shall keep:

- a. Adequate and correct books and records of account;
- b. Written minutes of the proceedings of the Board and committees of the Board; and
- c. Such reports and records as required by law.

**ARTICLE XV
INSPECTION RIGHTS**

Section 1. DIRECTORS' RIGHT TO INSPECT. Every director shall have the right at any reasonable time to inspect the Corporation's books, records, documents of every kind, physical properties, and the records of each subsidiary, as permitted by California and federal law. This right to inspect may be circumscribed in instances where the right to inspect conflicts with California or federal law (e.g., restrictions on the release of educational records under FERPA) pertaining to access to books, records, and documents. The inspection may be made in person or by the director's agent or attorney. The right of inspection includes the right to copy and make extracts of documents as permitted by California and federal law.

Section 2. ACCOUNTING RECORDS AND MINUTES. On written demand on the Corporation, any director may inspect, copy, and make extracts of the accounting books and records and the minutes of the proceedings of the Board of Directors and committees of the Board of Directors at any reasonable time for a purpose reasonably related to the director's interest as a director. Any such inspection and copying may be made in person or by the director's agent or attorney. This right of inspection extends to the records of any subsidiary of the Corporation.

Section 3. MAINTENANCE AND INSPECTION OF ARTICLES AND BYLAWS. The Corporation shall keep at its principal California office the original or a copy of the articles of incorporation and bylaws, as amended to the current date, which shall be open to inspection by the directors at all reasonable times during office hours.

**ARTICLE XVI
REQUIRED REPORTS**

Section 1. ANNUAL REPORTS. The Board of Directors shall cause an annual report to be sent to itself (the members of the Board of Directors) within 120 days after the end of the Corporation's fiscal year. That report shall contain the following information, in appropriate detail:

- a. The assets and liabilities, including the trust funds, or the Corporation as of the end of the fiscal year;

- b. The principal changes in assets and liabilities, including trust funds;
- c. The Corporation's revenue or receipts, both unrestricted and restricted to particular purposes;
- d. The Corporation's expenses or disbursement for both general and restricted purposes;
- e. Any information required under these bylaws; and
- f. An independent accountant's report or, if none, the certificate of an authorized officer of the Corporation that such statements were prepared without audit from the Corporation's books and records.

Section 2. ANNUAL STATEMENT OF CERTAIN TRANSACTIONS AND INDEMNIFICATIONS. As part of the annual report to all directors, or as a separate document if no annual report is issued, the Corporation shall, within 120 days after the end of the Corporation's fiscal year, annually prepare and mail or deliver to each director and furnish to each director a statement of any transaction or indemnification of the following kind:

- (a) Any transaction (i) in which the Corporation, or its parent or subsidiary, was a party, (ii) in which an "interested person" had a direct or indirect material financial interest, and (iii) which involved more than \$50,000 or was one of several transactions with the same interested person involving, in the aggregate, more than \$50,000. For this purpose, an "interested person" is either:
 - (1) Any director or officer of the Corporation, its parent, or subsidiary (but mere common directorship shall not be considered such an interest); or
 - (2) Any holder of more than 10 percent of the voting power of the Corporation, its parent, or its subsidiary. The statement shall include a brief description of the transaction, the names of interested persons involved, their relationship to the Corporation, the nature of their interest, provided that if the transaction was with a partnership in which the interested person is a partner, only the interest of the partnership need be stated.
- (b) The amount and circumstances of any indemnifications aggregating more than \$10,000 paid during the fiscal year to any director or officer of the Corporation pursuant to Article XII of these Bylaws.

ARTICLE XVII BYLAW AMENDMENTS

Section 1. BYLAW AMENDMENTS. The Board of Directors may adopt, amend or repeal any of these Bylaws by a majority of the directors present at a meeting duly held at which a quorum is present, except that no amendment shall make any provisions of these Bylaws

inconsistent with any laws.

ARTICLE XVIII
FISCAL YEAR

Section 1. FISCAL YEAR OF THE CORPORATION. The fiscal year of the Corporation shall begin on July 1st and end on June 30th of each year.

CERTIFICATE OF SECRETARY

I certify that I am the duly appointed and acting Secretary of ChartHouse Public Schools, a California nonprofit public benefit corporation; that these bylaws, consisting of 14 pages, are the bylaws of the Corporation as adopted by the Board of Directors on [REDACTED]; and that these bylaws have not been amended or modified since that date.

Executed on [REDACTED] at [REDACTED], California.

[REDACTED]

[REDACTED], Secretary

CHARTHOUSE PUBLIC SCHOOLS

CONFLICT OF INTEREST CODE

I. ADOPTION

In compliance with the Political Reform Act of 1974, California Government Code Section 87100, et seq., the Charthouse Public Schools hereby adopts this Conflict of Interest Code (“Code”), which shall apply to all governing board members, candidates for member of the governing board, and all other designated employees of Charthouse Public Schools (“Charter School”), as specifically required by California Government Code Section 87300.

II. DEFINITION OF TERMS

As applicable to a California public charter school, the definitions contained in the Political Reform Act of 1974, the regulations of the Fair Political Practices Commission, specifically California Code of Regulations Section 18730, and any amendments or modifications to the Act and regulations are incorporated by reference to this Code.

III. DESIGNATED EMPLOYEES

Employees of this Charter School, including governing board members and candidates for election and/or appointment to the governing board, who hold positions that involve the making or participation in the making, of decisions that may foreseeably have a material effect on any financial interest, shall be “designated employees.” The designated positions are listed in “Exhibit A” attached to this policy and incorporated by reference herein.

IV. STATEMENT OF ECONOMIC INTERESTS: FILING

Each designated employee, including governing board members and candidates for election and/or appointment to the governing board, shall file a Statement of Economic Interest (“Statement”) at the time and manner prescribed by California Code of Regulations, title 2, section 18730, disclosing reportable investments, interests in real property, business positions, and income required to be reported under the category or categories to which the employee’s position is assigned in “Exhibit A.”

An investment, interest in real property or income shall be reportable, if the business entity in which the investment is held, the interest in real property, the business position, or source of income may foreseeably be affected materially by a decision made or participated in by the designated employee by virtue of his or her position. The specific disclosure responsibilities assigned to each position are set forth in “Exhibit B.”

Statements Filed With the Charter School. All Statements shall be supplied by the Charter School. All Statements shall be filed with the Charter School. The Charter School’s filing officer shall make and retain a copy of the Statement and forward the original to the County Board of Supervisors.

V. DISQUALIFICATION

No designated employee shall make, participate in making, or try to use his/her official position to influence any Charter School decision which he/she knows or has reason to know will have a reasonably foreseeable material financial effect, distinguishable from its effect on the public generally, on the official or a member of his or her immediate family.

VI. MANNER OF DISQUALIFICATION

A. Non-Governing Board Member Designated Employees

When a non-Governing Board member designated employee determines that he/she should not make a decision because of a disqualifying interest, he/she should submit a written disclosure of the disqualifying interest to his/her immediate supervisor. The supervisor shall immediately reassign the matter to another employee and shall forward the disclosure notice to the Charter School Principal, who shall record the employee's disqualification. In the case of a designated employee who is head of an agency, this determination and disclosure shall be made in writing to his/her appointing authority.

B. Governing Board Member Designated Employees

The Corporation shall not enter into a contract or transaction in which a director directly or indirectly has a material financial interest (nor any other corporation, firm, association, or other entity in which one or more of the Corporation's directors are directors and have a material financial interest).

EXHIBIT A

Designated Positions

<u>Designated Position</u>	<u>Assigned Disclosure Category</u>
Members of the Governing Board	1, 2, 3
CEO/President	1, 2, 3
Chairman of the Board	1, 2, 3
CFO/Treasurer	1, 2, 3
Secretary	1, 2, 3
Executive Director of Charter School	1, 2, 3
Consultants	*

*Consultants are included in the list of designated positions and shall disclose pursuant to the broadest disclosure category in the code, subject to the following limitation:

The Executive Director may determine in writing that a particular consultant, although a "designated position," is hired to perform a range of duties that is limited in scope and thus is not required to fully comply with the disclosure requirements in this section. Such written determination shall include a description of the consultant's duties and, based upon that description, a statement of the extent of disclosure requirements. The Executive Director's determination is a public record and shall be retained for public inspection in the same manner and location as this conflict-of-interest code. (Gov. Code Section 81008.)

EXHIBIT B

Disclosure Categories

Category 1

Designated positions assigned to this category must report:

- a. Interests in real property which are located in whole or in part within the boundaries (and a two mile radius) of the school district in Charthouse Public Schools operates.
- b. Investments in, income, including gifts, loans, and travel payments, from, and business positions in any business entity of the type which engages in the acquisition or disposal of real property or are engaged in building construction or design.
- c. Investments in, income, including gifts, loans, and travel payments, from, and business positions in any business entity of the type which engages in, the manufacture, sale, repair, rental or distribution of school supplies, books, materials, school furnishings or equipment to be utilized by Charthouse Public Schools.

Category 2

Designated positions assigned to this category must report:

Investments in, income, including gifts, loans, and travel payments, from, and business positions in any business entity of the type which engages in the manufacture, sale, repair, rental or distribution of school supplies, books, materials, school furnishings or equipment to be utilized by Charthouse Public Schools, its parents, teachers and students for educational purposes. This includes, but is not limited to, educational supplies, textbooks and items used for extra curricular courses.

Category 3

Designated positions assigned to this category must report:

Investments in, income, including gifts, loans, and travel payments, from, sources which are engaged in the performance of work or services of the type to be utilized by Charthouse Public Schools, its parents, teachers and students for educational purposes. This includes, but is not limited to, student services commonly provided in public schools such as speech therapists and counselors.

Appendix:

X

CONTRA COSTA SCHOOL OF PERFORMING ARTS ENROLLMENT AND OUTREACH PLAN

Contra Costa School of Performing Arts (“SPA”) shall implement a comprehensive and substantive outreach and recruitment plan to ensure full enrollment and attract a diverse population to the SPA. Our enrollment and outreach activities shall include, but not be limited to, the following:

Open Houses – SPA shall hold at least two open houses each year for interested families. These open houses will be held at the school site, and offer families the opportunity to tour the school site and learn more about the school’s educational program, mission and vision, instructional practices, and accomplishments. SPA is also considering hosting a special breakfast event for the community to spread awareness and garner interest in SPA.

Print Media – SPA will purchase advertisement space and/or front-page stickers for local newspapers including the *Contra Costa Times*, the *Concord and Clayton Pioneers*, *The Walnut Creek Journal*, *Community Focus*, and others. The messaging for these media outlets will be focused on further promoting our open houses and other community informational meetings.

Online Media – SPA will utilize online multimedia options for advertisement including *Claycord*, *Patch*, and public social media sources. SPA will create its own dynamic and user-friendly website. The SPA website shall include detailed information including the school’s charter, mission and vision, instructional practices, student registration, upcoming meetings, board members, staff members, policy and procedures, and contact information. Spanish translation will be made available. This will be a primary source of information for current and prospective families as well as the community at large. SPA will also create and keep active their own social media accounts possibly including Facebook, Instagram, and Twitter.

Brochures/Fliers – SPA will send out fliers in English and Spanish outlining our vision and mission statements for the school, for the purpose of student recruitment. These efforts shall be expanded to target students who are actively involved in community and cultural arts programs outside the public school system and who are approaching or are of middle or high school age. These fliers invite families and students to attend the school’s open houses or visit the school for more information at any time.

Parent and Community Involvement – SPA shall work to increase parent and community involvement in all of the outreach activities, which will not only encourage additional student enrollment but will also strengthen stakeholder involvement in our school. Our parents, students, and community members will be our best supporters and provide first-hand accounts of the successes of our school. Local elected officials will also receive information.

SPA will drive outreach to and seek participation from various organizations to reach the target demographics. While SPA will focus its efforts on the population living within the MDUSD boundaries, outreach will intentionally cover the greater Contra Costa County area as well, especially with regard to arts organizations. Outreach may include but not be limited to:

Performing Arts Organizations

ANTIOCH

Dancers Elite

Street address: 3642 Delta Fair Blvd, Antioch, CA 94509

Phone number: (925) 755-3269

Website: They have a Facebook page.

Doreen's School of the Dance

Teacher/owner: Mimi Costa-White

Email: Doreensdance1954@gmail.com

Street address: 520 W 3rd St, Antioch, CA 94509

Phone number: (925) 757-8981

Website: www.doreensdance.com

Melody's Dance Studio

Melodysdancestudio1967@gmail.com

Street address: 112 Railroad Ave. Antioch 94509

Phone number: (925)754-1210

Website: www.melodysdancestudio.net

Stage Right Conservatory Theatre

Location: Nick Rodriguez Center

Street address: 213 F St. Antioch, CA 94509.

Phone number: (925) 216-4613

Website: www.srctgrp.org

BRENTWOOD

Black Diamond Dance Company

Email: customerservice@bdgym.com

Street address: 2015 Elkins Way Brentwood, CA 94513

Phone number: (925) 516-6619

Website: www.blackdiamondkidscenter.com

Brentwood Children's Ballet Theatre

Street address: 700 Harvest Park Dr. #P Brentwood 94513

Phone number: 925-303-6869

Website: www.Brentwoodballet.org

The Ballet Company of East County

CEO: Nina Koch

Email: perform@brentwoodballet.org

Street address: 3901 Walnut Blvd. suite A-1 Brentwood 94513

Phone number: 925-240-5556

Website: www.brentwoodballet.org

East County Performing Arts Center

Owner/director: Nina Koch

Email: studiomanager@sbcglobal.net

Street address: 3901 Walnut Blvd. Brentwood, CA 94513

Phone number: (925) 240-5556

Website: www.brentwooddance.com

Expressions Dance Academy

Email: info@ExpressionsDanceAcademy.com

Street address: 640 Harvest Park Dr, Brentwood, CA 94513

Phone number: (925) 634-3339

Website: Www.expressionsdanceacademy.com

Fabulous Feet Dance Studio

Email: Fabulousfeetdance@yahoo.com

Street address: 80 Eagle Rock Way #D, Brentwood, CA 94513

Phone number: (925) 634-4399

Website: www.fabulousfeetdanceandathletics.com

CLAYTON

Clayton Valley Dance Academy

Owner/director: Pam Ray

e-mail: 5678@claytonvalleydance.com

Street address: 5416 Ygnacio Valley Rd, Concord, CA 94521

Phone number: (925) 524-0180

Website: www.claytonvalleydance.com

CONCORD

Dance Connection Performing Arts Center (all over CCC).

Email: office@danceconnectionpac.com

Street address: 2956 Treat Blvd, Concord, CA 94518

Phone number: (925) 676-5678

Website: www.danceconnectionpac.com

D'Anns's Academy of Dance

Email: info@dannsacademyofdance.com

Street address: 1875 Adobe St, Concord, CA 94520

Phone number: (925) 827-0733
Website: www.dannsacademyofdance.com

Cyndi's Dance & Fitness

Director: Cyndi Mallory
Email: cyndim@cynergyfitness.net
Street address: Diablo Rock Gym, 1220 Diamond Blvd #140, Concord, CA 94520
Website: www.cynergyfitness.net

Encore Gym

(offers kids dance classes: ballet, jazz, hip-hop)
Email: office@encoregym.com
Street address: 999 Bancroft Rd, Concord, CA 94518
Phone number: (925) 932-1033
Website: www.encoregym.com

DANVILLE

The Next Step Dance Studio

Owner/director: Lori Buffalow
Street address: 109 Town and Country Dr, Danville, CA 94526
Grange Hall Street address: 743 Diablo Road Danville, CA 94526
Blackhawk Plaza Street address: 3612 Blackhawk Plaza Circle Blackhawk, CA 94506
Phone number: (925) 831-0777
Website: www.nextstepdance.com

Motu'aina

Owner/director: Catherine Blankenship
Email: info@motuaina.com
Phone number: 925-736-0927
Website: www.motuaina.com

Soo Dance Academy

Artistic director & founder: Soo Park
Email: Soodance@yahoo.com
Street address: 3442 Camino Tassajara, Danville, CA 94506
Phone number: (510) 290-8121
Website: www.soodanceacademy.net

EL CERRITO

Katie's Dance Studio

Founder/director: Katie Maltsberger
Email: katiesdanceco@aol.com
Street address: 10311 San Pablo Ave, El Cerrito, CA 94530
Phone number: (510) 524-1310

Website: www.Katiesdancestudio.com

Cerrito Dance Arts Center

Director: Maryse Young
Email: dance@cerritodancearts.com
Street address: 1534 Kearney St, El Cerrito, CA 94530
Phone number: (510) 234-2780
Website: www.cerritodancearts.com

LAFAYETTE

Kids n Dance

Founder: Kris Mueller
Email: info@kidsndance.com
Street address: 3369 Mt Diablo Blvd, Lafayette, CA 94549
Phone number: (925) 284-7388
Website: www.kidsndance.com

MARTINEZ

In Motion Dance Center

Owner/director: Deena Roming
Email: inmotiondancecenter@hotmail.com
Street address: 835 Arnold Dr #5, Martinez, CA 94553
Phone number: (925) 229-5678
Website: www.inmotiondancer.com

Poison Apple Playhouse

Educational director: Noelle Arms
Email: appleacademy.poisonapple@outlook.com
Street address: 835 Arnold Dr Ste 6 Martinez, CA 94553
Phone number: 925-597-0664
Website: www.poisonappleproductions.com

New You Dance Center

Director: AJ Rogers
Email: newyoudancecenter@gmail.com
Street address: 1424 Shell Ave, Martinez, CA 94553
Phone number: (925) 293-4726
Website: www.newyoudancecenter.org

OAKLEY

Step 2 This Dance & Performing Arts

Owner/director: Amber Weiss
Email: step2thisarts@gmail.com

Street Address: 2101 Main St, Oakley, CA 94561
Phone number: (925) 625-4699
Website: www.step2thisdance.com

MORAGA

CAPA (California Academy of Performing Arts)

Managing director: Doyle Borchers (phone: 707-738-6548)
Email: capa@capadance.net
Street address: 370 Park St, Moraga, CA 94556
Phone number: 925-376-2454
Website: www.capadance.net

ORINDA

CalShakes

Artistic Learning Programs Manager: Beverly Sotelo
Email: bsotelo@calshakes.org
Phone number: 510-809-3293
Website: www.calshakes.org

PINOLE

Anjee's Dance, etc.

Owner/teacher: Anjee Norgaard-Gallia
Email: info@anjeesdanceetc.com
Street address: 660 Tennent Ave, Pinole, CA 94564
Phone number: (510) 724-0760
Website: www.anjeesdanceetc.com

PITTSBURG

Black Diamond Ballet

Owner/Artistic director: Sharon Sobel Idul
Location: Creative arts building in Pittsburg Street address: 329 Railroad Ave, Pittsburg 94565
Phone number: 925-754-9833
Website: www.blackdiamondballet.org

Pittsburg Performing Arts Academy

Artistic director: Sharon Sobel Idul
Street address: 329 Railroad Ave. Pittsburg, CA 94565
Phone Number: (925) 754-9833
Website: www.pittsburgperformingarts.com

Wilson's Dance Studio

Director: Hannah Wilson

Email: hannah@wilsonsdancestudio.com
Street address: 1187 Railroad Lane Pittsburg, CA 94565
Phone number: 925-207-6097
Website: www.wilsonsdancestudio.com

PLEASANT HILL

Diablo Theatre Company

Director: Krissy Gray 925-262-2128
Email: krissy@diablotheatre.org
Street address: 1948 Oak Park Blvd, Pleasant Hill, CA 94523
Phone number: (925) 944-1565
Website: www.diablotheatre.org

Funk Mode

Owner/ Technical Director: Cara
Email: cara@funkmode.com
Street address: 1948 Oak park Blvd. Pleasant Hill CA 94523
Phone number: (800) 386-5663
Website: www.funkmode.com

Studio A

Director: Aggie Eidson
Street address: 2245 Morello Ave, Pleasant Hill, CA 94523
Phone number: (925) 691-0505
Website: www.studiodance.net

RICHMOND

East Bay Center for the Performing Arts

Director of school partnerships: Mara Lockowandt
Email: mara@eastbaycenter.org
Phone number: (510) 323-2494
Arts and Education program specialist: Maria De La Rosa
Email: maria@eastbaycenter.org
Director of Development: Charlene Smith
Email: charlene.smith@eastbaycenter.org
Development & Communications Manager: Andrew Lion
Email: andrew.lion@eastbaycenter.org
Street address: 339 11th St, Richmond, CA 94801
Website: www.eastbaycenter.org

Art of Ballet School of Dance & Company

Director: Sylvia Townsend
Email: artofballet_school@yahoo.com
Street address: 258 Marina Way Richmond, CA 9480

Phone number: (510) 235-0926
Website: facebook page only

Los Cenzontles Cultural Arts Academy

Executive Director: Eugene Rodriguez
External Education Programming Coordinator: Lucina Rodriguez
Marketing & Development Manager: Lauren Merker
Street address: 13108 San Pablo Ave, Richmond, CA 94805
Phone number: (510) 233-8015
Phone number: (510) 233-3230
Website: www.loscenzontles.com

SAN RAMON

All 4 Dance

Director: Heather B.
Email: heatherbarrietabor@rocketmail.com
Street address: Dougherty Station Community Center
17011 Bollinger Canyon Rd San Ramon, CA 94583
Phone number: (925) 973-3200
Website: facebook page only

Bella Dance Academy

Owner/instructor: Becky Peretti
Email: info@belladanceacademy.com
Street address: 2270 Camino Ramon, San Ramon, CA 94583
Phone number: (925) 830-8400
Website: www.belladanceacademy.com

East Bay Dance Company

Studio Director: Ashley Enea
Email: eastbaydanceco@gmail.com
Street address: 12901 Alcosta Blvd, San Ramon, CA 94583
Phone number: (925) 867-3232
Website: www.eastbaydanceco.com

San Ramon Valley Dance Company

Owner: Jan Hamill
Email: info@srvda.com
Street address: 101 Ryan Industrial Ct, San Ramon, CA 94583
Phone number: (925) 837-4656
Website: srvda.com

Studio 8 Dance & Performing Arts Center

Artistic Director: Vanessa Medve
Email: info@studio8pac.com

Street address: 3420 Fostoria Way, San Ramon, CA 94583
Phone number: (925) 867-1556
Website: www.studio8pac.com

Ushanjali School of Dance

Owner: Vidushi Naina Shastri
Email: ushanjali2008@gmail.com
Street address: Safari Kids 500 Bollinger Canyon Rd., San Ramon, CA 94583
Phone number: 510-742-9303 (home) 510-565-6202 (cell)
Website: www.ushanjali.com

Triple Threat Performing Arts

Advertising/ Marketing Director: Katherine Langley
Contacts: Brian Drogosch & Bill Langley
Email: brian@triplethreatpa.com
Email: bill@triplethreatpa.com
Street address: 315 Wright Brothers Ave, Livermore, CA 94551
Phone number: (925) 443-5272
Website: www.triplethreatpa.com

WALNUT CREEK

The Ballet School (Lareen Fender)

Director/owner: Jennifer Perry
Email: theballetjoyeux@yahoo.com
Street address: 1357 N. Main Street Walnut Creek CA 94596
Phone number: (925) 934-2133
Website: www.theballetschool.org

Ace Dance Academy

Artistic Directors: Megan Opel & Jenny Hudson
Street address: 1825 Mt Diablo Blvd, Walnut Creek, CA 94596
Phone number: (925) 934-7466
Website: www.acedanceacademy.com

Contra Costa Ballet

Artistic Directors: Richard Cammack and Emily Borthwick
Street address: 2040 N Broadway, Walnut Creek, CA 94596
Phone number: (925) 935-7984
Website: contracostaballet.org

Tutu School

Director: Genevieve Custer Weeks
Email: info@tutuschoolwalnutcreek.com
Street address: 1001 Harvey Dr. Suite 1 Walnut Creek, CA 94596
Phone number: 925-357-5350

Website: www.tutuschool.com

Young REPertory Theater Workshop

Leshner Center, Walnut Creek

Website: www.centerrep.org/edu_youngrep.php

1601 Civic Drive, Walnut Creek, CA 94596

Red House Studios

Website: www.redhouselive.com

1667 Botelho Dr., Walnut Creek, CA

Community, Business, and Political Organizations

Concord Parks & Rec.

Community Youth Center

Street address: 2241/2251 Galaxy Court

Phone number: (925) 671-7070

Website: www.communityyouthcenter.com

Contra Costa Association of Realtors

Website: www.ccartoday.com

Phone: (925) 295-9200

Street address: 1870 Olympic Blvd., Walnut Creek, CA 94596

The Irvin Deutscher Family YMCA in Pleasant Hill

Website: ymca-cba.org/locations/irvin-deutscher-family

Street Address: 350 Civic Drive, Pleasant Hill, CA 94523

Shadelands Arts Center

Email: artsed@arts-ed.org

Website: www.walnut-creek.org/cae/default.asp

Phone number: (925) 943-5846

Street Address: 111 N. Wiget Lane, Walnut Creek, CA 94598

East County NAACP

Website: www.eastcountynaacp.com

Phone: (925) 439-5099

Street Address: 186 E. Leland Road, Pittsburg, CA 94565

Monument Crisis Center

Website: monumentcrisiscenter.org

Phone: (925) 825-7751

Street address: 1990 Market Street, Concord, CA 94520

Monument Impact

Email: info@monumentimpact.org

Phone: (925) 682-8249

Website: www.monumentimpact.org

Street address: Keller House, 1760 Clayton Road, Concord, CA 94520

Michael Chavez Center, 2699 Monument Blvd., Suite G, Concord, CA 94520

Islamic Center of Contra Costa

Phone: (925) 682-4222

Street address: 2836 Clayton Road, CA 94519

EMQ Families First

Phone: (925) 602-1750

Street address: 2380 Salvio Street, Suite 200, Concord, CA 94520

Filipino-American Associates

Phone: (925) 439-8521

Street address: 345 Central Avenue, Pittsburg, CA 94565

Diablo Japanese American Club

Phone: (925) 682-5299

Street address: 3165 Treat Blvd., Concord, CA 94518

Churches

St. Bonaventure Catholic Church

5562 Clayton Road, Concord, CA 94521

St. Demetrios Greek Orthodox Church

1955 Kirker Pass Road, Concord, CA 94521

NorthCreek Church

2303 Ygnacio Valley Road, Walnut Creek, CA 94598

Mt. Diablo Unitarian Universalist Church

55 Eckley Lane, Walnut Creek, CA 94549

Oak Park Christian Center

2073 Oak Park Blvd., Pleasant Hill, CA 94523

The Church of Jesus Christ of Latter-day Saints

555 Boyd Road, Pleasant Hill, CA 94523

Chabad of Contra Costa

1671 Newell Avenue, Walnut Creek, CA 94595

Libraries

Concord Public Library

2900 Salvio Street, Concord, CA 94519

Clayton Public Library

6125 Clayton Road, Clayton, CA 94517

Peasant Hill Public Library

1750 Oak Park Blvd., Pleasant Hill, CA 94523

Martinez Public Library

740 Court Street, Martinez, CA 94553

Bay Point Public Library

205 Pacifica Avenue, Bay Point, CA 94565

Ygnacio Valley Public Library

2661 Oak Grove Road, Walnut Creek, CA 94598

Lafayette Public Library

3491 Mt Diablo Blvd, Lafayette, CA 94549

Walnut Creek Public Library

1644 N. Broadway, Walnut Creek, CA 94596

Pittsburg Public Library

80 Power Avenue, Pittsburg, CA 94565

Antioch Public Library

501 W. 18th St, Antioch, CA 94509

Schools

SPA representatives shall visit schools within MDUSD if given proper clearance and authorization from district and site administration. SPA will also send information to the following districts:

- Acalanes Union High (www.acalanes.k12.ca.us)
- Antioch Unified (www.antioch.k12.ca.us)
- Brentwood Union (www.brentwood.k12.ca.us)
- Byron Union (www.byronunionschooldistrict.us)
- Canyon (www.canyon.k12.ca.us)
- John Swett Unified (www.jsusd.org)
- Knightsen (www.knightsen.k12.ca.us)
- Lafayette (www.lafsd.k12.ca.us)

- Liberty Union High (www.libertyuhd.k12.ca.us)
- Martinez Unified (www.martinez.k12.ca.us)
- Moraga (www.moraga.k12.ca.us)
- Mt. Diablo Unified (www.mdusd.org)
- Oakley Union Elementary (www.ouesd.k12.ca.us)
- Orinda Union (www.orindaschools.org)
- Pittsburg Unified (www.pittsburg.k12.ca.us)
- San Ramon Valley Unified (www.srvusd.k12.ca.us)
- Walnut Creek (www.walnutcreeksd.org)
- West Contra Costa Unified (www.wccusd.net)

SPA will also work with area private schools and home school networks to ensure widespread outreach.

SPA OUTREACH PLAN IMPLEMENTATION TIMELINE			
OUTREACH ACTIVITY	PROPOSED DATES	LOCATIONS	PERSON RESPONSIBLE
Attempted contacts and distribution of outreach materials	September 1 st through November 30 th	<ul style="list-style-type: none"> - Performing Arts Organizations - Community, Business, and Political Organizations - Churches - Libraries - Schools - Print and online multimedia 	Board and Staff
Informational Meetings	November 1 st through December 31 st	To be held at public libraries and/or the SPA site location	Executive Director and/or Designee
Open Houses	November/December and April/May	To be held at SPA site location	Executive Director and/or Designee
SPA Website and social media development	Approval through August 31 st		Executive Director and/or Designee
Parent Meetings	September 1 st through November 30 th	To be held at the Concord Pavilion or any community or private facilities in proximity to the outreach targets (as needed and available)	Executive Director and/or Designee

Ongoing Recruitment and Outreach

SPA will continue these outreach and recruitment efforts as necessary to meet enrollment needs and to ensure a racial and ethnic balance of its student population. The SPA Administration will provide regular reports to the Board of Directors, which shall include a review of current student enrollment numbers, impact of outreach activities, and recommendations for additional activities, if necessary. The SPA Administration will be ultimately responsible for ensuring student enrollment is at a sufficient level to ensure the school's budget is balanced and sustainable.

Appendix:

Y



The Workshop Day (SPA Day) is an essential part of the application process. It gives interested students the experience of a day at CCC SPA, helps them understand the creative and academic expectations, and allows them the opportunity to envision themselves as students at CCC SPA, making the application process a two way street, a conversation during which students may be able to gain a clearer picture of what they want out of their education and

enabling them to advocate for themselves in a unique and powerful way.

Non-evaluation

The Workshop Days are non-evaluative as in the faculty will keep no record of nor “grade” either the work done in modules or the “informances.” (Note: An “informance” is a key component of learning in the day-to-day life of a CCC SPA student, when they are given the opportunity to try out their learning in front of a group of supportive stakeholders. These are different from final performances as they are not meant to be polished, perfected pieces of work, but meant to show progress and inform stakeholders on next steps for student learning in support of Common Core State Standards and National Core Arts Standards). The faculty, staff, and current students are only present to give prospective students the experience of a SPA Day. This portion of the application process serves the following functions:

1. To allow students the opportunity to experience integrated learning as it is practiced at CCC SPA
2. To provide students the opportunity to meet and interact with CCC SPA students, faculty, and staff
3. To give students an opportunity to experience “informances,” a regular feature of CCC SPA

Workshop Day Narrative

Students arrive for an 8:00 a.m. group warm-up led by faculty and current students. At 8:25, they are welcomed to the Workshop, given information on the day’s integrated project, and informed that this project is an abbreviated example of how students learn at CCC SPA. They are then divided into groups to begin their learning experience.

The Workshop Day is divided into five modules of 50 minutes each. Students will be randomly placed into groups of no more than 20 students, making maximum capacity of 100 students per Workshop Day. During this workshop, students progress through a sample integrated unit with modules in each of the following areas: **Humanities, Science/Mathematics, Dance, Music, and Theatre**. Each module will contain 10-15 minutes of direct instruction followed by 35-40 minutes of project work with faculty support. Students will then eat lunch with faculty and staff in their groups so that they can interact and ask questions about the school and experience the social aspects of CCC SPA. After lunch, they will return to their first room where family, friends, faculty, staff, and current students will be invited to observe their “informance.”

Scheduling

Workshop Days will occur beginning in February and take place on alternating Saturdays until all applicants have been seen from the pool of applicants who have met the **January 15th** deadline.

Middle School vs. High School

The format and experience of the middle school and high school workshop will be structurally similar. The integrated lessons will be based on 6th and 9th grade CCSS (Common Core State Standards) and NCAS (National Core Arts Standards) respectively.

The bell schedule for Workshop Days is as follows:

	Group 1	Group 2	Group 3	Group 4	Group 5
8:00-8:20 a.m.	Group warm-up	Group warm-up	Group warm-up	Group warm-up	Group warm-up
8:25-8:55 a.m.	Welcome, group assignment, and project overview	Welcome, group assignment, and project overview	Welcome, group assignment, and project overview	Welcome, group assignment, and project overview	Welcome, group assignment, and project overview
9:00-9:50	Humanities	Math/Sci	Dance	Drama	Music
10:00-10:50	Math/Sci	Dance	Drama	Music	Humanities
11:00-11:50	Dance	Drama	Music	Humanities	Math/Sci
12:00-12:50	Drama	Music	Humanities	Math/Sci	Dance
1:00-1:50	Music	Humanities	Math/Sci	Dance	Drama
1:50-2:30	Lunch	Lunch	Lunch	Lunch	Lunch
2:40-3:30	“Informance”	“Informance”	“Informance”	“Informance”	“Informance”
3:30-4:00	Debrief	Debrief	Debrief	Debrief	Debrief

Appendix:

Z

School Assumptions Worksheet

School Name: Contra Costa School of Performing Arts

IMPORTANT:

	= Enter Data in Yellow Boxes
	= Automatically Generated
	= Leave White Boxes Empty

General School Information

Is this budget for a new charter school (in first year of operations)?	Yes
Do you plan on offering staff CalPERS?	No
If not PERS, please estimate the % of salary for Employer Matching Contribution Rate for Retirement:	4.00%
Please estimate your District's Oversight Fee (generally 1-3%):	1.00%
Do you plan on applying for Title I funding?	Yes
For Existing Schools Only	
Are you eligible for Class Size Reduction Funding?	Yes
Are you eligible for New School Block Grant funding?	Yes

Enrollment

Enter Target ADA %:	96.00%
Estimate % of English Language Learners (EL):	21.00%
Estimate % of Economically Disadvantaged (ED) [i.e. below federal poverty line]:	15.00%
Estimate % of Free/Reduced Lunch Students (FRL):	38.00%
District/Authorizer Encroachment Rate:	\$ 100.00

YEAR ONE

	Enrollment	ADA #	EL #	ED#	FRL #	Students Per Teacher	
Grades K-3	-	0.00	0	0	0	0	0.00
Grades 4-6	100	96.00	21	15	38	38	33.33
Grades 7-8		0.00	0	0	0	0	
Grades 9-12	200	192.00	42	30	76	76	
TOTAL	300	288.00	63	45	114	114	

YEAR TWO

	Enrollment	ADA #	EL #	ED#	FRL #	Students Per Teacher	
Grades K-3		0.00	0	0	0	0	0.00
Grades 4-6	100	96.00	21	15	38	38	33.33
Grades 7-8	100	96.00	21	15	38	38	
Grades 9-12	300	288.00	63	45	114	114	
TOTAL	500	480.00	105	75	190	190	

YEAR THREE

	Enrollment	ADA #	EL #	ED#	FRL #	Students Per Teacher	
Grades K-3		0.00	0	0	0	0	0.00
Grades 4-6	100	96.00	21	15	38	38	33.33
Grades 7-8	200	192.00	42	30	76	76	
Grades 9-12	400	384.00	84	60	152	152	
TOTAL	700	672.00	147	105	266	266	

YEAR FOUR

	Enrollment	ADA #	EL #	ED#	FRL #	Students Per Teacher	
Grades K-3		0.00	0	0	0	0	0.00
Grades 4-6	100	96.00	21	15	38	38	33.33
Grades 7-8	200	192.00	42	30	76	76	
Grades 9-12	400	384.00	84	60	152	152	
TOTAL	700	672.00	147	105	266	266	

YEAR FIVE

	Enrollment	ADA #	EL #	ED#	FRL #	Students Per Teacher	
Grades K-3		0.00	0	0	0	0	0.00
Grades 4-6	100	96.00	21	15	38	38	33.33
Grades 7-8	200	192.00	42	30	76	76	
Grades 9-12	400	384.00	84	60	152	152	
TOTAL	700	672.00	147	105	266	266	

Salaries

COLA	2.8%
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Certificated Staff Salaries

1000	Teachers				Counselor			
	# Teachers	Avg. Salary	Teacher Total	# Teachers	Avg. Salary	Aides Total		
Year One	9	\$ 55,000	\$ 495,000	1.0	\$ 65,000	\$ 65,000		
Year Two	15	\$ 56,540	\$ 848,100	2.0	\$ 66,820	\$ 133,640		
Year Three	21	\$ 58,123	\$ 1,220,586	3.0	\$ 68,691	\$ 206,073		
Year Four	21	\$ 65,000	\$ 1,365,000	3.0	\$ 75,000	\$ 225,000		
Year Five	21	\$ 66,820	\$ 1,403,220	3.0	\$ 77,100	\$ 231,300	X	

1000	Administrators			Special Education		
	# Admin	Avg. Salary	Admin Total	# Teachers	Avg. Salary	Aides Total
Year One	1.0	\$ 120,000	\$ 120,000	1.0	\$ 55,000	\$ 55,000
Year Two	2.0	\$ 123,360	\$ 246,720	2.0	\$ 56,540	\$ 113,080
Year Three	3.0	\$ 126,814	\$ 380,442	3.0	\$ 58,123	\$ 174,369
Year Four	3.0	\$ 130,000	\$ 390,000	3.0	\$ 65,000	\$ 195,000
Year Five	3.0	\$ 133,640	\$ 400,920	3.0	\$ 66,820	\$ 200,460

K-3 Teacher Count	# of Teachers	# of Half-Day Kinder Students
Year One	-	-
Year Two	-	-
Year Three	-	-
Year Four	-	-
Year Five	-	-

	Total Certificated Salaries
Year One	\$ 735,000
Year Two	\$ 1,341,540
Year Three	\$ 1,981,470
Year Four	\$ 2,175,000
Year Five	\$ 2,235,900

Classified Staff Salaries

2000	Classroom Aides/Afterschool Aides			Custodial		
	# Support	Avg. Salary	Aides Total	# Support	Avg. Salary	Support Total
Year One	1.0	\$ 25,000	\$ 25,000	-	\$ 30,000	\$ -
Year Two	2.0	\$ 25,700	\$ 51,400	-	\$ 30,840	\$ -
Year Three	3.0	\$ 26,420	\$ 79,259	-	\$ 31,704	\$ -
Year Four	3.0	\$ 35,000	\$ 105,000	-	\$ 32,591	\$ -
Year Five	3.0	\$ 35,980	\$ 107,940	-	\$ 33,504	\$ -

2000	Office Administrators			Clerical/Office		
	# Admin	Avg. Salary	Admin Total	# Office	Avg. Salary	Office Total
Year One	1.0	\$ 50,000	\$ 50,000	1.0	\$ 25,000	\$ 25,000
Year Two	1.0	\$ 51,400	\$ 51,400	2.0	\$ 25,700	\$ 51,400
Year Three	2.0	\$ 52,839	\$ 105,678	3.0	\$ 26,420	\$ 79,259
Year Four	2.0	\$ 60,000	\$ 120,000	4.0	\$ 40,000	\$ 160,000
Year Five	2.0	\$ 61,680	\$ 123,360	4.0	\$ 41,120	\$ 164,480

2000	Lunch Supervisors			Total Classified
	# Other	Avg. Salary	Other Total	
Year One	1.0	\$ 20,000	\$ 20,000	\$ 120,000
Year Two	2.0	\$ 20,560	\$ 41,120	\$ 195,320
Year Three	3.0	\$ 21,136	\$ 63,407	\$ 327,603
Year Four	3.0	\$ 28,000	\$ 84,000	\$ 469,000
Year Five	3.0	\$ 28,784	\$ 86,352	\$ 482,132

Benefits

Staff Benefits and Health Plan

3000	Retirement Benefits	Health Plan Cost (\$/Person Per Year)	# of Qualified Employees	Health Plan Total	Total Benefits
Year One	\$ 118,736	\$ 9,000	13.0	\$ 117,000	\$ 235,736
Year Two	\$ 214,360	\$ 10,000	23.0	\$ 230,000	\$ 444,360
Year Three	\$ 320,504	\$ 11,000	33.0	\$ 363,000	\$ 683,504
Year Four	\$ 362,693	\$ 12,000	34.0	\$ 408,000	\$ 770,693
Year Five	\$ 372,848	\$ 13,000	34.0	\$ 442,000	\$ 814,848

Books & Supplies (\$ Per Student)

4000	Textbooks	Additional Books	Classroom & Office Supplies	Tech Equipment
Year One	\$ 400.00	\$ 100	\$ 150	\$ 400
Year Two	\$ 208.00	\$ 100	\$ 100	\$ 400
Year Three	\$ 171.43	\$ 100	\$ 100	\$ 400
Year Four	\$ 80.00	\$ 100	\$ 100	\$ 400
Year Five	\$ 80.00	\$ 100	\$ 100	\$ 400

General Purpose Entitlement Block Grant

Schools often receive ADA funding from two sources: the state and the local district (also known as "in-lieu of property tax" funding). The total amount is the same regardless of the source, however the timing of the payments varies slightly. Contact your charter authorizer to find out what percentage of the general purpose entitlement they fund. **If unknown, put 100% in the state portion below.**

8000	% from Source
State Portion	80%
Local District	20%
TOTAL	100%

Contra Costa School of Performing Arts Start-Up Budget

School Name: **Contra Costa School of Performing Arts**
 Operating Year: **Start-up Year (i.e. Prior to School Opening)**
 Time Period: **2016-21**

Category	Startup Cost
Enrollment Projections by Grade Level	
Projected Enrollment K-3	0
Projected Enrollment 4-6	100
Projected Enrollment 7-8	0
Projected Enrollment 9-12	200
Total Projected Enrollment	300
Certificated Salaries:	
Certificated Teachers FTE	\$ -
Certificated Instructional Aides	\$ -
Certificated Administrations and Management	\$ -
Total Certificated Staffing Startup	\$ -
Classified Salaries	
Principal	\$ -
Admin Support	\$ -
Sub-total	\$ -
Benefits	
STRS/PERS/OASDI/Medicare (16.5% salaries)	\$ -
Health and Welfare Benefits	\$ -
Unemployment Insurance	\$ -
Workers' Compensation Insurance	\$ -
Retiree Benefits	\$ -
Other Employee Benefits	\$ -
Sub-total	\$ -
Facilities	
Lease Deposit, prepaid rent & rent	\$ -
Site preparation, Tenant Improvement	\$ -
Interior Decorating	\$ 250
Network Wiring	\$ -
Power & ventilation for Computer Server	\$ -
Sub-total	\$ 250
Initial Staff Development	
Staff Orientation	\$ -
Instructional Consultation	\$ -
Sub-total	\$ -
Furniture, Fixtures & Equipment	
Student Work Stations, Desks & Tables	\$ 2,000.00
Students Chairs	\$ 1,000.00
Staff Workstations, Desks & Chairs	\$ 1,500.00
Book shelves	\$ 200.00
File Cabinets	\$ 400.00
Fire Proof Storage Student Records & MIS Backup	\$ 500.00
Bulletin Boards, Dry Erase Boards	\$ 400.00
Storage Cabinets	\$ 800.00
Sub-total	\$ 6,800

Category	Startup Cost
Instructional Materials & Equipment	
Textbook(s) & Curriculum	\$ -
Teacher/Students Computer(s)	\$ -
Classroom Printer(s)	\$ -
Classroom Software License(s)	\$ -
Classroom Fax Machine(s)	\$ -
Television(s)	\$ -
VCR(s)/DVD(s)	\$ -
Overhead Projector(s)	\$ -
Video Display Projection System(s)	\$ -
Projection Screen(s)	\$ -
Public Address System	\$ -
Sub-total	\$ -
Office Equipment & Supplies	
First Aid Kit(s)	\$ 250
Copier Lease or Purchase?	\$ -
Initial Office Supplies & Equipment	\$ 1,000
Fire Extinguishers	\$ 500
Cleaning Equipment/Supplies	\$ 500
Telephone System	\$ 1,000
Admin Computer(s)	\$ 1,800
Admin Printer(s)	\$ -
Admin Software License(s)	\$ 1,200
Admin Fax Machine(s)	\$ -
Tool Kit	\$ 200
Misc	\$ 2,500
Sub-total	\$ 8,950
Professional Services & Consultants	
Legal	\$ -
Testing, Accountability & Assessment	\$ 500
Finance & Operations	\$ 2,500
Special Education	\$ -
Technology	\$ -
Sub-total	\$ 3,000
TOTAL	\$ 19,000

CHARTER SCHOOL PLANNING BUDGET

School Name: Contra Costa School of Performing Arts

Operating Year Startup - Year 5

Time Period: 2016-21

		= Enter Data in Yellow Boxes		= Automatically Generated		= Leave White Boxes Empty	
				COLA		2.0%	
Object Code	Description	Startup	2016-17	2017-18	2018-19	2019-20	2020-21
REVENUES							
Revenue Limit Sources							
0	LCFF funding						
	Grades K - 3		\$ -	\$ -	\$ -	\$ -	\$ -
	Grades 4 - 6		\$ 743,808	\$ 758,684	\$ 773,858	\$ 789,335	\$ 805,122
	Grades 7 - 8		\$ -	\$ 758,684	\$ 1,547,716	\$ 1,578,670	\$ 1,610,243
	Grades 9 - 12		\$ 1,487,616	\$ 2,276,052	\$ 3,095,431	\$ 3,157,340	\$ 3,220,487
	Total, Revenue Limit Sources		\$ 2,231,424	\$ 3,793,421	\$ 5,417,005	\$ 5,525,345	\$ 5,635,852
Federal Revenues							
8290	No Child Left Behind (Title I) (assumes school will apply)		\$ -	\$ -	\$ -	\$ -	\$ -
8110	CDE PCS Grant		\$ -	\$ -	\$ -	\$ -	\$ -
8190	EESA/Math & Science		\$ -	\$ -	\$ -	\$ -	\$ -
8220	Child Nutrition - Federal		\$ -	\$ -	\$ -	\$ -	\$ -
8260-8299	Other Federal Revenues		\$ -	\$ -	\$ -	\$ -	\$ -
	Total, Federal Revenues		\$ -	\$ -	\$ -	\$ -	\$ -
Other State Revenue							
0	LCFF additional increment towards target			\$ 144,765	\$ 210,526	\$ 102,184	
8311	New School Block Grant		\$ -	\$ -	\$ -	\$ -	\$ -
8321	Special Education		\$ 144,000	\$ 240,000	\$ 336,000	\$ 336,000	\$ 336,000
8556	State Lottery		\$ 162	\$ 46,656	\$ 79,315	\$ 113,262	\$ 115,527
8536	Class Size Reduction		\$ -	\$ -	\$ -	\$ -	\$ -
8545	SB 740 Facility Grant (see facilities tab)		\$ -	\$ -	\$ -	\$ -	\$ -
8584	Economic Impact Aid (EIA)		\$ -	\$ -	\$ -	\$ -	\$ -
8536	All Other State Revenues		\$ -	\$ -	\$ -	\$ -	\$ -
	Total, Other State Revenues		\$ 144,000	\$ 431,421	\$ 625,841	\$ 551,446	\$ 451,527
Other Local Revenue							
8600	Transfers from Sponsoring LEA		\$ -	\$ -	\$ -	\$ -	\$ -
8660	Interest		\$ -	\$ -	\$ -	\$ -	\$ -
8699	Fundraising		\$ 20,000	\$ 30,000	\$ 51,000	\$ 70,000	\$ 70,000
8700	Other Grants		\$ -	\$ -	\$ -	\$ -	\$ -
8710	All Other Local Revenues		\$ -	\$ -	\$ -	\$ -	\$ -
8979	Loan Financing (e.g. Short Term or Charter School Revolving Loan)		\$ 250,000	\$ -	\$ -	\$ -	\$ -
	Total, Local Revenues		\$ 20,000	\$ 280,000	\$ 51,000	\$ 70,000	\$ 70,000
	TOTAL REVENUES		\$ 20,000	\$ 2,655,424	\$ 4,275,842	\$ 6,112,846	\$ 6,146,791
EXPENDITURES							
Certificated Salaries							
1100	Teacher Salaries		\$ 495,000	\$ 848,100	\$ 1,220,586	\$ 1,365,000	\$ 1,403,220
1170	Substitute Teacher Salaries (4% of Teacher Salaries)		\$ 19,800	\$ 33,924	\$ 48,823	\$ 54,600	\$ 56,129
1200	Supplemental/Enrichment Based Certificated Staff		\$ 120,000	\$ 246,720	\$ 380,442	\$ 420,000	\$ 431,760
1300	Certificated Supervisor and Administrator Salaries		\$ 120,000	\$ 246,720	\$ 380,442	\$ 390,000	\$ 400,920
1900	Performance Pay Incentives		\$ 20,000	\$ 20,000	\$ 20,000	\$ 20,000	\$ 20,000
	Total, Certificated Salaries		\$ 774,800	\$ 1,395,464	\$ 2,050,293	\$ 2,249,600	\$ 2,312,029
Classified (non-certificated) Salaries							
2100	Instructional Aide Salaries		\$ 25,000	\$ 51,400	\$ 79,259	\$ 105,000	\$ 107,940
2200	Non-certificated Support Salaries		\$ 20,000	\$ 41,120	\$ 63,407	\$ 84,000	\$ 86,352
2300	Non-certificated Supervisor and Administrator Salaries		\$ 50,000	\$ 51,400	\$ 105,678	\$ 120,000	\$ 123,360
2400	Clerical and Office Salaries		\$ 25,000	\$ 51,400	\$ 79,259	\$ 160,000	\$ 164,480
2900	Performance Pay Incentives		\$ -	\$ -	\$ -	\$ -	\$ -
	Total, Non-certificated Salaries		\$ 120,000	\$ 195,320	\$ 327,603	\$ 469,000	\$ 482,132
Employee Benefits							
3101-3302	STRS/PERS/OASDI/Medicare (12.58%-STRS, 15.00%-PERS)		\$ 118,736	\$ 214,360	\$ 320,504	\$ 362,693	\$ 372,848
3401-3402	Health and Welfare Benefits		\$ 117,000	\$ 230,000	\$ 363,000	\$ 408,000	\$ 442,000
3501-3502	Unemployment Insurance		\$ 14,406	\$ 25,612	\$ 38,284	\$ 43,769	\$ 44,986
3601-3602	Workers' Compensation Insurance		\$ 35,792	\$ 63,631	\$ 95,116	\$ 108,744	\$ 111,766
3701-3702	Other Retiree Benefits		\$ -	\$ -	\$ -	\$ -	\$ -
3901-3902	Other Employee Benefits		\$ -	\$ -	\$ -	\$ -	\$ -
	Total, Employee Benefits		\$ 285,934	\$ 533,603	\$ 816,904	\$ 923,206	\$ 971,601
Books and Supplies							
4100	Approved Textbooks and Core Curricula Materials		\$ -	\$ 120,000	\$ 104,000	\$ 120,000	\$ 56,000
4200	Books and Other Curriculum Materials		\$ 12,000	\$ 8,000	\$ 50,000	\$ 70,000	\$ 70,000
4300	Enrichment Materials, Classroom & Office Supplies		\$ 8,950	\$ 36,050	\$ 50,000	\$ 70,000	\$ 70,000
4400	Non-capitalized Equipment (computers, printers, servers)		\$ -	\$ 120,000	\$ 200,000	\$ 280,000	\$ 280,000
4700	Food		\$ -	\$ -	\$ -	\$ -	\$ -
	Total, Books and Supplies		\$ 8,950	\$ 284,050	\$ 404,000	\$ 540,000	\$ 476,000
Services and Other Operating Expenditures							
5200	Travel and Conferences		\$ 27,000	\$ 43,250	\$ 59,500	\$ 64,500	\$ 64,500
5300	Dues and Memberships		\$ 1,500	\$ 2,500	\$ 3,500	\$ 3,500	\$ 3,500
5400	Insurance		\$ 15,000	\$ 16,000	\$ 17,000	\$ 18,000	\$ 19,000
5500	Utilities and Housekeeping Services		\$ -	\$ 75,000	\$ 88,500	\$ 107,000	\$ 107,000
5600	Rentals, Leases, Repairs, and Noncap. Improvements		\$ 250	\$ 341,949	\$ 496,248	\$ 758,547	\$ 758,547
5800	Professional/Consulting Services and Operating Expend.		\$ 3,000	\$ 209,000	\$ 254,500	\$ 303,000	\$ 304,000
5900	Communications (Phones, ISP, Internet)		\$ -	\$ 16,000	\$ 16,500	\$ 17,800	\$ 19,500
	Total, Services/Other Operating		\$ 3,250	\$ 685,449	\$ 917,498	\$ 1,275,047	\$ 1,295,247

	Capital Outlay					
6100-6170	Land and Land Improvements	\$ -	\$ -	\$ -	\$ -	\$ -
6200	Buildings and Improvements of Buildings	\$ 15,000	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000
6300	Books and Media for Library	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000
6400	Equipment (computers, servers, etc. over \$5,000)	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000
6490	Furniture	\$ 5,000	\$ 6,500	\$ 6,500	\$ 6,500	\$ 6,500
6500	Equipment Replacement	\$ 1,000	\$ 1,000	\$ 1,000	\$ 1,000	\$ 1,000
	Total, Capital Outlay	\$ 6,800	\$ 31,000	\$ 22,500	\$ 22,500	\$ 22,500
	Other Outgo					
7110-7143	Tuition to Other Schools	\$ -	\$ -	\$ -	\$ -	\$ -
7221-7223SE	Transfers of Apportionment to Other LEAs (except SPED)	\$ -	\$ -	\$ -	\$ -	\$ -
7221	Transfers of Apportionment to LEAs (Special Ed)	\$ 172,800	\$ 288,000	\$ 403,200	\$ 403,200	\$ 403,200
7221-7223AO	All Other Transfers of Apportionments to Other LEAs	\$ -	\$ -	\$ -	\$ -	\$ -
7281	Management and Leadership Oversight	\$ -	\$ -	\$ -	\$ -	\$ -
7350	District Oversight (currently set to 1.00%)	\$ 22,314	\$ 39,382	\$ 56,275	\$ 56,275	\$ 56,359
7430	Loan Repayment	\$ -	\$ 175,000	\$ 50,000	\$ 25,000	\$ -
7438	Debt Interest & Fees	\$ -	\$ 4,000	\$ 2,000	\$ 1,000	\$ -
	Total, Other Outgo	\$ -	\$ 195,114	\$ 506,382	\$ 485,475	\$ 459,559
7439	Receivable Factoring Fees	\$ -	\$ -	\$ -	\$ -	\$ -
	Total, Factoring Fees	\$ -	\$ -	\$ -	\$ -	\$ -
	TOTAL EXPENDITURES	\$ 19,000	\$ 2,376,347	\$ 3,974,767	\$ 5,535,123	\$ 6,019,067
	Cash Reserve (5% Operating Expenses w/ 1% Annual Increase)	\$ 118,817	\$ 119,669	\$ 148,973	\$ 84,608	\$ 69,650
	Excess of Revenues over Expenditures and Reserve	\$ 1,000	\$ 160,260	\$ 181,406	\$ 428,750	\$ 161,354
	Beginning Fund Balance (less reserves)	\$ -	\$ 1,000	\$ 161,260	\$ 342,666	\$ 771,416
	Net Fund Balance	\$ 1,000	\$ 161,260	\$ 342,666	\$ 771,416	\$ 1,001,433
	Cumulative Reserve Total	\$ 118,817	\$ 238,486	\$ 387,459	\$ 472,066	\$ 541,716
	Total Fund Balance Including Reserves	\$ 1,000	\$ 280,077	\$ 581,152	\$ 1,158,875	\$ 1,543,149

Contra Costa School of Performing Arts

5000 Series Breakdown Services and Other Operating Expense

Line Item	Year 1	Year 2	Year 3	Year 4	Year 5
Travel and Conferences					
Teacher Conference Fees	\$ 20,000	\$ 30,000	\$ 40,000	\$ 40,000	\$ 40,000
Teacher Travel	\$ 5,000	\$ 10,000	\$ 15,000	\$ 20,000	\$ 20,000
Administration Conference Fees	\$ 1,500	\$ 2,500	\$ 3,500	\$ 3,500	\$ 3,500
Adminstration Travel	\$ 500	\$ 750	\$ 1,000	\$ 1,000	\$ 1,000
TOTAL 5200	\$ 27,000	\$ 43,250	\$ 59,500	\$ 64,500	\$ 64,500
Dues and Membership					
California Charter Schools Assoc Membership	\$ 1,500	\$ 2,500	\$ 3,500	\$ 3,500	\$ 3,500
Other Membership Dues	\$ -	\$ -	\$ -	\$ -	\$ -
TOTAL 5300	\$ 1,500	\$ 2,500	\$ 3,500	\$ 3,500	\$ 3,500
Insurance					
General Liability Insurance (Including D & O)	\$ 15,000	\$ 16,000	\$ 17,000	\$ 18,000	\$ 19,000
Other Insurance	\$ -	\$ -	\$ -	\$ -	\$ -
TOTAL 5400	\$ 15,000	\$ 16,000	\$ 17,000	\$ 18,000	\$ 19,000
Utilites and Housekeeping					
Power/Electricity	\$ 30,000	\$ 30,000	\$ 30,000	\$ 30,000	\$ 30,000
Water	\$ 15,000	\$ 17,500	\$ 20,000	\$ 20,000	\$ 20,000
Sewer Hookup	\$ -	\$ -	\$ -	\$ -	\$ -
Trash/Recycling	\$ 5,000	\$ 6,000	\$ 7,000	\$ 7,000	\$ 7,000
Custodial Service Or Janitorial Supplies	\$ 25,000	\$ 35,000	\$ 50,000	\$ 50,000	\$ 50,000
TOTAL 5500	\$ 75,000	\$ 88,500	\$ 107,000	\$ 107,000	\$ 107,000
Rentals, Leases, Repairs					
Facility Lease	\$ 331,949	\$ 481,248	\$ 738,547	\$ 738,547	\$ 738,547
Facility Repairs					
Copier Lease & Repair Contract	\$ 10,000	\$ 15,000	\$ 20,000	\$ 20,000	\$ 20,000
Phone System (E-rate applicable if qualified)	\$ -	\$ -	\$ -	\$ -	\$ -
Other Leases/Contracts	\$ -	\$ -	\$ -	\$ -	\$ -
TOTAL 5600	\$ 341,949	\$ 496,248	\$ 758,547	\$ 758,547	\$ 758,547
Professional/Consulting Services					
Third Party Certification (e.g. WASC)	\$ -	\$ 8,000	\$ -	\$ -	\$ 7,000
Advertising	\$ 25,000	\$ 10,000	\$ 10,000	\$ 10,000	\$ 10,000
Legal Expenses	\$ 12,000	\$ 12,000	\$ 12,000	\$ 12,000	\$ 12,000
Performance Art Equipment	\$ 30,000	\$ 40,000	\$ 50,000	\$ 50,000	\$ 50,000
Fundraising/Marketing Consulting Services	\$ 10,000	\$ 10,000	\$ 20,000	\$ 20,000	\$ 30,000
Back Office Financial Services	\$ 65,000	\$ 67,000	\$ 69,000	\$ 69,000	\$ 69,000
Annual Fiscal Audit	\$ -	\$ 8,000	\$ 8,000	\$ 8,000	\$ 8,000
IT Services	\$ 5,000	\$ 15,000	\$ 25,000	\$ 25,000	\$ 25,000
Website Development & Maintenance	\$ 3,000	\$ 1,000	\$ 1,000	\$ 1,000	\$ 1,000
Workshops for Teacher Development	\$ 20,000	\$ 30,000	\$ 40,000	\$ 40,000	\$ 40,000
Workshops for Students	\$ -	\$ -	\$ -	\$ -	\$ -
Student Field Trips	\$ 15,000	\$ 25,000	\$ 35,000	\$ 35,000	\$ 35,000
Athletics Fees/Use Contracts	\$ -	\$ -	\$ -	\$ -	\$ -
Student Information System & Support	\$ 15,000	\$ 17,500	\$ 20,000	\$ 20,000	\$ 20,000
Data Assesment System & Support	\$ 5,000	\$ 6,000	\$ 7,000	\$ 7,000	\$ 7,000
Other Costs	\$ 4,000	\$ 5,000	\$ 6,000	\$ 7,000	\$ 8,000
TOTAL 5800	\$ 209,000	\$ 254,500	\$ 303,000	\$ 304,000	\$ 322,000
Communications					
Postage & Postage Meter Rental	\$ 1,500	\$ 2,000	\$ 2,300	\$ 3,500	\$ 4,700
Phone Service (E-Rate Applicable if qualified)	\$ 4,500	\$ 4,500	\$ 4,500	\$ 5,000	\$ 5,000
Cell Phone Service (E-Rate Applicable if qualified)	\$ -	\$ -	\$ -	\$ -	\$ -
Website Hosting	\$ 5,000	\$ 5,000	\$ 6,000	\$ 6,000	\$ 6,000
Internet Service (E-Rate Applicable if qualified)	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000
TOTAL 5900	\$ 16,000	\$ 16,500	\$ 17,800	\$ 19,500	\$ 20,700

Charter School Facilities Worksheet

The facilities needs of each charter school are unique and vary widely based on the mission of the school and the students that the school serves. However, many charter developers and operators have asked for some rules of thumb as they begin their search. This template will provide general guidelines on size of building and what you may be able to afford to pay in rent or in mortgage payments.

Lease Payments

Determine How Much Space You Need and Anticipated Lease Payments

Contact Local Brokers to Get an Estimate on Commercial Prices in Your Target Neighborhood

\$ 1.80 \$ Sq./Ft. per month

	Recommended Sq. Ft per Class
Grades K-3	
Grades 4-6	960
Grades 7-8	960
Grades 9-12	960
Circulation and Support	20%

	Year 1	Year 2	Year 3	Year 4	Year 5
Enrollment (From Assumptions Tab)					
Grades K-3	-	-	-	-	-
Grades 4-6	100	100	100	100	100
Grades 7-8	-	100	200	200	200
Grades 9-12	200	300	400	400	400
Total	300	500	700	700	700

Classroom Count (based on Student:Teacher ratio entered on Assumptions tab)					
Grades K-3	-	-	-	-	-
Grades 4-6	3	3	3	3	3
Grades 7-8	-	3	6	6	6
Grades 9-12	6	9	12	12	12
Total	9	15	21	21	21

Building Square Footage					
Classroom Square Footage	8,640	14,400	20,160	20,160	20,160
Circulation and Support Areas	1,728	2,880	4,032	4,032	4,032
Specialty Rooms	5,000	5,000	10,000	10,000	10,000
Total Square Footage Needed	15,368	22,280	34,192	34,192	34,192

Cost Estimates					
Cost Per Year	331,949	481,248	738,547	738,547	738,547
Monthly Lease Amount					
Cost Per Student Per Year	\$ -	\$ -	\$ -	\$ -	\$ -
% of Budget on Facilities					

SB740 Facilities Funding

Determine your school's eligibility for SB740 Facilities Funding and see an estimate for the amount of this funding based on the above facilities assumptions. **NOTE: This tool is intended for initial planning purposes only. You should consult a charter advisor to determine your school's actual eligibility.**

In order to qualify for SB740 funding, your school must have at least 70% of students enrolled be eligible for FRL, or be physically located in an elementary school attendance area where at least 70% of students enrolled are eligible for FRL.

Eligible charter schools are funded \$750 per unit of ADA, up to 75% of its annual facilities rent and lease costs for the school.

	Year 1	Year 2	Year 3	Year 4	Year 5
% FRL Population	38%	38%	38%	38%	38%
Does school qualify based on enrollment?	No	No	No	No	No
If not, is it located in a qualifying attendance area?	No				

Estimated Lease Cost Per Year	
Estimated SB740 Funding	\$ - \$ - \$ - \$ - \$ -

Staff Benefits Percentages

	2016-17	2017-18	2018-19	2019-20	2020-21
STRS	12.580%	14.430%	16.280%	18.130%	19.100%

PERS	15.000%	16.600%	18.200%	19.900%	20.400%
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Medicare/OASDI 1.950% *Rate is set by federal government; constant each year*

Social Security 8.000% *Rate is set by federal government; constant each year*

Unemployment Insurance in your area: 1.610% *of salary expense*

Workers Compensation Insurance: 4.000% *of salary expense*

Other Revenue Assumptions

Title I FRL threshold	45%
Title I conversion factor	0.41
Title I funding level (per student)	\$ 1,200

LCFF budget

Grades K - 3	
Grades 4 - 6	
Grades 7 - 8	
Grades 9 - 12	\$ 6,870

Special Education	n/a	
State Lottery	\$ 162	
Class Size Reduction		Include?
SB 740 - % of eligible lease:	75%	or \$ 750 per ADA

Apportionment Payment Schedules

General Purpose Entitlement Block Grant - STATE Aid Portion ADVANCED APPORTIONMENT Schedule <i>Year 1 for New Schools in 1st Year</i>	
Jul	0.00%
Aug	0.00%
Sep	28.00%
Oct	0.00%
Nov	9.00%
Dec	9.00%
Jan	9.00%
Feb	9.00%
Mar	9.00%
Apr	9.00%
May	9.00%
Jun	9.00%
Deferred to following year	
Jul	0.00%
Aug	0.00%
Sep	0.00%
Oct	0.00%
Nov	0.00%
Dec	0.00%
Jan	0.00%
Feb	0.00%
Mar	0.00%
Apr	0.00%
May	0.00%
Jun	0.00%
TOTAL	100.00%

General Purpose Entitlement Block Grant - STATE Aid Portion 1ST YEAR Deferral Schedule <i>Year 1 for Existing Schools</i>	
Jul	5.00%
Aug	5.00%
Sep	9.00%
Oct	9.00%
Nov	9.00%
Dec	9.00%
Jan	9.00%
Feb	9.00%
Mar	9.00%
Apr	9.00%
May	9.00%
Jun	9.00%
Deferred to following year	
Jul	0.00%
Aug	0.00%
Sep	0.00%
Oct	0.00%
Nov	0.00%
Dec	0.00%
Jan	0.00%
Feb	0.00%
Mar	0.00%
Apr	0.00%
May	0.00%
Jun	0.00%
TOTAL	100.00%

Jul	
Aug	
Sep	
Oct	
Nov	
Dec	
Jan	
Feb	
Mar	
Apr	
May	
Jun	
TOTAL	

Budget Narrative for Contra Costa School of Performing Arts March 23rd, 2015

Provide financial statements that include a proposed first-year operational budget, including startup costs, and cash flow and financial projections for the first three years of operation. [Criteria for review: California Education Code § 47605(g)]

Contra Costa School of Performing Arts (CCSPA) relies on State and Federal funding sources to support its basic program, instruction, and curriculum. Grant, foundation, personal loans, and corporate monies as well as in-house fundraising may be used to support and enhance learning opportunities and provide extra activities and events.

CCSPA's start-up year and five-year budgets were prepared in consultation with Charter Schools Management Corporation (CSMC).

The following section is a narrative description of the 5-year budget projection provided by CCSPA. All estimates are projections based on the currently reported funding amounts by the California Department of Finance and California Department of Education. Numbers are accurate as of March 23rd, 2015. The deferral projections and funding rates are based on the current 2014-15 proposed schedule, as well as Department of Finance and FCMAT estimates for 2015-16, 2016-17 and 2017-18. The Department of Finance is projecting no further deferrals.

The following descriptions are broken up by section for clear articulation of our budget projection.

Budget Assumptions

The following assumptions were used in creating the budget:

1. 300 students in Year 1, sixth graders and high school students. The total is projected to rise to 700 students in Grades 6-12 by Year 5.
2. ADA LCFF base funding rate of \$7,748 in 2016-2017, as per Department of Finance and Fiscal Crisis Management and Assistance Team estimate for a new charter school located in Mount Diablo Unified School District.
3. CCSPA will commence serving students in 2016-17. We have created a five-year budget that ends in 2020-2021. According to the FCMAT calculator, CCSPA's LCFF funding rate will rise by \$144,765 from 2016-17 to 2017-18, and have similar rises in Years 3 and 4. We have assumed no additional gap closure funding in Year 5, as LCFF funding is scheduled to reach full funding in 2019-20.
4. ADA rate of 96%.

5. English Language Learner population of 21% of total enrollment, similar to Mount Diablo Unified School District.
6. 38% of students being eligible for Free or Reduced Lunch.
7. 15% of students being classified as Economically Disadvantaged.
8. Special Education funding of \$500 per student, based upon membership in El Dorado County Charter SELPA. \$500 is the stated 2014-15 per pupil rate received from EDCOE Charter SELPA. In Years 2-5, the excess contribution is set at \$100 per student, or 20 percent.
9. Nine credentialed Single Subject, Multiple Subject and Special Education teachers, 1 Special Education Coordinator and one Counselor in Year 1, increasing to 21 credentialed teachers, three Counselors and three Special Education teachers/coordinators in Year 5.
10. Average full time teacher salary in Year 1 of \$55,000, jumping to \$66,820 by Year 5, and all teachers in STRS.
11. One Executive Director at \$120,000 per year salary from Years 1, growing to three administrators at an average of \$133,640 each by Year 5.
12. Office administration will be handled by one office manager starting in Year 1 at salary of \$50,000, growing to two office managers at \$61,680 by Year 5, and one Clerk in Year 1, growing to four by Year 5.
13. In addition to credentialed teaching staff, one classroom aide in Year 1, rising to a total of three FTE aides in Year 5.
14. \$9,000 allocated per each employee for Health & Wellness benefits in Year 1, growing to \$13,000 per employee by Year 5.
15. \$400 average per student allocated for curriculum costs in Year 1, with an additional \$100 per student for supplies and supplemental materials.
16. \$400 per student in Years 1-5 for technology equipment.
17. Charter School revolving loan of \$250,000, to be repaid starting in Year 2 and fully repaid by Year 4.
18. CCSPA is not including Public Charter School Grant Program grant dollars in this budget. We will apply, and are highly likely to receive these funds. Should CCSPA receive the PCSGP grant, it will apply the grant funding to additional teacher stipends and professional development opportunities for the first and second year. Our partner CSMC has successfully applied for multiple PCSGP grants in the past.
19. Fundraised dollars in the startup year of \$20,000, amounts or pledges for which been received at the time of charter submission.
20. Because of this proven ability to generate funds, CCSPA is assuming less than \$100 per student per year in fundraising revenue, equating to between \$30,000 and \$70,000 in each of the five years. CCSPA

feels confident that it can raise as much as \$500 per student in fundraised dollars, but prefers to err on the conservative side.

21. Facility cost of \$331,949 in Year 1, rising to \$739,000 in Year 5, based upon a rate of \$1.80 per square foot per month. In conducting our facilities search, CCSPA has located several properties that can serve our needs. Our primary option is the Concord Pavilion. Please see facility section of the charter for more detail.
22. Please note that CCSPA will also apply for a Proposition 39 facility. Costs for a Proposition 39 facility should be substantially lower than what CCSPA has budgeted for facilities in Years 1-5.

Start-Up Budget

The Start-up budget included in this petition reflects those costs (\$19,000) that CCSPA projects to spend prior to opening its doors for Year 1. Those costs are not projected to be exhaustive amounts that CCSPA expects to pay within the various line items, but rather the amounts needed to be paid up front, such as down payments, partial payments, or deposits.

Additional funding has been projected for these costs, but covered in the Year 1 budget, as much of the balance for those expenditures will be paid in portion throughout the year. Additional expenditures can be found in the 4000, 5000, and 6000 series line items of the Year 1 budget.

5000 Series Expenditure Breakdown

The 5000 Series Breakdown form is a compilation of all the Service and Other Operating Expenses we project to have throughout the 5 years of operation. Some notes on the proposed expenditures:

1. Teacher and Administrative Conferences: \$20,000 for teachers in Year 1, rising to \$40,000 by Year 5.
2. Professional Development Expense is for robust training in Year 1. We have allocated \$20,000 for professional development for Year 1, rising to \$40,000 by Year 5.
3. General Liability Insurance is budgeted at \$15,000 in Year 1, which will more than cover the District's required coverage. Insurance costs will rise to \$19,000 by Year 5.
4. Business Services Expense of \$65,000 is for our back office provider CSMC, which will handle all financial operations of the school.
5. Legal Services Expense of \$12,000 is for our outside counsel Young, Minney and Corr, which will handle legal matters for the school.
6. Student Field Trips: \$15,000 for Year 1 growing to \$35,000 by Year 5.
7. Student Information System and Data Assessment: \$20,000 in Year 1, growing to \$27,000 by Year 5.

Employee Salaries & Benefits

CCSPA intends to always provide its employees with fair compensation and benefits packages. CCSPA believes that its starting average salaries are equivalent to the District's average.

The average proposed salary is \$55,000 in Year 1, rising by Year 5 to \$66,820 on average. CCSPA will create its own salary range for our various positions. Compensation will be based on experience, skill sets, position demand, and other factors.

Given our overall salary levels and compelling program, we are fully confident that we will be able to attract and retain very highly qualified teachers and staff. The current state economy has left thousands of new and experienced teachers seeking quality employment and there are also a large number of teachers who specifically seek out opportunities to teach in a small and specialized charter school atmosphere.

Cash Flow Statement

Included in our budget projections is our 5-year Cash Flow Statement. Cash on hand is a massive challenge for charter schools. As a result of our conservative budgeting and projected expenses, CCSPA clearly demonstrates a sound and comprehensive cash plan.

5-Year Operating Budget

Our 5-year budget exceeds the State minimum requirement of a 3-year budget projection, and demonstrates CCSPA's plan to remain a strong and fiscally solvent operation. We have created a school that is focused on the student's needs and allows us to bring forward the very best elements of a high quality charter school, which we believe will help hundreds of students to thrive and find their voice.

We have used conservative, LCFF revenue estimates based upon the FCMAT calculator for a new charter school located in Contra Costa County, and only funding that CCSPA is qualified to receive upon opening. CCSPA will aggressively seek out additional funding sources, fundraising opportunities, and expense saving opportunities that will likely place the school on even better fiscal footing than we project here.

Reserves

Even though charter schools are not required to have a minimum reserve, best practices dictate that we manage our funds as conservatively as possible. Our budget includes a five percent reserve in Year 1, growing to

nine percent by Year 5, as well as a growing net fund balance that – with reserves - ends with more than \$1.5 million by Year 5.

Insurance

Our budget includes \$15,000 for required insurance coverage in Year 1, growing to \$19,000 by Year 5. With the assistance of our back office provider, we will seek out the most cost effective insurance for our school.

Financial Reporting

Local, state, county and federal financial and other reporting requirements are an important part of operating a public charter school. CCSPA will consider utilizing services such as CSMC for its financial reporting needs. With professional services such as CSMC, the Board will ensure CCSPA is fully compliant with all reporting requirements.

Back Office Service Provider

Our charter school board has selected CSMC for our initial back office and financial service operational needs. CSMC has provided support for CCSPA by helping to create our petition's financial plan, making themselves available to attend district and county meetings and hearings (as needed), and reviewing the business aspects of our petition narrative.

CSMC, founded in 2001, is the largest and most experienced provider of back office support to charter schools in both California and the nation. CSMC currently supports over 100 charter schools in California, and 100 more in 10 other states. CSMC, with offices in Temecula, Los Angeles, Oakland, Indiana, Louisiana, Colorado and Florida, supports charter schools that are currently authorized by local districts, County Offices of Education, and the State Board of Education.

CSMC is not an Educational Management Organization. CSMC does not provide day-to-day operational leadership or oversight to its charter school clients. Rather CSMC is a high quality contracted service vendor, supporting charter schools seeking to outsource their school business services.

Services that CSMC provides include:

- Annual budget development, cash flow projections, and financial planning
- General ledger and booking
- Accounts payable & receivable

- Payroll, retirement reporting, and benefits administration
- Local/State/Federal reporting for compliance
- ADA tracking & reporting
- CALPADS reporting
- Charter school board financial reports
- Communicating with and reporting to authorizer on financial matters, as needed.

CSMC also provides clients with its cutting edge web portal, CharterVision, a 24/7 on-demand resource that provides access to all financial records and reports of the charter school. CharterVision provides in depth information, access and transparency to charter leaders and their board.

Student Information System

CSMC also provides software service support for Student Information Systems and Student Data Assessment Systems. Currently, CSMC supports the set-up, implementation, hosting, training, and monitoring of PowerSchool Student information System. Included in the back office cost Powerschool 7.0 does more than just keeping attendance records; additional features it will provide staff and parents are:

- Parent online portal for real time access to their children's attendance records, current grades, daily assignments, teacher comments and more.
- PowerTeacher, which is a web-based classroom management system.
- ReportWorks, which is a custom report development tool, designed specifically to meet the needs of educational data reporting.
- PowerSchool Student Record and Transcript Exchange
- PowerScheduler, which is a web-based, automated master schedule builder.
- Health & Immunization Screening Management

LCFF Calculator Universal Assumptions
Contra Costa School of Performing Arts

Projection Title:

Projection Date:

03/23/15

Annual COLA
(predefined as calculated by the Department of Finance, DOF)
LCFF Gap Closed Percentage
(predefined as calculated by the Department of Finance, DOF)
LCFF Gap Closed Percentage - May Revoke
(predefined as calculated by the Department of Finance, DOF)
Statewide 90th percentile rate
(used in Economic Recovery Target, ERT, calculation only)

EPA Entitlement as % of statewide adjusted Revenue Limit

	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Annual COLA		1.57%	0.85%	1.58%	2.17%	2.43%	2.80%	
LCFF Gap Closed Percentage		12.00169574%	29.15%	32.19%	23.71%	26.43%	11.31%	
LCFF Gap Closed Percentage - May Revoke		11.75%	28.06%	32.19%	23.71%	26.43%	11.31%	
Statewide 90th percentile rate	\$ 12,921.15	---	---	---	---	---	---	---
EPA Entitlement as % of statewide adjusted Revenue Limit	21.5165%	21.1222%	22.2354%	23.0000%	22.0000%	21.0000%	10.5000%	0.0000%

PER ADA FUNDING LEVELS (calculated at TARGET)

Base Grants	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Grades TK-3	\$ 6,952	\$ 7,011	\$ 7,122	\$ 7,277	\$ 7,454	\$ 7,663	\$ 7,776	\$ 7,776
Grades 4-6	\$ 7,056	\$ 7,116	\$ 7,228	\$ 7,385	\$ 7,564	\$ 7,776	\$ 7,776	\$ 7,776
Grades 7-8	\$ 7,266	\$ 7,328	\$ 7,444	\$ 7,606	\$ 7,791	\$ 8,009	\$ 8,009	\$ 8,009
Grades 9-12	\$ 8,419	\$ 8,491	\$ 8,625	\$ 8,812	\$ 9,026	\$ 9,279	\$ 9,279	\$ 9,279

Grade Span Adjustment

Grades TK-3	\$ 724	\$ 729	\$ 741	\$ 757	\$ 775	\$ 797	\$ 797	\$ 797
Grades 9-12	\$ 219	\$ 221	\$ 224	\$ 229	\$ 235	\$ 241	\$ 241	\$ 241

Supplemental Grant

	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%
Grades TK-3	\$ 1,535	\$ 1,548	\$ 1,573	\$ 1,607	\$ 1,646	\$ 1,692	\$ 1,692	\$ 1,692
Grades 4-6	\$ 1,411	\$ 1,423	\$ 1,446	\$ 1,477	\$ 1,513	\$ 1,555	\$ 1,555	\$ 1,555
Grades 7-8	\$ 1,453	\$ 1,466	\$ 1,489	\$ 1,521	\$ 1,558	\$ 1,602	\$ 1,602	\$ 1,602
Grades 9-12	\$ 1,728	\$ 1,742	\$ 1,770	\$ 1,808	\$ 1,852	\$ 1,904	\$ 1,904	\$ 1,904

Concentration Grant (>85% population)

	50.00%	50.00%	50.00%	50.00%	50.00%	50.00%	50.00%	50.00%
Grades TK-3	\$ 3,838	\$ 3,870	\$ 3,932	\$ 4,017	\$ 4,115	\$ 4,230	\$ 4,230	\$ 4,230
Grades 4-6	\$ 3,528	\$ 3,558	\$ 3,614	\$ 3,693	\$ 3,782	\$ 3,888	\$ 3,888	\$ 3,888
Grades 7-8	\$ 3,633	\$ 3,664	\$ 3,722	\$ 3,803	\$ 3,896	\$ 4,005	\$ 4,005	\$ 4,005
Grades 9-12	\$ 4,319	\$ 4,356	\$ 4,425	\$ 4,521	\$ 4,631	\$ 4,760	\$ 4,760	\$ 4,760

NECESSARY SMALL SCHOOL SELECTION (if applicable)

NSS #1	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF
NSS #2	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF
NSS #3	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF
NSS #4	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF
NSS #5	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF	LCFF

Created by:
Email:
Phone:

Center City School of Performing Arts
LOCAL CONTROL FUNDING FORMULA

UNDUPLICATED 3% of Enrollment	2013-14			2014-15			2015-16		
	ADA	Base	COIA	ADA	Base	COIA	ADA	Base	COIA
Grades TK-3	6,952	724	1,570%	7,011	729	0,850%	7,122	741	1,580%
Grades 4-6	7,056	-	-	7,116	-	-	7,228	-	-
Grades 7-8	7,266	-	-	7,328	-	-	7,444	-	-
Grades 9-12	8,419	219	-	8,491	221	-	8,625	224	-
Subtract NSS	-	-	-	-	-	-	-	-	-
NSS Allowance	-	-	-	-	-	-	-	-	-
TOTAL BASE	-	-	-	-	-	-	-	-	-
Targeted Instructional Improvement Block Grant	-	-	-	-	-	-	-	-	-
Home-to-School Transportation	-	-	-	-	-	-	-	-	-
Small School District Bus Replacement Program	-	-	-	-	-	-	-	-	-
2013-14	288,000	2,400,864	43,908						

LOCAL CONTROL FUNDING FORMULA (LCFF) TARGET

ECONOMIC RECOVERY TARGET PAYMENT 1/8 1/4 3/8

CALCULATE LCFF FLOOR

Current year Funded ADA times Base per ADA
 Current year Funded ADA times Other RL per ADA
 Necessary Small School Allowance at 12-13 rates

2012-13 Categories
 2012-13 Charter Categorical & Supplemental BGT 12-13 ADA * cy ADA
 Less Fall Share Reduction
 New Charter District FY rate * cy ADA
 Beginning in 2014-15, prior year LCFF gap funding per ADA * cy ADA

LOCAL CONTROL FUNDING FORMULA (LCFF) FLOOR

LOCAL CONTROL FUNDING FORMULA TARGET	2013/14	2014/15	2015/16
Applied Funding Formula: Floor or Target	FLOOR	FLOOR	FLOOR
LCFF Need (Current Year Base / per ADA)	12.00%	29.15%	32.19%
Current Year Gap Funding	-	-	-
ECONOMIC RECOVERY PAYMENT	-	-	-
LCFF Entitlement before Minimum State Aid provision	-	-	-

CALCULATE STATE AID

Transfer Entitlement
 Local Revenue (including BSA)
 Gross State Aid

CALCULATE MINIMUM STATE AID

2012-13 RL/Charter Gen Bgt adjusted for ADA
 2012-13 NSS Allowance
 Less Current Year Property Taxes/In Lieu
 Subtotal State Aid for Historical RL/Charter General Bgt
 Categorical Funding from 2012-13
 Charter Categorical Block Grant adjusted for ADA
 Minimum State Aid Guarantee

CHARTER SCHOOL MINIMUM STATE AID OFFSET (effective 2014-15)

Local Control Funding Formula Floor Plus Funded Gap
 Minimum State Aid plus Property Taxes Including RDA Offset
 Minimum State Aid Prior to Offset
 Total Minimum State Aid with Offset

TOTAL STATE AID

Additional State Aid (Additional SA)	2012/13	2013/14	2014/15	2015/16
LCFF Phase in Entitlement (before COE transfer, Choice & Charter Supplemental)	-	-	-	-
CHANGE OVER PRIOR YEAR	0.00%	-	-	-
LCFF Entitlement PER ADA	-	-	-	-
PER ADA CHANGE OVER PRIOR YEAR	0.00%	-	-	-

LCFF SOURCES INCLUDING EXCESS TAXES

	2012-13	Increase	2013-14	Increase	2014-15	Increase	2015-16
State Aid	-	0.00%	-	0.00%	-	0.00%	-
Property Taxes net of In-Lieu	-	0.00%	-	0.00%	-	0.00%	-
Charter In-Lieu Taxes	-	0.00%	-	0.00%	-	0.00%	-
LCFF pre COE Choice Supp	-	0.00%	-	0.00%	-	0.00%	-

CONTR COSTS School of PreK		2016-17		2017-18		2018-19		2019-20	
LOCAL CONTROL FUNDING		2016-17		2017-18		2018-19		2019-20	
CALCULATE LCFF TARGET		COLA 2.170%		COLA 2.430%		COLA 2.800%		COLA 0.000%	
Unappropriated as % of Enrollment		49.00%		49.00%		49.00%		49.00%	
COLA		2016-17		2017-18		2018-19		2019-20	
SHP		CONCEN		SHP		CONCEN		SHP	
Grade TK-3		787		754		763		763	
Grade 4-6		724		754		776		776	
Grade 7-8		745		7791		8009		8009	
Grade 9-12		886		9026		9279		9279	
SUBTRACT NISS		1,905,987		2,928,590		4,013,937		4,013,937	
NISS Allowance		-		-		-		-	
TOTAL BASE		230,593		4,547,090		6,522,015		6,522,015	
Targeted Instructional Improvement		-		-		-		-	
Home-to-School Transportation		-		-		-		-	
Small School District Bus Replic		-		-		-		-	
LOCAL CONTROL FUNDING FOR		2,684,425		4,547,090		6,522,015		6,522,015	
ECONOMIC RECOVERY TARGET		1/2		5/8		3/4		7/8	
CALCULATE LCFF FLOOR		12-13 Rate		12-13 Rate		12-13 Rate		12-13 Rate	
Current year funded ADA times		-		-		-		-	
Current year funded ADA times		-		-		-		-	
Necessary Small School Allowar		-		-		-		-	
2012-13 Categoricals		-		-		-		-	
2012-13 Charter Categoricals		-		-		-		-	
Least Year Share Based on		288.00		480.00		672.00		672.00	
New Charter District FY rate * (7,260.24		7,260.24		7,260.24		7,260.24	
Beginning in 2014-15, prior year		288.00		480.00		672.00		672.00	
LOCAL CONTROL FUNDING FOR		2,900,949		3,484,915		4,878,881		4,878,881	
CALCULATE LCFF PHASE-IN ENT		2016-17		2017-18		2018-19		2019-20	
LOCAL CONTROL FUNDING FOR		2,684,425		4,547,090		6,522,015		6,522,015	
LOCAL CONTROL FUNDING FOR		2,090,949		3,719,438		5,513,464		5,627,529	
Applied Funding Formula: Floor		FLOOR		FLOOR		FLOOR		FLOOR	
LCFF Need (LCFF base less LCFFK		593,476		827,652		1,008,551		894,486	
Current Year Gap Funding		23.71%		26.43%		11.31%		0.00%	
ECONOMIC RECOVERY PARAMER		-		-		-		-	
LCFF Entitlement before Minim		2,231,662		3,938,186		5,627,531		5,627,529	
CALCULATE STATE AID		2,231,662		3,938,186		5,627,531		5,627,529	
Transition Entitlement		(865,506)		(1,442,510)		(2,019,514)		(2,019,514)	
Local Revenue (excluding flat)		1,366,156		2,495,676		3,608,017		3,608,015	
Gross State Aid		-		-		-		-	
CALCULATE MINIMUM STATE A		N/A		N/A		N/A		N/A	
16-17 ADA		288.00		480.00		672.00		672.00	
2012-13 RL/Charter Gen Bg adj		-		-		-		-	
2012-13 NISS Allowance		-		-		-		-	
Less Current Year Property Tax		(865,506)		(1,442,510)		(2,019,514)		(2,019,514)	
Subtotal State Aid for Historical		-		-		-		-	
Categorical funding from 2012:		-		-		-		-	
Charter Categorical Block Grant		-		-		-		-	
Minimum State Aid Guarantee		-		-		-		-	
CHARTER SCHOOL MINIMUM S		2,231,662		3,938,186		5,627,531		5,627,529	
Local Control Funding Formula		1,442,510		1,442,510		2,019,514		2,019,514	
Minimum State Aid plus Proper		865,506		-		-		-	
Offset		-		-		-		-	
Minimum State Aid Prior to Off		-		-		-		-	
Total Minimum State Aid with 0		-		-		-		-	
TOTAL STATE AID		1,366,156		2,495,676		3,608,017		3,608,015	
Additional State Aid (Additioe		-		-		-		-	
LCFF Phase-in Entitlement (Defi		2,231,662		3,938,186		5,627,531		5,627,529	
CHANGE OVER PRIOR YEAR		2,231,662		76.47%		1,706,524		42.90%	
LCFF Entitlement PER ADA		7,749		8,205		8,374		8,374	
PER ADA CHANGE OVER PRIOR		7.749		5.88%		456		2.05%	
LCFF SOURCES INCLUDING EXCI		2016-17		2017-18		2018-19		2019-20	
State Aid		1,366,156		2,495,676		3,608,017		3,608,015	
Property Taxes net of In-Lieu		865,506		1,442,510		2,019,514		2,019,514	
Charter In-Lieu Taxes		-		-		-		-	
LCFF per CDE Choice, SHPP		2,231,662		3,938,186		5,627,531		5,627,529	

Charter School Data Elements required to calculate the LCFF
 Contra Costa School of Performing Arts

3/23/15

	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
COLA	1.57%	0.85%	1.58%	2.17%	2.43%	2.80%	0.00%
GAP Funding rate	12.00%	29.15%	32.19%	23.71%	26.43%	11.31%	0.00%
In-Lieu of Property Tax				865,506	1,442,510	2,019,514	2,019,514
<i>This should be the amount reported on CDE Exhibit: Charter School Block Grant Funding</i>							
<i>COE use Line B-3, EHS use Line B-5, Unified use Line E-5. Ask sponsoring District to provide estimate</i>							
Statewide 90th percentile rate	12,921	---	---	---	---	---	---

UNDUPLICATED PUPIL PERCENTAGE

Charter School:	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Enrollment				300	500	700	700
Unduplicated Pupil Count				147	245	343	343

	1-yr average	2-yr modified average	3-yr modified rolling avg	3-yr rolling average	3-yr rolling average	3-yr rolling average
Straight Unduplicated Pupil Percentage	0.00%	0.00%	N/A	N/A	N/A	N/A
Unduplicated Pupil Percentage (%)	0.00%	0.00%	0.00%	49.00%	49.00%	49.00%

Limit: District of Physical Location

Enter data for the district that the charter school is physically located in. If located in more than one district, enter % for the district with the highest percentage.

Unduplicated Pupil Percentage (%)	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Unduplicated Pupil Percentage (%)				49.00%	49.00%	49.00%	49.00%
Unduplicated Pupil Percentage: Supplemental Grant	0.00%	0.00%	0.00%	49.00%	49.00%	49.00%	49.00%
Unduplicated Pupil Percentage: Concentration Grant	0.00%	0.00%	0.00%	49.00%	49.00%	49.00%	49.00%

AVERAGE DAILY ATTENDANCE (ADA)

Enter P2 Data - Note Charter School ADA is always funded on Current Year

	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Grades TK-3							
Grades 4-6				96.00	96.00	96.00	96.00
Grades 7-8					96.00	192.00	192.00
Grades 9-12				192.00	288.00	384.00	384.00
SUBTOTAL ADA				288.00	480.00	672.00	672.00

LCFF Calculator Universal Assumptions
 Contra Costa School of Performing Arts

	Summary of Funding													
	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Target	\$ -	\$ -	\$ -	2,684,425	4,547,090	5,522,015	6,522,015							
Floor				2,090,949	3,719,438	5,153,464	5,627,529							
Applied Formula - Target or Floor		FLOOR	FLOOR	FLOOR	FLOOR	FLOOR	FLOOR							
Remaining Need after Gap (International only)				452,763	608,904	894,484	894,486							
Current Year Gap Funding				140,713	218,748	114,067	-							
Economic Recovery Target				-	-	-	-							
Additional State Aid				-	-	-	-							
Total Phase-In Entitlement	\$ -	\$ -	\$ -	2,231,662	3,938,186	5,627,531	5,627,529							

	Components of LCFF By Object Code														
	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
8011 - State Aid	\$ -	\$ -	\$ -	\$ -	1,308,556	2,399,676	3,473,617	3,473,615							
8011 - Fair Share															
8311 & 8890 - Categoricals															
8012 - EPA					57,600	96,000	134,400	134,400							
Local Revenue Sources:															
8021 to 8048 - Property Taxes															
8096 - In-lieu of Property Taxes					865,506	1,442,510	2,019,514	2,019,514							
Property Taxes net of In-lieu															
TOTAL FUNDING	\$ -	\$ -	\$ -	\$ -	2,231,662	3,938,186	5,627,531	5,627,529							
Excess Taxes	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -							
EPA in excess to LCFF Funding	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -							

Summary of Student Population

	Summary of Student Population													
	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Unduplicated Pupil Population	-	-	-	147,000	245,000	343,000	343,000							
Agency Unduplicated Pupil Count	-	-	-	147,000	245,000	343,000	343,000							
COE Unduplicated Pupil Count	-	-	-	-	-	-	-							
Total Unduplicated Pupil Count	0.0000%	0.0000%	0.0000%	49.0000%	49.0000%	49.0000%	49.0000%							
Rolling %, Supplemental Grant	0.0000%	0.0000%	0.0000%	49.0000%	49.0000%	49.0000%	49.0000%							
Rolling %, Concentration Grant	0.0000%	0.0000%	0.0000%	49.0000%	49.0000%	49.0000%	49.0000%							

FUNDED ADA

	Funded ADA													
	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Adjusted Base Grant ADA	-	-	-	96,000	96,000	96,000	96,000							
Grades TK-3	-	-	-	96,000	96,000	96,000	96,000							
Grades 4-6	-	-	-	-	-	-	-							
Grades 7-8	-	-	-	-	-	-	-							
Grades 9-12	-	-	-	-	-	-	-							
Total Adjusted Base Grant ADA	-	-	-	288,000	288,000	288,000	288,000							
Necessary Small School ADA	-	-	-	-	-	-	-							
Grades TK-3	-	-	-	-	-	-	-							
Grades 4-6	-	-	-	-	-	-	-							
Grades 7-8	-	-	-	-	-	-	-							
Grades 9-12	-	-	-	-	-	-	-							
Total Necessary Small School ADA	-	-	-	-	-	-	-							
Total Funded ADA	0.00	0.00	0.00	288,000	480,000	672,000	672,000							

ACTUAL ADA (Current Year Only)

	Actual ADA													
	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Grades TK-3	-	-	-	96,000	96,000	96,000	96,000							
Grades 4-6	-	-	-	-	-	-	-							
Grades 7-8	-	-	-	-	-	-	-							
Grades 9-12	-	-	-	192,000	192,000	192,000	192,000							
Total Actual ADA	-	-	-	288,000	480,000	672,000	672,000							

Funded Difference (Funded ADA less Actual ADA)

	Funded Difference													
	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Current year estimated supplemental and concentration grant funding in the LCAP year	\$ -	\$ -	\$ -	56,808	107,264	65,837	65,837							
Current year Minimum Proportionality Percentage (MPP)	0.00%	0.00%	0.00%	2.61%	2.80%	1.18%	1.18%							

Appendix:

AA

CITY OF CONCORD
1950 Parkside Drive, MS/01
Concord, California 94519-2578
FAX: (925) 798-0636

OFFICE OF THE MAYOR
Telephone: (925) 671-3158



CITY COUNCIL
Timothy S. Grayson, Mayor
Ronald E. Leone, Vice Mayor
Edi E. Birsan
Daniel C. Helix
Laura M. Hoffmeister

Thomas J. Wentling, City Treasurer
Valerie J. Barone, City Manager

September 12, 2014

Neil McChesney
Founder, ChartHouse Public Schools

Dear Mr. McChesney:

This letter is to inform you that it is the goal of the City of Concord to obtain the rights from appropriate parties to allow ChartHouse Public Schools to locate and operate the "Contra Costa School of Performing Arts," a public charter school, on the City's property at the Concord Pavilion (2000 Kirker Pass Road, Concord).

We look forward to formalizing our partnership with ChartHouse Public Schools, as well as the educational and civic value the School of Performing Arts will bring to the citizens of the City of Concord.

Sincerely,

Timothy S. Grayson
Mayor

CONCORD PAVILION

A LIVE NATION VENUE

2000 Kirker Pass Rd., Concord, CA 94521

Dear Neil,

Thank you for visiting the Concord Pavilion. We are intrigued by the concept that the Pavilion site could also act as the future site of the Contra Costa School of Performing Arts.

The space we have that could work for your proposed project is limited but could be sufficient to satisfy the needs of the school and not interrupt the flow of activities currently happening on property, if managed very carefully.

As you know, the City of Concord and Live Nation recently entered into a long term Pavilion Management Agreement. As part of that agreement, Live Nation committed to providing opportunities to bolster the arts community in Concord. Having the Contra Costa School of Performing Arts facility on the Concord Pavilion property could certainly be a large benefit to the arts community regionally.

We look forward to exploring this opportunity further.

Best,
Aaron Hawkins



General Manager
Concord Pavilion

