



CHARTER
Of the Oakland School for the Arts
A California Public Charter School
Authorized by the Oakland Unified School District
FALL 2014

ELEMENT A: EDUCATIONAL PROGRAM

SCHOOL VISION STATEMENT:

Oakland School for the Arts (OSA) balances an immersive arts program with a comprehensive academic curriculum, providing students unique opportunities for learning, innovation, expression and personal growth. OSA's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside of the arts.

WHOM THE SCHOOL WILL EDUCATE

OSA aims to nurture the artistic and academic aspirations of middle and high school aged students from Oakland and the surrounding areas. Students will be attracted to OSA by its specific educational focus that builds rigorous arts programs into each school day in ways that are unique and exceptional. The school chose to take on, and was granted a charter that included, a role as a regional institution that would bring talented and motivated students to downtown Oakland, further enriching the cultural and civic life of the city.

When it reaches capacity in 2014-2015, OSA will serve approximately 800 students in grades 6-12. The growth to this enrollment figure occurred over the past eight years: from 305 students in the Fall of 2007, OSA added 100 students each school year to reach our full capacity. This was accomplished through an energetic outreach program that utilized publications, school visits and ongoing publicity efforts. There will be approximately 110 students per grade level in all grades, creating a balance within the school that allows for programs and resources to be distributed equally.

A 21ST CENTURY EDUCATION

The demands on the educational system to prepare students for the 21st century are complicated by enormous changes in society, the workplace and institutions of higher education. An interactive, information-rich environment requires the individual to be flexible, insightful, innovative and thoughtful long before specific skills related to a profession or avocation are developed. It is precisely these qualities of creative intelligence that OSA is attempting to build in its student population. For OSA, the arts are both a specific curricular objective and a vehicle

through which the individual explores learning and creativity, ultimately gaining the qualities described above to be applied in a range of future settings, from music to engineering to politics. Element B of the OSA charter outlines the specific outcomes OSA hopes to achieve with its students.

In addition to fostering of qualities of innovation and creativity, OSA also endeavors to educate its students in the areas of character development, self-discipline, community contribution and leadership. Whatever field students eventually choose to pursue, these personal qualities provide a foundation for success, collaboration and productivity in the complex, diverse world of the 21st century. OSA educates students in these areas in both direct and indirect ways. Direct character education occurs in each classroom, as teachers develop lessons and model behavior that promotes a deep commitment to character and ethics. Indirectly, OSA provides myriad opportunities for students to develop projects, events and performances that require an understanding of group dynamics, leadership principles and community collaboration.

The specific outcomes for Oakland School for the Arts students, detailed in Element B, are heavily influenced by the Studio Habits of Mind from a Harvard University analysis of arts education. These habits are developed and sustained through the pursuit of an artistic discipline, yet apply to endeavors of many different types. These habits of mind have 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.

These habits are:

1. *Envision* – the ability to see what has not yet occurred, often known as imagination.
2. *Develop Craft* – refine the process by which one expresses imagination, requires study and choice-making.
3. *Express* – the manifestation of an idea; some form of communication.
4. *Engage and Persist* – to remain attentive to the communication’s goal; to persist in refining and improving the creative output.
5. *Observe* – continuing to be aware, observe with clarity and purpose.
6. *Understand Community* – to know the impact of the creative product on the wider community; to know the specific qualities of those who receive the message.
7. *Reflect* – the thoughtful, intellectual exploration of process; the ability to consider and rethink.
8. *Stretch and Explore* – to go beyond one’s boundaries, to discover new possibilities and connections.

HOW LEARNING BEST OCCURS

It is the belief of the Oakland School for the Arts community that learning is best accomplished through the active, participatory engagement of students in a task that holds meaning, produces a tangible result of some kind, and allows the learner to communicate what has been learned to the wider community. This process can be accomplished in many ways, and of course at Oakland School for the Arts this is achieved through the rigorous study of one of ten art disciplines. What is unique about this endeavor in the context of an arts school is that learning often begins with a spark of curiosity or inspiration from the learner him- or herself, in contrast to the more

traditional definition of learning, in which a teacher or expert conveys knowledge to the learner. This student-centered approach to the learning process is sometimes referred to as *constructivism*, in that the learner grows in knowledge and ability through constructing meaning based on prior experiences, knowledge and his or her own internal compass. The arts are a premier example of a constructivist approach that allows for enormous variation in terms of expression, innovation and the communication of what has been learned, or in some cases discovered.

The OSA educational program combines this intensive arts training with a rigorous and standards-based college preparatory curriculum. The arts will be infused into academic content areas through projects and overall curricular design, reinforcing the strengths and artistic interests of our student body. In addition, there will be an academic component to the arts programs: history of the art form will be part of each arts curriculum, as well as theory, technique, written reflection, critique, study of the masters and interdisciplinary connections. The pre-professional arts program will explore all aspects of arts training, including business, technical, societal and managerial components of the arts world; students will be given ample opportunity to organize, direct and produce various events and performances. The OSA curriculum is built on the idea that students will create and lead on many occasions throughout their time at OSA, whether it be the start of a radio station or producing a student-written one act play or talent showcase. Many real-world possibilities for internships, apprenticeships and community partnerships will be available to students as well. Upper classmen may take classes at local community colleges or become involved in off-campus activities at local arts organizations.

Specific curricular descriptions are outlined in the section below.

CURRICULUM DESCRIPTIONS

Middle School Academics: OSA middle school students are enrolled in a rigorous, sequential curriculum throughout all grade levels. A strong emphasis is placed on critical thinking, organization and preparation for high school. Students are grouped by grade level except when a student exhibits a need for a different level of mathematics. Middle school students are enrolled in a 7 period day, two of which are occupied by arts classes in their selected arts area, one for physical education, and one each for the four core classes: Language Arts, Mathematics, Social Science and Science. If students are not progressing toward high school readiness as determined by course grades and other assessments, they may be asked to repeat the grade level or attend summer classes. A strong middle school leadership team, and strong collaborative efforts among the middle school faculty (all middle school teachers have two common prep periods daily, allowing for collaboration and alignment) ensure that coursework, grading, expectations and sequencing are established in a systematic manner.

Special Education: Oakland School for the Arts offers educational opportunities for qualified students regardless of their disability status. Individual Education Plans (IEPs) are implemented by an Education Specialist, who collaborates with staff and ensures that students' accommodations, modifications, services, and supports are accurately reflected in teacher practice and administrative action. Families and students are an integral part of this process and regular communication between the staff and the students' home is facilitated by the Education

Specialist. Staff is given on-going training in Special Education procedures and effective classroom strategies for students with learning differences. OSA maintains a Special Education Local Plan Area (SELPA) agreement with the El Dorado County Charter SELPA..

Arts Programs: OSA offers an immersive arts environment to qualified students who are motivated and prepared to study an arts discipline in a sequential, conservatory-style focus. All arts programs spiral students through the following artistic strands: **history and background** of the art form through contemporary times; **career, post-secondary and advancement opportunities** within the art form; **theory and technique**, to include extensive practice and study of the fundamental principles that result in rigorous application of knowledge; **process and refinement**, including training exercises and acquisition of specific skills and outcomes; and **performance and demonstration**, the culminating event or production in which students synthesize knowledge, skill and practice into a cohesive format that communicates to the school community and the public at-large an artistic statement that reflects a high level of expertise, a sense of voice and purpose, and an understanding of the social and psychological dimensions of creativity and artistic expression in the public forum.

High School Academics: OSA high school students are enrolled in an enriched carefully organized set of courses that lead to high school graduation. All OSA high school graduates will have met the UC A-G course requirements, as outlined in this graduation requirement table:

Subject Area	Courses
Language Arts (4 years required)	English I, English II, English II Honors, English III, English IV, Advanced Placement English Language and Composition, Advanced Placement English Literature and Composition
Social Science (3 years required)	Art History, Modern World History, United States History, Advanced Placement United States History, American Government (1 semester), Advanced Placement American Government (1 semester), Economics (1 semester), Honors Economics (1 semester)
Science (3 years required)	Earth Science, Biology, Chemistry, Physics
Mathematics (3 years required)	Common Core Algebra I, Common Core Algebra II, Common Core Geometry, Pre-Calculus, Advanced Placement Calculus AB
World Language (2 years required)	Spanish I, II, III French I, II, III
Electives	Advanced Placement Psychology, Gender Studies, Mock Trial, Debate, Sociology, Honors Sociology, Honors Art History and Aesthetics, College Summit Peer Leaders
The Arts (4 years required)	Production Design, Dance, Instrumental Music, Literary Arts, Visual Arts, Theater, Vocal Music, Digital Media, Figure Skating,

	Circus Arts
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For students with disabilities, at the discretion of the IEP or 504 team and with parent authorization, a student can be placed on a California state graduation track in lieu of A-G requirements. In order to elect the reduced CA state graduation requirements, students must demonstrate an inability to access the curriculum in courses waived, as measured by formal assessment results, class test scores, work samples, and/or failure to respond to targeted interventions.

STRUCTURE AND ORGANIZATION OF THE SCHOOL DAY

In order to maximize the ability of our students to succeed in a multifaceted environment, the OSA staff has put much thought and analysis into the nature of the school day and how it is organized. Many considerations come into play when working through this type of decision-making: transportation, facility, teacher scheduling, economic efficiency, student preference. After careful observation of the school environment, and in collaboration with the parent community of OSA, the following school day was established for 2014-2015:

Period	Time	High School Schedule	Time	Middle School Schedule
1	8:15-9:05	Academic Class	8:10-9:00	Academic Class
2	9:10 – 10:00	Academic Class	9:05 – 9:55	Academic Class
3	10:05 – 10:55	Academic Class	10:00 – 10:50	Academic Class
4	11:05 – 11:55	Academic Class	11:00 – 11:50	Arts Class
5	12:00 – 12:50	Academic Class	11:55 – 12:45	Arts Class
6	12:50 – 1:35	LUNCH	12:45 – 1:20	LUNCH
7	1:35 – 2:25	Arts Class	1:25 – 2:15	Academic Class
8	2:30 – 3:20	Arts Class	2:20 – 3:10	Academic Class
9	3:25 – 4:15	Arts Class		

This extended schedule allows for a range of educational options to be implemented. For example, the middle school schedule allows for four core academic courses, physical education, and two arts courses. This has resulted in a rich set of opportunities for students, who are not limited by schedule constraints or other functional considerations. The schedule also allows for academic and arts teacher collaborative times across all levels and subject areas, as teachers serving like groups of students have common blocks of preparation time and can work together to align curriculum, attend student support meetings and rehearse performance pieces.

PEDAGOGY AND PHILOSOPHY

In developing a school that focuses on the visual and performing arts and all of the highly specific details that this implies, it was the belief of the school's founders and those who have continued the traditions of OSA that a certain teaching style would have a richer, more profound effect on our students, and in the ensuing years the OSA staff worked to define and institutionalize this pedagogical direction and to communicate this to the entire community that is invested in OSA, including the students and their families, as well as new employees joining the team. This comes partly from the belief that students of the arts arrive at school with

particular strengths and predilections that we need to recognize and accommodate, but in a deeper sense the core values that drive OSA are based in a belief in creativity, innovation, a multisensory experience of the world and the value of constructivism in learning, which had been detailed earlier in this document.

This philosophical direction has implications for both academic and arts classes. The use of projects, guest speakers, the development of internships, the acceptance of on-line courses and community college courses –speak to the OSA commitment to offering an educational model that is innovative, tied to real-world objectives, and flexible in terms of matching student needs with available programs and resources.

Another factor in the OSA philosophy is the vision of our school as a community hub for the arts and youth activity. Our facility is used extensively by youth groups, arts organizations and for community functions. The renaissance of uptown Oakland is a civic movement of special resonance for the East Bay, and OSA is very inspired by our role in this. In addition, we perform in the Fox Theater on certain occasions, further bringing the community into our orbit and connecting our students with the “village” that helps to sustain them.

This set of beliefs makes its way into academic classrooms in the form of open-ended assignments and projects that include dramatic presentations, musical interpretation, mock trials, panel discussions, cooperative learning and technology-based assignments. In fact, OSA provides for its students a rich technological environment: students have a 2:1 chromebook to student ratio for classroom use, all staff members have laptops, and other computer banks are available in specific classrooms and offices. This allows for a wide range of creative presentations undertaken by groups of students who communicate electronically, share responsibility for project outcomes, and are able to communicate information in methodology that is familiar and motivating for fellow students.

It is also the OSA belief that an arts education in and of itself is a valuable tool through which our students, and society as a whole, can access a learning path that counters a strictly mechanical, standardized version of knowledge and information that so frequently characterizes millennial school choices, particularly in the inner city and among underserved groups. The arts have natural qualities of excitement, curiosity, inspiration, empathy and deep engagement that transcend some of the challenges that we have identified in educational circles in recent years. OSA in particular, and arts schools generally, have high retention and graduation rates, excellent attendance statistics, few discipline issues, and stable family and teacher populations. In addition, even without a specific program that prepares students for standardized tests, OSA has continually scored well on the California Standards Tests (CSTs), coming in at 837 for the 2013 testing cycle and earning an award as a California Distinguished School, the only school in Oakland to receive that distinction in 2009.

In addition, along with providing a rich, rigorous classroom experience for its students, Oakland School for the Arts sees performances, productions and demonstrations as perhaps the ultimate project-based assessment of students’ work. The detail, dedication, knowledge and skill that must go into any endeavor of this type is evidence of unmatched opportunities for students to extend and synthesize their learning, to demonstrate and communicate that learning in a

meaningful, universal manner, and – finally – to add to the rich cultural heritage of Oakland and the Bay Area by producing work of historic, cultural and social value.

TRANSFERABILITY OF COURSEWORK

OSA has developed course sequences that comply and align with accepted California State graduation requirements for high school students. These courses are also registered with the University of California (UC) system as fulfilling the university A-G requirements for admission. Advanced Placement (AP) courses have been approved by the College Board as having met all the standards for courses at this level. Families are notified of all the issues related to the transferability of coursework to other high schools and colleges at monthly parent meetings and special meetings held for the parents of juniors and seniors related to college entry.

ELEMENT B: MEASURABLE PUPIL OUTCOMES

Students attending OSA will emerge with the following skills, abilities and qualities. These are known as Expected Schoolwide Learning Results (ESLRs) and were approved as part of OSA's WASC accreditation:

Expected Schoolwide Learning Results ("ESLRs")

Oakland School for the Arts will prepare its graduates to be:

Effective communicators who:

- Clearly articulate ideas and speak and write with eloquence and passion
- Use appropriate communication in different environments
- Listen to others with empathy and understanding
- Demonstrate their artistic and creative voices
- Accept and offer constructive criticism

Critical thinkers who:

- Question ideas and analyze a variety of perspectives
- Recognize bias and respond appropriately
- Develop informed opinions while remaining open to other views
- Use both imagination and logic in solving problems
- Demonstrate intellectual curiosity and discipline

Dynamic global citizens who:

- Contribute to the community and value the contributions of others
- Collaborate successfully to reach goals and create beneficial outcomes
- Stay informed about world events; develop a sense of social responsibility
- Reflect the community from which they come
- Solve conflicts peacefully
- Respect the physical and cultural environments of all people
- Are accountable for their choices and actions

- Demonstrate a high degree of integrity and character

Self-disciplined students and artists who:

- Display pride and passion in their artistic and academic work
- Demonstrate consistent effort and commitment through practice and focused study
- Challenge themselves to achieve high standards in all endeavors
- Appreciate and respect the artistic and academic efforts of others
- Innovate and create in all aspects of their work
- Move into adulthood with maximum opportunities and choices
- Develop their own identity

These outcomes are developed and nurtured throughout the OSA educational program, encompassing both the academic and artistic coursework as it is delivered and assessed by the OSA staff. The ESLRs were created as part of a school self-study process and have been approved by all stakeholders in the OSA community – the Board of Directors, the school administration, the teaching staff, the students and the families of the students. Each staff member and student is expected to work toward these outcomes on a daily basis and are held accountable for these qualities as the educational and artistic programs unfold.

ELEMENT C: METHODS TO ASSESS STUDENT PROGRESS

The assessment of how successfully our students achieve the Expected Schoolwide Learning Results happens formally, informally and at times spontaneously as OSA creates artistic works and students engage in performances that have immediate assessment components in terms of audience participation and authentic evaluation of the artistic experience. The table below shows the various assessment methods that are utilized at OSA:

<i>Expected Outcome</i>	<i>Means of Assessment</i>
Effective communicators who: <ul style="list-style-type: none"> • Clearly articulate ideas and speak and write with eloquence and passion • Use appropriate communication in different environments • Listen to others with empathy and understanding • Demonstrate their artistic and creative voices • Accept and offer constructive criticism 	<ul style="list-style-type: none"> • Classroom projects, student demonstrations • Role plays and rubrics that evaluate communication effectiveness • Listening: student audiences complete audience evaluation sheets • Arts-integration assignments included in academic classwork • Academic assignments part of all arts emphasis areas (history, theory, technique) – students graded on these specific aspects of their art form • Portfolio and performance assessments are used to gauge student communication skills
Critical thinkers who: <ul style="list-style-type: none"> • Question ideas and analyze a variety of 	<ul style="list-style-type: none"> • Written assignments include analysis of varied viewpoints

<p>perspectives</p> <ul style="list-style-type: none"> • Recognize bias and respond appropriately • Develop informed opinions while remaining open to other views • Use both imagination and logic in solving problems • Demonstrate intellectual curiosity and discipline 	<ul style="list-style-type: none"> • Fact/opinion rubrics used to determine student effectiveness in developing logic • Open-ended essay formats stimulate student critical thinking as opposed to yes/no answers • Assignments based on student interest allow for the development of imagination and possibility as opposed to limitations • Express critical analysis of media, website, other communication elements in both spoken and written formats
<p>Dynamic Global citizens who:</p> <ul style="list-style-type: none"> • Contribute to the community and value the contributions of others • Collaborate successfully to reach goals and create beneficial outcomes • Stay informed about world events; develop a sense of social responsibility • Reflect the community from which they come • Solve conflicts peacefully • Respect the physical and cultural environments of all people • Are accountable for their choices and actions • Demonstrate a high degree of integrity and character 	<ul style="list-style-type: none"> • Student government roles are assessed and analyzed • Arts teachers assess group projects, productions, collaborative efforts • Students are engaged in international projects, cultural trips, community service and service learning projects that are assessed and analyzed • School performance eligibility requirements also include assessments of behavior and attitude
<p>Self-disciplined students and artists who:</p> <ul style="list-style-type: none"> • Display pride and passion in their artistic and academic work • Demonstrate consistent effort and commitment through practice and focused study • Challenge themselves to achieve high standards in all endeavors • Appreciate and respect the artistic and academic efforts of others • Innovate and create in all aspects of their work • Move into adulthood with maximum 	<ul style="list-style-type: none"> • Arts performances are selected and assessed to ensure student progress • Faculty reviews student outcomes through individual and group evaluation • OSA selects ambitious projects and arts pieces that challenge and motivate students to reach higher levels of achievement and performance as assessed by rubrics and tests • Student participation in the arts as audience and consumer is assessed through written evaluation and ongoing

opportunities and choices <ul style="list-style-type: none"> • Develop their own identity 	assessment of arts knowledge <ul style="list-style-type: none"> • Student self-discipline is assessed through the assignment of projects that are expected to be done independently and on-time.
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Specific Measurable Targets:

OSA has developed long-range student achievement targets for the term of the charter that is outlined below.

CAHSEE Passage Rates:

Year	CAHSEE (10th grade, ELA and Math)
1	90
2	90
3	92
4	92
5	93

Academic Grades

1. OSA will reduce its failure rate in Algebra to below 10% for the term of this charter.
2. OSA will reduce its failure rate in 9th and 10th grade Language Arts to below 10% for the term of this charter.
3. Eligibility rates for high school will be above 80%; for middle school, above 90%.

Specific Measurable Targets: Attendance

OSA will exceed 95% overall attendance for all grade levels during the term of this charter.

Specific Measurable Targets: Promotion and Graduation

1. OSA will promote 95% of its 8th graders into the OSA high school program. Students not eligible for promotion will be offered extensive services to address areas of need. (see Element H)
2. OSA will graduate 98% of its high school students. Students not eligible for graduation will be offered services to include tutoring, summer school, extended learning opportunities and summer school.

Specific Measurable Targets: Non-Academic Categories

1. OSA will continue to maintain a suspension rate of less than 2% on an annual basis.
2. 90% of the OSA parent/guardian community will access the Power School grading program in a given quarter to ensure families are aware of student progress.

Effective January 1, 2013, per Senate Bill No. 1290, this bill would require those pupil outcomes to include outcomes that address increases in pupil academic achievement both schoolwide and for all groups of pupils served by the charter school, which this bill would define.

ELEMENT D: GOVERNANCE STRUCTURE

Oakland School for the Arts will constitute itself as a California Non-Profit Public Benefit Corporation pursuant to California law. The school will maintain in effect general liability insurance, as well as insurance policies to cover board omissions protection. The OSA governing board will operate procedurally consistent with the adopted by-laws of the organization and follow the approved procedures for changes and amendments. The governing board's roles and responsibilities will include establishing and approving all comprehensive educational and operational policies, approving all major contracts and agreements, approving the school's annual budget and overseeing the school's fiscal affairs. The Board will also evaluate the Executive Director's job performance on an annual basis.

Members of the governing board will be selected to ensure that the make-up of the Board is sufficient to cover the diverse and specialized needs of the school. This will include expertise in education, finances, accounting, marketing, fund-raising, community relations, public school administration and the arts. The Board will be composed of appointed individuals who may represent the various constituencies of the school: parents, teachers, community members, business leaders and arts administrators as determined by the board's by-laws.

The governing board may execute any powers delegated by law, and may appoint a designee to carry out any duties associated with this.

The Board of Directors of the Oakland School for Arts will appoint an Executive Director who will be responsible for the day-to-day operations of the school. This Director will also serve as the Local Educational Agency (LEA) Superintendent for matters that require this level of approval for the California Department of Education. The Director/Superintendent will be responsible for implementing the policies determined by the Board of Directors as they apply to the regular operation of the school.

OSA and OUSD pledge to work in cooperation with all LEAs and Special Education Local Plan Areas (SELPA) to ensure that a free and appropriate education is provided to all students determined to have special needs. OSA has entered into an agreement with El Dorado County Charter SELPA to provide these services after a careful review of the needs of OSA students and the services/supports offered by the SELPA. This has also included the analysis of students' residences to determine how to equitably fund special education given that OSA enrolls students from a wide range of regions and school districts.

In its agreement with El Dorado County Charter SELPA to provide services to its students, OSA's financial agreement ensures, first, that OSA students are receiving the highest level of service to which they are entitled, and following that, to join with other SELPA members in a fiscal arrangement that follows the general guidelines of the SELPA. OSA has created a Coordination of Services Team (COST) that is responsible for the identification and support of any student whose school performance indicates the need for special attention and/or intervention. First interventions will be analyzed for the success and/or results of the action, and this may or may not result in a referral for psychological testing and special education services.

OSA will abide by all Brown Act requirements in regard to all plans and activities.

Oakland School for the Arts will comply with the District policy related to charter schools to the extent it aligns with and does not exceed the law applicable to charter schools, as it may be changed from time to time as long as the charter school has been given written notice of the policy change.

Members of OSA's Governing Board, any administrators, managers or employees, and any other committees of the School shall at all times comply with federal and state laws, nonprofit integrity standards and OUSD's Charter School policies and regulations regarding ethics and conflicts of interest so long as such policies and regulations are not in conflict with any then-existing applicable statutes or regulations applicable to charter schools.

OSA and/or its non-profit corporation will be solely responsible for the debts and obligations of the charter school.

ELEMENT E: EMPLOYEE QUALIFICATIONS

Oakland School for the Arts will recruit, hire and train a core academic teaching staff that holds appropriate California credentials for the specific subjects they will teach. The academic teaching staff will also be selected based on their suitability for teaching in an arts school: the ideal OSA candidates will have experience in the arts, knowledge of the arts as powerful force in society, and the demonstrated ability to use the arts as a teaching tool through which core curriculum can be delivered.

Oakland School for the Arts will also employ non-certificated instructional staff for non-core, elective and arts classes. These staff members will be recruited from the Bay Area's rich environment of arts agencies, community-based organizations and professional arts unions and collectives. Staff will be selected based on a range of factors that will include artistic experience, teaching experience and the ability to work in a school setting that serves students with diverse backgrounds and interests. Non-credentialed staff will be provided with a full professional development program that will offer them training and support in the areas of classroom pedagogy, student support, legal requirements, grading and assessment and child development.

ELEMENT F: HEALTH AND SAFETY PROCEDURES

Oakland School for the Arts will adopt and implement a comprehensive set of health, safety and risk management policies. These policies will be developed in consultation with the school's insurance carriers and at minimum will address the following:

- A requirement that all enrolling students provide records documenting immunizations to the extent required for enrollment in non-charter public schools.
- Policies and procedures for response to natural disasters and emergencies, including fires and earthquakes.
- Policies relating to the prevention of contact with blood-borne pathogens.
- A policy requiring that instructional and administrative staff receive training in emergency response, including "first responder" training or its equivalent.

- Policies relating to the administration of prescription drugs and other medicines.
- Evidence that the school is housed in a facility that is approved by the state or local fire marshals. A structural engineering report will be on file indicating that no seismic hazard exists.
- OSA will maintain a policy that the school is a drug-, tobacco- and alcohol-free workplace.
- Each OSA employee will submit to a criminal background check and furnish a criminal record summary as required by Education Code Section 44237.

These policies and procedures will be incorporated as appropriate into the school's student and staff handbooks and will be reviewed on an ongoing basis through staff development and board resolution.

OSA shall occupy facilities that comply with the Asbestos requirement as cited in the Asbestos Hazard Emergency Response Act (AHERA), 40CFR part 763. AHERA requires that any building leased or acquired that is to be used as a school or administrative building shall maintain an asbestos management plan.

ELEMENT G: MEANS TO ACHIEVING ETHNIC BALANCE

OSA will implement a recruitment strategy that will include, among a range of communication and publicity efforts, the following elements of outreach and programmatic innovations designed to ensure a racial balance that is reflective of the surrounding communities, to include greater Oakland, Alameda and Contra Costa counties:

- An application and enrollment process that is conveniently scheduled and prominently displayed on the school's website and at the school's campus.
- A calendar of events, tours and Open Houses that are consistent from year to year so the community is familiar with OSA patterns.
- Multiple opportunities to visit and view the campus, including drop-ins.
- Development of promotional and informational materials that are distributed to a broad range of community groups and agencies.
- OSA staff visits to elementary and middle school fairs and events to involve school communities directly in OSA presentations and assistance with application and audition procedures.
- Making available translated materials and translation services for non-English speaking communities.
- Attendance at OUSD events and fairs advertising school choices to the Oakland community.
- Performance of artistic works that reflect the diversity of the East Bay and attract local communities to the OSA campus.
- Creation of joint events with other schools and agencies to highlight the community engagement initiatives of OSA and the central location of its home in The Fox Theater.
- Appointment of a Diversity Chair and Committee to monitor and implement recruitment programs that ensure a diverse enrollment.

OSA is undertaking an aggressive recruitment plan to ensure that we represent the neighborhoods and demographics of Oakland. Our neighborhood school, **Lafayette Elementary**, will be the recipient of a strong effort to assist students with the knowledge, access, preparation and support needed to gain admission to OSA. In addition students residing in that attendance area (zip code 94607) will be given the same preferential treatment in admissions for OSA.

OSA has and will continue to implement the following efforts:

1. Work with **Lafayette Elementary** administration around student recruitment through information sessions.
2. Create a special OSA tour for the **Lafayette** community.
3. Make presentations at **Lafayette** regarding audition and admission requirements.
4. Develop preferential audition scheduling for **Lafayette** students.
5. Develop workshops and campus visits to assist **Lafayette** families with the OSA process.
6. Conference with **Lafayette** families regarding audition results.
7. Ensure that **Lafayette** applicants are given priority entry status.

Program Evaluation: OSA will examine audition results and will hold follow-up auditions for **Lafayette** students if necessary.

ELEMENT H: ADMISSIONS REQUIREMENTS

Oakland School for the Arts will not be sectarian in its programs, admissions policies, employment practices and any other operation or function of the school. It will not charge tuition or discriminate on the basis of race, ethnicity, national origin, gender, sexual orientation, religious or spiritual practice or disability.

OSA will actively recruit a diverse student population from the city of Oakland and Alameda and Contra Costa counties. Admission to OSA is available to any California resident, and it is the vision of the school to attract a regional population to the school, bringing a richness of artistic talent, potential and cultural awareness to the downtown Oakland area. Prior to going through the application and admission process, prospective students and families will be informed through tours, Open Houses and at audition events about the vision, mission and instructional practices of the school, so that families can make appropriate educational choices for their children.

The OSA application process consists of the completion of a paper or on-line application that includes all pertinent information, a letter of recommendation from any adult in the students' lives with the exception of family members, a selection of which art school the student wishes to try for, and an essay by the students stating their motivation for applying to an arts school and anything else they wish to convey to the admissions team. **Students are not asked to identify their ethnic background, disability status, or to submit any school records of any kind prior to admission to Oakland School for the Arts. Admission is grade- and status-blind and is based solely on the results of the next step in the application process, the artistic audition.**

Once a student's application has been processed, the family receives notification of the time and date of the student's artistic audition. OSA holds annual auditions in January and March. In

general, approximately 150 spots open up at OSA each year. 115 of those spots are reserved for incoming sixth-graders; the others are opened on an as-available basis depending upon attrition of students. The audition consists of a demonstration of talent, potential, experience and aptitude in one of eight arts areas: dance, production design, instrumental music, vocal music, visual arts, digital media, literary arts and theater arts. Circus arts and figure skating auditions are scheduled with the Kinetic Arts Center and the Oakland Ice Rink respectively. Students are also interviewed with a standard set of questions and given an opportunity to present something they have designed, created, composed, written, learned, built and achieved. All auditions are scored on a discipline-specific rubric by a panel of at least three experts. The panel consists of the chair of the specific department, a teacher or artist within that department, and a community-based artist who is not part of the regular OSA staff. Audition results are tallied and panels make recommendations that are reviewed by the admissions staff and the Executive Director. Following this review, families are notified by mail of the results and offers for admission are made. Students who were not accepted in a given audition are encouraged to re-apply and are not asked to submit anything further: their application packet is simply moved to the next audition. If the number of qualified applicants exceeds the number of available spots in a given year, preference will be given to those who auditioned at the earliest date, and a waiting list will be created to serve the remaining applicants. Students will be admitted off the waiting list through a process that includes the following factors: artistic need (such as a specific instrument or vocal range), room at grade level, room within arts school, overall school enrollment.

Once admitted, students and families will complete an enrollment package and students will be administered placement tests to ensure proper placement in academic programs. Included in the enrollment packet is a statement of school philosophy and a commitment form that families are asked to sign.

Transition from 8th grade to high school:

OSA serves two levels of students: middle school, grades six through eight, and high school, grades nine through twelve. In order to ensure that students are able to succeed at the high school level in a rigorous, standards-based arts environment, OSA has designed a transition process between the two levels that is meant to be transparent, filled with high expectations, and supportive.

At the beginning of the 8th grade year, students will be given a hand-out that details the expected artistic standards to be met by a student transitioning into the high school program. Students whose prior artistic progress in the 6th and 7th grade was determined to be below standard will be placed on an improvement program that will include parent notification, an early September meeting with the Arts Chair and the Executive Director, and regular progress reports. Students in this status will be offered extra assistance and guidance as required. Families will be kept apprised of student progress toward the artistic standard. Academic standing will not be considered in this process, but when needed will be addressed through summer school and retention systems.

By May 1 of the school year, families will be notified as to the standing of the 8th grade student in the improvement program. Students in this status will be required to demonstrate artistic

mastery through a private audition. The results of this audition may determine placement within the art school or the transition into another OSA art school. Families will be provided support and academic guidance throughout this process, including help transferring schools if it is mutually agreed upon that the student should attend high school in a different setting.

By October 1 of each year, OSA will notify the District in writing of the application deadline and proposed audition date. OSA will ensure that all application materials will reference these dates as well as provide complete information regarding application procedures, key dates, and admissions preferences and requirements consistent with approved charter.

ELEMENT I: FINANCIAL AND PROGRAMMATIC AUDIT

The Finance Committee of the OSA Board of Directors will oversee the selection of an independent auditor and the completion of an annual audit of the school's financial affairs. The audit will verify the accuracy of the school's financial statements, attendance and accounting practices, and review the school's internal controls. The school will provide OUSD with a memorandum of understanding in regards to persons responsible for financial management of the school. The audit will be conducted in accordance with generally accepted accounting procedures and principles appropriate to a school setting. It is anticipated that the audit will be completed within six months of the close of the fiscal year and a copy of the auditor's findings will be forwarded to OUSD. The school's Finance Committee will review any audit exceptions or deficiencies and report to the full Board of Directors the recommendations on how to solve the problems that were uncovered. The plan will be forwarded to OUSD. Any issues or disputes that arise will be addressed as defined in Element N of the OSA charter.

In addition to the financial audit, OSA will compile and provide to OUSD an annual performance audit. This audit will include data that OSA is:

- Meeting pupil outcomes as specified in the charter (see Element B)
- Fiscally solvent
- Organizationally and administratively sound
- Following all legal provisions
- Meeting all terms of the charter

OSA and OUSD will jointly agree on the content, format, process, timeline and evaluation criteria for the annual performance audit.

OSA, in accordance with Education Code Section 47604.3, shall promptly respond to all reasonable inquiries, including but not limited to, inquiries regarding financial records, from the District and shall consult with the District regarding any such inquiries. OSA acknowledges that it is subject to audit by OUSD if OUSD seeks an audit of OSA it shall assume all costs of such audit. This obligation for the District to pay for an audit only applies if the audit requested is specifically requested by the District and is not otherwise required to be completed by OSA by law or charter provisions.

"To the extent that OSA is a recipient of federal funds, including federal Title I, Part A funds, OSA has agreed to meet all of the programmatic, fiscal and other regulatory requirements of the No Child Left Behind Act and other applicable federal grant programs. OSA agrees that it will keep and make available

to the District any documentation necessary to demonstrate compliance with the requirements of the No Child Left Behind Act and other applicable federal programs, including, but not limited to, documentation related to required parental notifications, appropriate credentialing of teaching and paraprofessional staff, where applicable, or any other mandated federal program requirement. The mandated requirements of NCLB include, but are not limited to, the following:

- Notify parents at the beginning of each school year of their “right to know” the professional qualifications of their child’s classroom teacher including a timely notice to each individual parent that the parent’s child has been assigned, or taught for four or more consecutive weeks by, a teacher who is not highly qualified.*
- Develop jointly with, and distribute to, parents of participating children, a school-parent compact.*
- Hold an annual Title I meeting for parents of participating Title I students.*
- Develop jointly with, agree on with, and distribute to, parents of participating children a written parent involvement policy.*

OSA also understands that as part of its oversight of the school, the Office of Charter Schools may conduct program review of federal and state compliance issues.

ELEMENT J: SUSPENSION AND EXPULSION

The disciplinary guidelines for OSA are rooted in the belief that a safe, orderly campus is best accomplished by fostering a respectful learning environment that maximizes academic achievement and artistic inspiration.

OSA has developed a clear, effective model of discipline practices and meaningful policies and procedures to deal with student behavior. Students will be provided full due process and afforded all their rights under the applicable legal structures. Policies and procedures will be published, printed and distributed to ensure students and families are provided with all necessary information. These policies will be part of the OSA Student Handbook, which is distributed at the start of the school year and is posted on the OSA website. The printed information will deal with the expectations for students and families as they pertain to attendance, punctuality, mutual respect, authority, substance abuse, violence, criminal activity, safety and work habits. This information will also be distributed and discussed during enrollment meetings, where new students and families interface formally with OSA for the first time.

Violations of the OSA behavior policy will be handled by the school administration, specifically the Dean of Students. When discipline is warranted that reaches the level of suspension or expulsion, OSA will develop written reports and statements that will be delivered to the family at a formal meeting, which shall also include the student. Students who have been removed from the educational environment for any reason shall be provided with academic work and will be given full credit for completed work. This exclusion will be at the discretion of the Director of the School.

Should a situation occur that reaches the level of expulsion as defined in the student handbook, the Director will prepare a report that will be presented to the OSA Board of Directors in a closed session at the first available board meeting. The OSA Board will make the final

determination regarding the disposition of the student. Oakland Unified School District will be informed of the outcome of any such hearing.

Prior to suspension and/or expulsion, the student and the student's family will be provided with full due process. This means having the opportunity to communicate any information regarding the incident to the school authorities undertaking the investigation, access to all materials and documents related to the case, and full knowledge of all procedures put into motion and the possible outcomes of those procedures. Due process shall also include written notice of the specific circumstances surrounding any disciplinary action and the opportunity to respond to any allegation. Prior to the formalization of any suspension or expulsion proceeding, the student and the student's family will have the right to meet with the Director of the school and/or the Director's Designee. Student and parent will have the right to inspect all evidence related to the allegation. The burden of proof will be on the school to present evidence that demonstrates a specific rule or provision has been violated. Notice shall be assumed implicit where the violation is of such egregious nature that it breaks state or federal law or recklessly endangers the safety of the school, the students or the OSA staff.

Discipline matters that involve students with IEPs or 504 plans shall conform to all applicable state and federal laws. Fair hearing practices and mediation processes, where appropriate, will be adhered to. Student Study Teams and IEP Teams may be involved in this process as well in order to determine how to best meet the needs of the student and family while still following applicable laws and regulations related to discipline violations.

In the case of a special education student, or a student who receives 504 accommodations, OSA will ensure that it makes the necessary adjustments to comply with the mandates of State and federal laws, including the IDEA and Section 504 of the Rehabilitation Plan of 1973, regarding the discipline of students with disabilities. Prior to recommending expulsion for a Section 504 student or special education student, the charter administrator will convene a review committee to determine 1) if the conduct in question was caused by, or had a direct and substantial relationship to the child's disability; or 2) if the conduct in question was the direct result of the LEA's failure to implement the 504 plan or IEP. If it is determined that the student's misconduct was not caused by or had direct and substantial relationship to the child's disability or the conduct in question was not a direct result of the LEA's failure to implement the 504 plan or IEP, the student may be expelled.

OSA shall notify, within 30 days, the superintendent of the school district of any pupil who is expelled or leaves OSA without graduating or completing the school year for any reason. The school district notified shall be determined by the pupil's last known address. OSA 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, pursuant to Education Code Section 47605(d)(3).

ELEMENT K: RETIREMENT SYSTEM

OSA faculty and staff will participate in either the federal social security system or the California STRS system, depending upon status of credentials and licensure within the school. OSA will also offer a range of supplementary plans available to employees on a voluntary basis. The OSA Director of Finance will be responsible for the implementation of the retirement plan.

ELEMENT L: ATTENDANCE ALTERNATIVES

Students who do not choose to attend OSA may register with the public school district in which they reside and will receive an appropriate educational placement.

ELEMENT M: DESCRIPTION OF EMPLOYEE RIGHTS

OSA faculty and staff who have left permanent status in OUSD to work at OSA will not have the right to return to a comparable position within OUSD unless District policy permits this. Former OUSD employees must work with OUSD on the procedures for returning to the District should they wish to make that choice.

ELEMENT N: DISPUTE RESOLUTION PROCESS, OVERSIGHT, REPORTING AND RENEWAL

Intent

The intent of this dispute resolution process is to (1) resolve disputes within the school pursuant to the school's policies, (2) to minimize the oversight burden on OUSD, (3) to ensure a fair and timely resolution to disputes and (4) to frame a charter oversight and renewal process and timeline in order to reach mutual agreement between the entities regarding these matters.

Public Comments

OSA and OUSD will attempt to resolve all disputes regarding this charter pursuant to the terms of this section. Parties shall refrain from public commentary regarding any disputes until the matter has progressed through the dispute resolution process.

Disputes Arising From Within the School

Disputes arising from within the school, including all disputes within and among students, staff, parents, volunteers, advisors, partner organizations and governing board members of the school shall be resolved by policies and processes developed by the school. These processes will be made public through the school's normal communication processes and will begin with complaints being put into writing to the Executive Director. If the complaint is about the Executive Director then the complaint will go in writing to the Director of Operations. All complaints must be signed and dated.

OUSD will not intervene in internal disputes without the consent of the governing board of the school and shall refer any complaints or reports regarding such disputes to the governing board or Executive Director for resolution. OUSD agrees not to become involved in disputes unless evidence has been presented that some violation of this charter or related laws or agreements exists, or unless the governing board requests that OUSD intervene.

Disputes Between the School and the Charter-Granting Agency

In the event that the school or granting agency have disputes regarding the charter or other issues related to the relationship between the entities, both parties agree to follow the process outlined below.

In the event of a dispute between OUSD and OSA, the staffs and governing boards of OSA and OUSD agree to put the dispute in writing and work with the entities' respective governing boards to begin a resolution process. If OUSD believes the issue in question could result in the revocation of the charter, this will be put into writing.

Representatives from the OSA board and the OUSD superintendent or designee shall meet in a timely and informal fashion to begin the resolution process. If this fails to result in a solution, both parties agree to identify a neutral third-party arbitrator. The format of the arbitration session shall be developed jointly and will incorporate rules of evidence and procedure unless both parties agree otherwise. Findings and recommendations will be non-binding unless the parties agree to bind themselves.

The staff and Governing Board members of OSA agree to attempt to resolve all disputes between the District and OSA regarding this charter pursuant to the terms of this section. Both will refrain from public commentary regarding any disputes until the matter has progressed through the dispute resolution process.

Any controversy or claim arising out of or relating to the charter agreement between the District and OSA, except any controversy or claim that in any way related to revocation of this charter, shall be handled first through an informal process in accordance with the procedures set forth below.

(1) Any controversy or claim arising out of or relating to the charter agreement, except any controversy or claim that in any way related to revocation of this charter, must be put in writing ("Written Notification") by the party asserting the existence of such dispute. The Written Notification must identify the nature of the dispute and all supporting facts known to the party giving the Written Notification. The Written Notification may be tendered by personal delivery, by facsimile, or by certified mail. The Written Notification shall be deemed received (a) if personally delivered, upon date of delivery to the address of the person to receive such notice if delivered by 5:00 PM or otherwise on the business day following personal delivery; (b) if by facsimile, upon electronic confirmation of receipt; or (c) if by mail, two (2) business days after deposit in the U.S. Mail. All written notices shall be addressed as follows:

*To Charter School, c/o Executive Director:
Oakland School for the Arts
530 18th Street
Oakland, Ca. 94612*

*To Coordinator, Office of Charter Schools:
Office of Charter Schools
Oakland Unified School District
1025 Second Avenue, Room 206
Oakland, California 94606*

(2) A written response ("Written Response") shall be tendered to the party providing the Written Notification within twenty (20) business days from the date of receipt of the Written Notification. The Written Response shall state the responding party's position on all issues stated in the Written Notification and set forth all fact which the responding party believes supports its position. The Written Response may be tendered by personal delivery, by facsimile, or by certified mail. The Written Response shall be deemed received (a) if personally delivered, upon date of delivery to the address of the person to receive such notice if delivered by 5:00p.m., or otherwise on the business day following personal

delivery; (b) if by facsimile, upon electronic confirmation of receipt; or (c) if by mail, two (2) business days after deposit in the U.S. Mail. The parties agree to schedule a conference to discuss the claim or controversy ("Issue Conference"). The Issue Conference shall take place within fifteen (15) business days from the date the Written Response is received by the other party.

(3) If the controversy, claim, or dispute is not resolved by mutual agreement at the Issue Conference, then either party may request that the matter be resolved by mediation. Each party shall bear its own costs and expenses associated with the mediation. The mediator's fees and the administrative fees of the mediation shall be shared equally among the parties. Mediation proceedings shall commence within 60 days from the date of the Issue Conference. The parties shall mutually agree upon the selection of a mediator to resolve the controversy or claim at dispute. If no agreement on a mediator is reached within 30 days after a request to mediate, the parties will use the processes and procedures of the American Arbitration Association ("AAA") to have an arbitrator appointed...

(4) If the mediation is not successful, the parties agree that each party has exhausted its administrative remedies and shall have any such recourse available by law

Oversight, Reporting, Revocation and Renewal

OUSD may visit the school premises at any time and will be provided access to all records, physical spaces and other facets of OSA. OUSD may choose, without approval from OSA, to contract out inspection services to a third-party organization.

If the OUSD school board believes it has cause to revoke the OSA charter, they will notify the OSA board in writing. The specific reasons for the possible revocation will be noted and OSA will be granted reasonable time to respond and take corrective action. "Reasonable time" may be mutually agreed upon by OUSD and OSA.

OUSD agrees to receive and review the annual fiscal and programmatic audits as outlined in Element I of this charter. Within two months of the receipt of this annual review, OUSD may notify the governing board of OSA as to whether or not it considers the school to be making progress toward the specified goals. This annual notification may include the specific reasons for the charter-granting agency's conclusions.

Public Records

OSA acknowledges that pursuant to Article XVI section 8.5(e) of the California Constitution, sections 2(e), 6, and 8 of Proposition 98, and sections 33126.1(b), 35256(c), and 35258 of the Education Code require schools, including OSA to provide certain information in certain formats in certain ways to the general public and specifically to parents of students at OSA and of the District. OSA further acknowledges that it has the obligation to provide all of such information to the District that is required by these referenced authorities in a timely manner so that the District may meet its obligations under those authorities as well. To the extent that there is information that the District has, but that OSA does not have that OSA needs in order to meet its obligations, the District shall provide the same to OSA in a reasonably timely manner upon request.

Reporting and Accountability

If OSA does not test (i.e., STAR) with the District, OSA hereby grants authority to the State of California to provide a copy of all test results directly to the District as well as the charter school. Test results for

the prior year, if not provided directly to the District by the State, will be provided by the charter school to the District no later than September 1 of each year.

Public Complaint Procedures

OSA will establish complaint procedures that address both complaints alleging discrimination or violations of law and complaints regarding other areas. OSA will not, at any time, refer complaints to the District.

The complaint procedures will include the clear information with respect to the response timeline of the school, whether the school's response will be in writing, the party identified to respond to complaints, the party identified and charged with making final decisions regarding complaints, and whether the final decision will be issued in writing. The procedures will also identify an ombudsperson for situations in which the school leader is the subject of the complaint. The complaint procedures will be clearly articulated in the school's student and family handbook or distributed widely.

OSA will designate at least one employee to coordinate its efforts to comply with and carry out its responsibilities under Title IX of the Education Amendments of 1972 (Title IX) and Section 504 of the Rehabilitation Act of 1973 (Section 504) including any investigation of any complaint filed with OSA alleging its noncompliance with these laws or alleging any actions which would be prohibited by these laws. OSA will notify all its students and employees of the name, office address, and telephone number of the designated employee or employees.

OSA will adopt and publish grievance procedures providing for prompt and equitable resolution of student and employee complaints alleging any action, which would be prohibited by Title IX, or Section 504.

OSA will implement specific and continuing steps to notify applicants for admission and employment, students and parents of elementary and secondary school students, employees, sources of referral of applicants for admission and employment, and all unions or professional organizations holding collective bargaining or professional agreements with the recipient, that it does not discriminate on the basis of sex or mental or physical disability in the educational program or activity which it operates, and that it is required by Title IX and Section 504 not to discriminate in such a manner.

External Reporting

OSA will maintain sufficient staff and systems including technology, required to ensure timely reporting necessary to comply with the law and to meet all reasonable inquiries from District and other authorized reporting agencies.

District fee for Oversight

The District may charge for the actual costs of supervisory oversight of OSA not to exceed 1% of the charter school's revenue, or the District may charge for the actual costs of supervisory oversight of the Charter School not to exceed 3% if OSA is able to obtain substantially rent free facilities from the District. Notwithstanding the foregoing, the District may charge the maximum supervisory oversight fee allowed under the law as it may change from time to time.

ELEMENT O: LABOR RELATIONS

OSA shall be deemed the executive public school employer of the employees for the purposes of the Education Employment Relations Act.

FACILITIES

If OSA fails to submit a certificate of occupancy or other valid documentation to the District verifying that the intended facility in which the school will operate complies with Education Code Section 47610, not less than 30 days before the school is scheduled to begin operation pursuant to the first year of this renewal term, it may not commence operations unless an exception is made by the Office of Charter Schools and/or the local planning department or equivalent agency. If OSA moves or expands to another facility during the term of this charter, OSA shall provide a certificate of occupancy or other valid documentation to the District verifying that the intended facility in which the school will operate complies with Education Code Section 47610, to the District for each facility at least 30 days before school is scheduled to begin operations in the facility or facilities. OSA shall not begin operation in any location for which it has failed to timely provide a certificate of occupancy to the District, unless an exception is made by the Office of Charter Schools and/or the local planning department or equivalent agency. Notwithstanding any language to the contrary in this charter, the interpretation, application, and enforcement of this provision are not subject to the Dispute Resolution Process.

MISCELLANEOUS PROVISIONS

OSA must submit its renewal petition to the Office of Charter Schools no earlier than 270 days before the charter is due to expire unless otherwise agreed by the Office of Charter Schools.

The District may revoke the charter of OSA in accordance with Education Code Section 47607.any successor provisions to section 47607, or other statutory provisions, if enacted after the date of the charter, regarding the revocation of charters.

In order to ensure the necessary oversight and review of mandated reports for which the authorizer must determine fiscal health and sustainability, the following schedule of reporting deadline to the District will apply each year of the term of this charter;

- *September 1 – Final Unaudited Financial Report for Prior Year*
- *December 1 – Final Audited Financial Report for Prior Year*
- *December 1 – First Interim Financial Report for Current Year*
- *March 1 – Second Interim Financial Report for Current Year*
- *June 15 – Preliminary Budget for Subsequent Year*

“OSA agrees to observe and abide by the following terms and conditions as a requirement for receiving and maintaining their charter authorization:

- *OSA is subject to District oversight.*
- *The District’s statutory oversight responsibility continues throughout the life of the charter and requires that it, among other things, monitor the fiscal condition of OSA.*
- *The District is authorized to revoke this charter for, among other reasons, the failure of OSA to meet generally accepted accounting principles or if it engages in fiscal mismanagement in accordance with Education Code Section 47607.*

Accordingly, the District hereby reserves the right, at District cost, pursuant to its oversight responsibility, to audit OSA'S books, records, data, processes and procedures through the Office of Charter Schools or other means. The audit may include, but is not limited to, the following areas:

- *Compliance with terms and conditions prescribed in the charter,*
- *Internal controls, both financial and operational in nature,*
- *The accuracy, recording and/or reporting of school financial information,*
- *The school's debt structure,*
- *Governance policies, procedures and history,*
- *The recording and reporting of attendance data,*
- *The school's enrollment process, suspension and expulsion procedures, and parent involvement practices,*
- *Compliance with safety plans and procedures, and*
- *Compliance with applicable grant requirements.*

OSA shall cooperate fully with such audits and to make available any and all records necessary for the performance of the audit upon 30 days notice to OSA. When 30 days notice may defeat the purpose of the audit, the District may conduct the audit upon 24 hours notice.

In addition, if an allegation of waste, fraud or abuse related to OSA operations is received by the District, OSA shall be expected to cooperate with any investigation undertaken by the Office of Charter Schools , at District cost. This obligation for the District to pay for an audit only applies if the audit requested is specifically requested by the District and is not otherwise required to be completed by OSA by law or charter provisions.

COMMUNICATIONS

Official communications between OUSD and OSA will be directed to the following:

Donn K. Harris, Executive Director
Oakland School for the Arts
530 18th Street
Oakland, California 94612
P: 510.873.8800
F: 510.873-8817
dharris@oakarts.org

Silke Bradford, Coordinator
Oakland Unified School District
1025 2nd Avenue, 3rd Floor
Oakland, California 94612
P: 510.879.8349
F: 510.879.1844
silke.bradford@ousd.k12.ca.us



CHARTER

Of the Oakland School for the Arts
A California Public Charter School
Authorized by the Oakland Unified School District
FALL 2014

ELEMENT A: EDUCATIONAL PROGRAM

SCHOOL VISION STATEMENT:

Oakland School for the Arts (OSA) balances an immersive arts program with a comprehensive academic curriculum, providing students unique opportunities for learning, innovation, expression and personal growth. OSA's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside of the arts.

WHOM THE SCHOOL WILL EDUCATE

OSA aims to nurture the artistic and academic aspirations of middle and high school aged students from Oakland and the surrounding areas. Students will be attracted to OSA by its specific educational focus that builds rigorous arts programs into each school day in ways that are unique and exceptional. The school chose to take on, and was granted a charter that included, a role as a regional institution that would bring talented and motivated students to downtown Oakland, further enriching the cultural and civic life of the city.

When it reaches capacity in 2014-2015, OSA will serve approximately 800 students in grades 6-12. The growth to this enrollment figure occurred over the past eight years: from 305 students in the Fall of 2007, OSA added 100 students each school year to reach our full capacity. This was accomplished through an energetic outreach program that utilized publications, school visits and ongoing publicity efforts. There will be approximately 110 students per grade level in all grades, creating a balance within the school that allows for programs and resources to be distributed equally.

A 21ST CENTURY EDUCATION

The demands on the educational system to prepare students for the 21st century are complicated by enormous changes in society, the workplace and institutions of higher education. An interactive, information-rich environment requires the individual to be flexible, insightful, innovative and thoughtful long before specific skills related to a profession or avocation are developed. It is precisely these qualities of creative intelligence that OSA is attempting to build in its student population. For OSA, the arts are both a specific curricular objective and a vehicle

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through which the individual explores learning and creativity, ultimately gaining the qualities described above to be applied in a range of future settings, from music to engineering to politics. Element B of the OSA charter outlines the specific outcomes OSA hopes to achieve with its students.

In addition to fostering of qualities of innovation and creativity, OSA also endeavors to educate its students in the areas of character development, self-discipline, community contribution and leadership. Whatever field students eventually choose to pursue, these personal qualities provide a foundation for success, collaboration and productivity in the complex, diverse world of the 21st century. OSA educates students in these areas in both direct and indirect ways. Direct character education occurs in each classroom, as teachers develop lessons and model behavior that promotes a deep commitment to character and ethics. Indirectly, OSA provides myriad opportunities for students to develop projects, events and performances that require an understanding of group dynamics, leadership principles and community collaboration.

The specific outcomes for Oakland School for the Arts students, detailed in Element B, are heavily influenced by the Studio Habits of Mind from a Harvard University analysis of arts education. These habits are developed and sustained through the pursuit of an artistic discipline, yet apply to endeavors of many different types. These habits of mind have 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.

These habits are:

1. *Envision* – the ability to see what has not yet occurred, often known as imagination.
2. *Develop Craft* – refine the process by which one expresses imagination, requires study and choice-making.
3. *Express* – the manifestation of an idea; some form of communication.
4. *Engage and Persist* – to remain attentive to the communication's goal; to persist in refining and improving the creative output.
5. *Observe* – continuing to be aware, observe with clarity and purpose.
6. *Understand Community* – to know the impact of the creative product on the wider community; to know the specific qualities of those who receive the message.
7. *Reflect* – the thoughtful, intellectual exploration of process; the ability to consider and rethink.
8. *Stretch and Explore* – to go beyond one's boundaries, to discover new possibilities and connections.

HOW LEARNING BEST OCCURS

It is the belief of the Oakland School for the Arts community that learning is best accomplished through the active, participatory engagement of students in a task that holds meaning, produces a tangible result of some kind, and allows the learner to communicate what has been learned to the wider community. This process can be accomplished in many ways, and of course at Oakland School for the Arts this is achieved through the rigorous study of one of ten art disciplines. What is unique about this endeavor in the context of an arts school is that learning often begins with a spark of curiosity or inspiration from the learner him- or herself, in contrast to the more

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traditional definition of learning, in which a teacher or expert conveys knowledge to the learner. This student-centered approach to the learning process is sometimes referred to as *constructivism*, in that the learner grows in knowledge and ability through constructing meaning based on prior experiences, knowledge and his or her own internal compass. The arts are a premier example of a constructivist approach that allows for enormous variation in terms of expression, innovation and the communication of what has been learned, or in some cases discovered.

The OSA educational program combines this intensive arts training with a rigorous and standards-based college preparatory curriculum. The arts will be infused into academic content areas through projects and overall curricular design, reinforcing the strengths and artistic interests of our student body. In addition, there will be an academic component to the arts programs: history of the art form will be part of each arts curriculum, as well as theory, technique, written reflection, critique, study of the masters and interdisciplinary connections. The pre-professional arts program will explore all aspects of arts training, including business, technical, societal and managerial components of the arts world; students will be given ample opportunity to organize, direct and produce various events and performances. The OSA curriculum is built on the idea that students will create and lead on many occasions throughout their time at OSA, whether it be the start of a radio station or producing a student-written one act play, or talent showcase. Many real-world possibilities for internships, apprenticeships and community partnerships will be available to students as well. Upper classmen may take classes at local community colleges or become involved in off-campus activities at local arts organizations.

Specific curricular descriptions are outlined in the section below.

CURRICULUM DESCRIPTIONS

Middle School Academics: OSA middle school students are enrolled in a rigorous, sequential curriculum throughout all grade levels. A strong emphasis is placed on critical thinking, organization and preparation for high school. Students are grouped by grade level except when a student exhibits a need for a different level of mathematics. Middle school students are enrolled in a 7 period day, two of which are occupied by arts classes in their selected arts area, one for physical education, and one each for the four core classes: Language Arts, Mathematics, Social Science and Science. If students are not progressing toward high school readiness as determined by course grades and other assessments, they may be asked to repeat the grade level or attend summer classes. A strong middle school leadership team, and strong collaborative efforts among the middle school faculty (all middle school teachers have two common prep periods daily, allowing for collaboration and alignment) ensure that coursework, grading, expectations and sequencing are established in a systematic manner.

Special Education: Oakland School for the Arts offers educational opportunities for qualified students regardless of their disability status. Individual Education Plans (IEPs) are implemented by an Education Specialist, who collaborates with staff and ensures that students' accommodations, modifications, services, and supports are accurately reflected in teacher practice and administrative action. Families and students are an integral part of this process and regular communication between the staff and the students' home is facilitated by the Education

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Specialist. Staff is given on-going training in Special Education procedures and effective classroom strategies for students with learning differences. OSA maintains a Special Education Local Plan Area (SELPA) agreement with the El Dorado County Charter SELPA.

Arts Programs: OSA offers an immersive arts environment to qualified students who are motivated and prepared to study an arts discipline in a sequential, conservatory-style focus. All arts programs spiral students through the following artistic strands: **history and background** of the art form through contemporary times; **career, post-secondary and advancement opportunities** within the art form; **theory and technique**, to include extensive practice and study of the fundamental principles that result in rigorous application of knowledge; **process and refinement**, including training exercises and acquisition of specific skills and outcomes; and **performance and demonstration**, the culminating event or production in which students synthesize knowledge, skill and practice into a cohesive format that communicates to the school community and the public at-large an artistic statement that reflects a high level of expertise, a sense of voice and purpose, and an understanding of the social and psychological dimensions of creativity and artistic expression in the public forum.

High School Academics: OSA high school students are enrolled in an enriched carefully organized set of courses that lead to high school graduation. All OSA high school graduates will have met the UC A-G course requirements, as outlined in this graduation requirement table:

Subject Area	Courses
Language Arts (4 years required)	English I, English II, English II Honors, English III, English IV, Advanced Placement English Language <u>and Composition</u> , <u>Advanced Placement English Literature and Composition</u>
Social Science (3 years required)	<u>Art History</u> , Modern World History, United States History, <u>Advanced Placement United States History</u> , American Government (1 semester), Advanced Placement American Government (1 semester), Economics (1 semester), <u>Honors Economics (1 semester)</u>
Science (3 years required)	<u>Earth Science</u> , Biology, Chemistry, Physics
Mathematics (3 years required)	<u>Common Core</u> Algebra I, <u>Common Core</u> Algebra II, <u>Common Core</u> Geometry, Pre-Calculus, <u>Advanced Placement Calculus AB</u>
World Language (2 years required)	Spanish I, II, III French I, II, III
Electives	<u>Advanced Placement Psychology</u> , <u>Gender Studies</u> , <u>Mock Trial</u> , <u>Debate</u> , <u>Sociology</u> , <u>Honors Sociology</u> , <u>Honors Art History and Aesthetics</u> , <u>College Summit Peer Leaders</u> , <u>Production Design</u> , Dance, <u>Instrumental</u> , Music, Literary Arts, Visual Arts, Theater, Vocal Music, <u>Digital Media</u> , <u>Figure Skating</u> ,
The Arts (4 years required)	

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Circus Arts

For students with disabilities, at the discretion of the IEP or 504 team and with parent authorization, a student can be placed on a California state graduation track in lieu of A-G requirements. In order to elect the reduced CA state graduation requirements, students must demonstrate an inability to access the curriculum in courses waived, as measured by formal assessment results, class test scores, work samples, and/or failure to respond to targeted interventions.

STRUCTURE AND ORGANIZATION OF THE SCHOOL DAY

In order to maximize the ability of our students to succeed in a multifaceted environment, the OSA staff has put much thought and analysis into the nature of the school day and how it is organized. Many considerations come into play when working through this type of decision-making: transportation, facility, teacher scheduling, economic efficiency, student preference. After careful observation of the school environment, and in collaboration with the parent community of OSA, the following school day was established for 2014-2015:

Period	Time	High School Schedule	Time	Middle School Schedule
1	8:15-9:05	Academic Class	8:10-9:00	Academic Class
2	9:10-10:00	Academic Class	9:05-9:55	Academic Class
3	10:05-10:55	Academic Class	10:00-10:50	Academic Class
4	11:05-11:55	Academic Class	11:00-11:50	Arts Class
5	12:00-12:50	Academic Class	11:55-12:45	Arts Class
6	12:50-1:35	LUNCH	12:45-1:20	LUNCH
7	1:35-2:25	Arts Class	1:25-2:15	Academic Class
8	2:30-3:20	Arts Class	2:20-3:10	Academic Class
9	3:25-4:15	Arts Class		

This extended schedule allows for a range of educational options to be implemented. For example, the middle school schedule allows for four core academic courses, physical education, and two arts courses. This has resulted in a rich set of opportunities for students, who are not limited by schedule constraints or other functional considerations. The schedule also allows for academic and arts teacher collaborative times across all levels and subject areas, as teachers serving like groups of students have common blocks of preparation time and can work together to align curriculum, attend student support meetings and rehearse performance pieces.

PEDAGOGY AND PHILOSOPHY

In developing a school that focuses on the visual and performing arts and all of the highly specific details that this implies, it was the belief of the school's founders and those who have continued the traditions of OSA that a certain teaching style would have a richer, more profound effect on our students, and in the ensuing years the OSA staff worked to define and institutionalize this pedagogical direction and to communicate this to the entire community that is invested in OSA, including the students and their families, as well as new employees joining the team. This comes partly from the belief that students of the arts arrive at school with

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particular strengths and predilections that we need to recognize and accommodate, but in a deeper sense the core values that drive OSA are based in a belief in creativity, innovation, a multisensory experience of the world and the value of constructivism in learning, which had been detailed earlier in this document.

This philosophical direction has implications for both academic and arts classes. The use of projects, guest speakers, the development of internships, the acceptance of on-line courses and community college courses –speak to the OSA commitment to offering an educational model that is innovative, tied to real-world objectives, and flexible in terms of matching student needs with available programs and resources.

Another factor in the OSA philosophy is the vision of our school as a community hub for the arts and youth activity. Our facility is used extensively by youth groups, arts organizations and for community functions. The renaissance of uptown Oakland is a civic movement of special resonance for the East Bay, and OSA is very inspired by our role in this. In addition, we perform in the Fox Theater on certain occasions, further bringing the community into our orbit and connecting our students with the “village” that helps to sustain them.

This set of beliefs makes its way into academic classrooms in the form of open-ended assignments and projects that include dramatic presentations, musical interpretation, mock trials, panel discussions, cooperative learning and technology-based assignments. In fact, OSA provides for its students a rich technological environment: students have a 2:1 chromebook to student ratio for classroom use, all staff members have laptops, and other computer banks are available in specific classrooms and offices. This allows for a wide range of creative presentations undertaken by groups of students who communicate electronically, share responsibility for project outcomes, and are able to communicate information in methodology that is familiar and motivating for fellow students.

It is also the OSA belief that an arts education in and of itself is a valuable tool through which our students, and society as a whole, can access a learning path that counters a strictly mechanical, standardized version of knowledge and information that so frequently characterizes millennial school choices, particularly in the inner city and among underserved groups. The arts have natural qualities of excitement, curiosity, inspiration, empathy and deep engagement that transcend some of the challenges that we have identified in educational circles in recent years. OSA in particular, and arts schools generally, have high retention and graduation rates, excellent attendance statistics, few discipline issues, and stable family and teacher populations. In addition, even without a specific program that prepares students for standardized tests, OSA has continually scored well on the California Standards Tests (CSTs), coming in at 837 for the 2013 testing cycle and earning an award as a California Distinguished School, the only school in Oakland to receive that distinction in 2009.

In addition, along with providing a rich, rigorous classroom experience for its students, Oakland School for the Arts sees performances, productions and demonstrations as perhaps the ultimate project-based assessment of students’ work. The detail, dedication, knowledge and skill that must go into any endeavor of this type is evidence of unmatched opportunities for students to extend and synthesize their learning, to demonstrate and communicate that learning in a

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meaningful, universal manner, and – finally – to add to the rich cultural heritage of Oakland and the Bay Area by producing work of historic, cultural and social value.

TRANSFERABILITY OF COURSEWORK

OSA has developed course sequences that comply and align with accepted California State graduation requirements for high school students. These courses are also registered with the University of California (UC) system as fulfilling the university A-G requirements for admission. Advanced Placement (AP) courses have been approved by the College Board as having met all the standards for courses at this level. Families are notified of all the issues related to the transferability of coursework to other high schools and colleges at monthly parent meetings and special meetings held for the parents of juniors and seniors related to college entry.

ELEMENT B: MEASURABLE PUPIL OUTCOMES

Students attending OSA will emerge with the following skills, abilities and qualities. These are known as Expected Schoolwide Learning Results (ESLRs) and were approved as part of OSA’s WASC accreditation:

Expected Schoolwide Learning Results (“ESLRs”)

Oakland School for the Arts will prepare its graduates to be:

Effective communicators who:

- Clearly articulate ideas and speak and write with eloquence and passion
- Use appropriate communication in different environments
- Listen to others with empathy and understanding
- Demonstrate their artistic and creative voices
- Accept and offer constructive criticism

Critical thinkers who:

- Question ideas and analyze a variety of perspectives
- Recognize bias and respond appropriately
- Develop informed opinions while remaining open to other views
- Use both imagination and logic in solving problems
- Demonstrate intellectual curiosity and discipline

Dynamic global citizens who:

- Contribute to the community and value the contributions of others
- Collaborate successfully to reach goals and create beneficial outcomes
- Stay informed about world events; develop a sense of social responsibility
- Reflect the community from which they come
- Solve conflicts peacefully
- Respect the physical and cultural environments of all people
- Are accountable for their choices and actions

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- Demonstrate a high degree of integrity and character
- **Self-disciplined students and artists who:**
- Display pride and passion in their artistic and academic work
- Demonstrate consistent effort and commitment through practice and focused study
- Challenge themselves to achieve high standards in all endeavors
- Appreciate and respect the artistic and academic efforts of others
- Innovate and create in all aspects of their work
- Move into adulthood with maximum opportunities and choices
- Develop their own identity

These outcomes are developed and nurtured throughout the OSA educational program, encompassing both the academic and artistic coursework as it is delivered and assessed by the OSA staff. The ESLRs were created as part of a school self-study process and have been approved by all stakeholders in the OSA community – the Board of Directors, the school administration, the teaching staff, the students and the families of the students. Each staff member and student is expected to work toward these outcomes on a daily basis and are held accountable for these qualities as the educational and artistic programs unfold.

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ELEMENT C: METHODS TO ASSESS STUDENT PROGRESS

The assessment of how successfully our students achieve the Expected Schoolwide Learning Results happens formally, informally and at times spontaneously as OSA creates artistic works and students engage in performances that have immediate assessment components in terms of audience participation and authentic evaluation of the artistic experience. The table below shows the various assessment methods that are utilized at OSA:

<i>Expected Outcome</i>	<i>Means of Assessment</i>
Effective communicators who: <ul style="list-style-type: none"> • <u>Clearly articulate ideas and speak and write with eloquence and passion</u> • <u>Use appropriate communication in different environments</u> • <u>Listen to others with empathy and understanding</u> • <u>Demonstrate their artistic and creative voices</u> • <u>Accept and offer constructive criticism</u> 	<ul style="list-style-type: none"> • Classroom projects, student demonstrations • Role plays and rubrics that evaluate communication effectiveness • Listening: student audiences complete audience evaluation sheets • Arts-integration assignments included in academic classwork • Academic assignments part of all arts emphasis areas (history, theory, technique) – students graded on these specific aspects of their art form • Portfolio and performance assessments are used to gauge student communication skills
Critical thinkers who: <ul style="list-style-type: none"> • <u>Question ideas and analyze a variety of</u> 	<ul style="list-style-type: none"> • Written assignments include analysis of varied viewpoints

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<p><u>perspectives</u></p> <ul style="list-style-type: none"> • <u>Recognize bias and respond appropriately</u> • <u>Develop informed opinions while remaining open to other views</u> • <u>Use both imagination and logic in solving problems</u> • <u>Demonstrate intellectual curiosity and discipline</u> 	<ul style="list-style-type: none"> • Fact/opinion rubrics used to determine student effectiveness in developing logic • Open-ended essay formats stimulate student critical thinking as opposed to yes/no answers • Assignments based on student interest allow for the development of imagination and possibility as opposed to limitations • Express critical analysis of media, website, other communication elements in both spoken and written formats
<p>Dynamic Global citizens who:</p> <ul style="list-style-type: none"> • <u>Contribute to the community and value the contributions of others</u> • <u>Collaborate successfully to reach goals and create beneficial outcomes</u> • <u>Stay informed about world events; develop a sense of social responsibility</u> • <u>Reflect the community from which they come</u> • <u>Solve conflicts peacefully</u> • <u>Respect the physical and cultural environments of all people</u> • <u>Are accountable for their choices and actions</u> • <u>Demonstrate a high degree of integrity and character</u> 	<ul style="list-style-type: none"> • Student government roles are assessed and analyzed • Arts teachers assess group projects, productions, collaborative efforts • Students are engaged in international projects, cultural trips, community service and service learning projects that are assessed and analyzed • School performance eligibility requirements also include assessments of behavior and attitude
<p>Self-disciplined students and artists who:</p> <ul style="list-style-type: none"> • <u>Display pride and passion in their artistic and academic work</u> • <u>Demonstrate consistent effort and commitment through practice and focused study</u> • <u>Challenge themselves to achieve high standards in all endeavors</u> • <u>Appreciate and respect the artistic and academic efforts of others</u> • <u>Innovate and create in all aspects of their work</u> • <u>Move into adulthood with maximum</u> 	<ul style="list-style-type: none"> • Arts performances are selected and assessed to ensure student progress • Faculty reviews student outcomes through individual and group evaluation • OSA selects ambitious projects and arts pieces that challenge and motivate students to reach higher levels of achievement and performance as assessed by rubrics and tests • Student participation in the arts as audience and consumer is assessed through written evaluation and ongoing

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<p><u>opportunities and choices</u></p> <ul style="list-style-type: none"> <u>Develop their own identity</u> 	<p>assessment of arts knowledge</p> <ul style="list-style-type: none"> Student self-discipline is assessed through the assignment of projects that are expected to be done independently and on-time.
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Specific Measurable Targets:

OSA has developed long-range student achievement targets for the term of the charter that is outlined below.

CAHSEE Passage Rates:

Year	CAHSEE (10 th grade, <u>ELA</u> and Math)
1	<u>90</u>
2	<u>90</u>
3	<u>92</u>
4	<u>92</u>
5	<u>93</u>

Academic Grades

- OSA will reduce its failure rate in Algebra to below 10% for the term of this charter.
- OSA will reduce its failure rate in 9th and 10th grade Language Arts to below 10% for the term of this charter.
- Eligibility rates for high school will be above 80%; for middle school, above 90%.

Specific Measurable Targets: Attendance

OSA will exceed 95% overall attendance for all grade levels during the term of this charter.

Specific Measurable Targets: Promotion and Graduation

- OSA will promote 95% of its 8th graders into the OSA high school program. Students not eligible for promotion will be offered extensive services to address areas of need. (see Element H)
- OSA will graduate 98% of its high school students. Students not eligible for graduation will be offered services to include tutoring, summer school, extended learning opportunities and summer school.

Specific Measurable Targets: Non-Academic Categories

- OSA will continue to maintain a suspension rate of less than 2% on an annual basis.
- 90% of the OSA parent/guardian community will access the Power School grading program in a given quarter to ensure families are aware of student progress.

Effective January 1, 2013, per Senate Bill No. 1290, this bill would require those pupil outcomes to include outcomes that address increases in pupil academic achievement both schoolwide and for all groups of pupils served by the charter school, which this bill would define.

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ELEMENT D: GOVERNANCE STRUCTURE

Oakland School for the Arts will constitute itself as a California Non-Profit Public Benefit Corporation pursuant to California law. The school will maintain in effect general liability insurance, as well as insurance policies to cover board omissions protection. The OSA governing board will operate procedurally consistent with the adopted by-laws of the organization and follow the approved procedures for changes and amendments. The governing board's roles and responsibilities will include establishing and approving all comprehensive educational and operational policies, approving all major contracts and agreements, approving the school's annual budget and overseeing the school's fiscal affairs. The Board will also evaluate the Executive Director's job performance on an annual basis.

Members of the governing board will be selected to ensure that the make-up of the Board is sufficient to cover the diverse and specialized needs of the school. This will include expertise in education, finances, accounting, marketing, fund-raising, community relations, public school administration and the arts. The Board will be composed of appointed individuals who may represent the various constituencies of the school: parents, teachers, community members, business leaders and arts administrators as determined by the board's by-laws.

The governing board may execute any powers delegated by law, and may appoint a designee to carry out any duties associated with this.

The Board of Directors of the Oakland School for Arts will appoint an Executive Director who will be responsible for the day-to-day operations of the school. This Director will also serve as the Local Educational Agency (LEA) Superintendent for matters that require this level of approval for the California Department of Education. The Director/Superintendent will be responsible for implementing the policies determined by the Board of Directors as they apply to the regular operation of the school.

OSA and OUSD pledge to work in cooperation with all LEAs and Special Education Local Plan Areas (SELPA) to ensure that a free and appropriate education is provided to all students determined to have special needs. OSA has entered into an agreement with El Dorado County Charter SELPA to provide these services after a careful review of the needs of OSA students and the services/supports offered by the SELPA. This has also included the analysis of students' residences to determine how to equitably fund special education given that OSA enrolls students from a wide range of regions and school districts.

In its agreement with El Dorado County Charter SELPA to provide services to its students, OSA's financial agreement ensures, first, that OSA students are receiving the highest level of service to which they are entitled, and following that, to join with other SELPA members in a fiscal arrangement that follows the general guidelines of the SELPA. OSA has created a Coordination of Services Team (COST) that is responsible for the identification and support of any student whose school performance indicates the need for special attention and/or intervention. First interventions will be analyzed for the success and/or results of the action, and this may or may not result in a referral for psychological testing and special education services.

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OSA will abide by all Brown Act requirements in regard to all plans and activities.

Oakland School for the Arts will comply with the District policy related to charter schools to the extent it aligns with and does not exceed the law applicable to charter schools, as it may be changed from time to time as long as the charter school has been given written notice of the policy change.

Members of OSA's Governing Board, any administrators, managers or employees, and any other committees of the School shall at all times comply with federal and state laws, nonprofit integrity standards and OUSD's Charter School policies and regulations regarding ethics and conflicts of interest so long as such policies and regulations are not in conflict with any then-existing applicable statutes or regulations applicable to charter schools.

OSA and/or its non-profit corporation will be solely responsible for the debts and obligations of the charter school.

ELEMENT E: EMPLOYEE QUALIFICATIONS

Oakland School for the Arts will recruit, hire and train a core academic teaching staff that holds appropriate California credentials for the specific subjects they will teach. The academic teaching staff will also be selected based on their suitability for teaching in an arts school: the ideal OSA candidates will have experience in the arts, knowledge of the arts as powerful force in society, and the demonstrated ability to use the arts as a teaching tool through which core curriculum can be delivered.

Oakland School for the Arts will also employ non-certificated instructional staff for non-core, elective and arts classes. These staff members will be recruited from the Bay Area's rich environment of arts agencies, community-based organizations and professional arts unions and collectives. Staff will be selected based on a range of factors that will include artistic experience, teaching experience and the ability to work in a school setting that serves students with diverse backgrounds and interests. Non-credentialed staff will be provided with a full professional development program that will offer them training and support in the areas of classroom pedagogy, student support, legal requirements, grading and assessment and child development.

ELEMENT F: HEALTH AND SAFETY PROCEDURES

Oakland School for the Arts will adopt and implement a comprehensive set of health, safety and risk management policies. These policies will be developed in consultation with the school's insurance carriers and at minimum will address the following:

- A requirement that all enrolling students provide records documenting immunizations to the extent required for enrollment in non-charter public schools.
- Policies and procedures for response to natural disasters and emergencies, including fires and earthquakes.
- Policies relating to the prevention of contact with blood-borne pathogens.
- A policy requiring that instructional and administrative staff receive training in emergency response, including "first responder" training or its equivalent.

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- Policies relating to the administration of prescription drugs and other medicines.
- Evidence that the school is housed in a facility that is approved by the state or local fire marshals. A structural engineering report will be on file indicating that no seismic hazard exists.
- OSA will maintain a policy that the school is a drug-, tobacco- and alcohol-free workplace.
- Each OSA employee will submit to a criminal background check and furnish a criminal record summary as required by Education Code Section 44237.

These policies and procedures will be incorporated as appropriate into the school's student and staff handbooks and will be reviewed on an ongoing basis through staff development and board resolution.

OSA shall occupy facilities that comply with the Asbestos requirement as cited in the Asbestos Hazard Emergency Response Act (AHERA), 40CFR part 763. AHERA requires that any building leased or acquired that is to be used as a school or administrative building shall maintain an asbestos management plan.

ELEMENT G: MEANS TO ACHIEVING ETHNIC BALANCE

OSA will implement a recruitment strategy that will include, among a range of communication and publicity efforts, the following elements of outreach and programmatic innovations designed to ensure a racial balance that is reflective of the surrounding communities, to include greater Oakland, Alameda and Contra Costa counties:

- An application and enrollment process that is conveniently scheduled and prominently displayed on the school's website and at the school's campus.
- A calendar of events, tours and Open Houses that are consistent from year to year so the community is familiar with OSA patterns.
- Multiple opportunities to visit and view the campus, including drop-ins.
- Development of promotional and informational materials that are distributed to a broad range of community groups and agencies.
- OSA staff visits to elementary and middle school fairs and events to involve school communities directly in OSA presentations and assistance with application and audition procedures.
- Making available translated materials and translation services for non-English speaking communities.
- Attendance at OUSD events and fairs advertising school choices to the Oakland community.
- Performance of artistic works that reflect the diversity of the East Bay and attract local communities to the OSA campus.
- Creation of joint events with other schools and agencies to highlight the community engagement initiatives of OSA and the central location of its home in The Fox Theater.
- Appointment of a Diversity Chair and Committee to monitor and implement recruitment programs that ensure a diverse enrollment.

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OSA is undertaking an aggressive recruitment plan to ensure that we represent the neighborhoods and demographics of Oakland. Our neighborhood school, **Lafayette Elementary**, will be the recipient of a strong effort to assist students with the knowledge, access, preparation and support needed to gain admission to OSA. In addition students residing in that attendance area (zip code 94607) will be given the same preferential treatment in admissions for OSA.

OSA has and will continue to implement the following efforts:

1. Work with **Lafayette Elementary** administration around student recruitment through information sessions.
2. Create a special OSA tour for the **Lafayette** community.
3. Make presentations at **Lafayette** regarding audition and admission requirements.
4. Develop preferential audition scheduling for **Lafayette** students.
5. Develop workshops and campus visits to assist **Lafayette** families with the OSA process.
6. Conference with **Lafayette** families regarding audition results.
7. Ensure that **Lafayette** applicants are given priority entry status.

Program Evaluation: OSA will examine audition results and will hold follow-up auditions for **Lafayette** students if necessary.

ELEMENT H: ADMISSIONS REQUIREMENTS

Oakland School for the Arts will not be sectarian in its programs, admissions policies, employment practices and any other operation or function of the school. It will not charge tuition or discriminate on the basis of race, ethnicity, national origin, gender, sexual orientation, religious or spiritual practice or disability.

OSA will actively recruit a diverse student population from the city of Oakland and Alameda and Contra Costa counties. Admission to OSA is available to any California resident, and it is the vision of the school to attract a regional population to the school, bringing a richness of artistic talent, potential and cultural awareness to the downtown Oakland area. Prior to going through the application and admission process, prospective students and families will be informed through tours, Open Houses and at audition events about the vision, mission and instructional practices of the school, so that families can make appropriate educational choices for their children.

The OSA application process consists of the completion of a paper or on-line application that includes all pertinent information, a letter of recommendation from any adult in the students' lives with the exception of family members, a selection of which art school the student wishes to try for, and an essay by the students stating their motivation for applying to an arts school and anything else they wish to convey to the admissions team. **Students are not asked to identify their ethnic background, disability status, or to submit any school records of any kind prior to admission to Oakland School for the Arts. Admission is grade- and status-blind and is based solely on the results of the next step in the application process, the artistic audition.**

Once a student's application has been processed, the family receives notification of the time and date of the student's artistic audition. OSA holds annual auditions in January and March. In

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general, approximately 150 spots open up at OSA each year. 115 of those spots are reserved for incoming sixth-graders; the others are opened on an as-available basis depending upon attrition of students. The audition consists of a demonstration of talent, potential, experience and aptitude in one of eight arts areas: dance, production design, instrumental music, vocal music, visual arts, digital media, literary arts and theater arts. Circus arts and figure skating auditions are scheduled with the Kinetic Arts Center and the Oakland Ice Rink respectively. Students are also interviewed with a standard set of questions and given an opportunity to present something they have designed, created, composed, written, learned, built and achieved. All auditions are scored on a discipline-specific rubric by a panel of at least three experts. The panel consists of the chair of the specific department, a teacher or artist within that department, and a community-based artist who is not part of the regular OSA staff. Audition results are tallied and panels make recommendations that are reviewed by the admissions staff and the Executive Director. Following this review, families are notified by mail of the results and offers for admission are made. Students who were not accepted in a given audition are encouraged to re-apply and are not asked to submit anything further: their application packet is simply moved to the next audition. If the number of qualified applicants exceeds the number of available spots in a given year, preference will be given to those who auditioned at the earliest date, and a waiting list will be created to serve the remaining applicants. Students will be admitted off the waiting list through a process that includes the following factors: artistic need (such as a specific instrument or vocal range), room at grade level, room within arts school, overall school enrollment.

Once admitted, students and families will complete an enrollment package and students will be administered placement tests to ensure proper placement in academic programs. Included in the enrollment packet is a statement of school philosophy and a commitment form that families are asked to sign.

Transition from 8th grade to high school:

OSA serves two levels of students: middle school, grades six through eight, and high school, grades nine through twelve. In order to ensure that students are able to succeed at the high school level in a rigorous, standards-based arts environment, OSA has designed a transition process between the two levels that is meant to be transparent, filled with high expectations, and supportive.

At the beginning of the 8th grade year, students will be given a hand-out that details the expected artistic standards to be met by a student transitioning into the high school program. Students whose prior artistic progress in the 6th and 7th grade was determined to be below standard will be placed on an improvement program that will include parent notification, an early September meeting with the Arts Chair and the Executive Director, and regular progress reports. Students in this status will be offered extra assistance and guidance as required. Families will be kept apprised of student progress toward the artistic standard. Academic standing will not be considered in this process, but when needed will be addressed through summer school and retention systems.

By May 1 of the school year, families will be notified as to the standing of the 8th grade student in the improvement program. Students in this status will be required to demonstrate artistic

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mastery through a private audition. The results of this audition may determine placement within the art school or the transition into another OSA art school. Families will be provided support and academic guidance throughout this process, including help transferring schools if it is mutually agreed upon that the student should attend high school in a different setting.

By October 1 of each year, OSA will notify the District in writing of the application deadline and proposed audition date. OSA will ensure that all application materials will reference these dates as well as provide complete information regarding application procedures, key dates, and admissions preferences and requirements consistent with approved charter.

ELEMENT I: FINANCIAL AND PROGRAMMATIC AUDIT

The Finance Committee of the OSA Board of Directors will oversee the selection of an independent auditor and the completion of an annual audit of the school's financial affairs. The audit will verify the accuracy of the school's financial statements, attendance and accounting practices, and review the school's internal controls. The school will provide OUSD with a memorandum of understanding in regards to persons responsible for financial management of the school. The audit will be conducted in accordance with generally accepted accounting procedures and principles appropriate to a school setting. It is anticipated that the audit will be completed within six months of the close of the fiscal year and a copy of the auditor's findings will be forwarded to OUSD. The school's Finance Committee will review any audit exceptions or deficiencies and report to the full Board of Directors the recommendations on how to solve the problems that were uncovered. The plan will be forwarded to OUSD. Any issues or disputes that arise will be addressed as defined in Element N of the OSA charter.

In addition to the financial audit, OSA will compile and provide to OUSD an annual performance audit. This audit will include data that OSA is:

- Meeting pupil outcomes as specified in the charter (see Element B)
- Fiscally solvent
- Organizationally and administratively sound
- Following all legal provisions
- Meeting all terms of the charter

OSA and OUSD will jointly agree on the content, format, process, timeline and evaluation criteria for the annual performance audit.

OSA, in accordance with Education Code Section 47604.3, shall promptly respond to all reasonable inquiries, including but not limited to, inquiries regarding financial records, from the District and shall consult with the District regarding any such inquiries. OSA acknowledges that it is subject to audit by OUSD if OUSD seeks an audit of OSA it shall assume all costs of such audit. This obligation for the District to pay for an audit only applies if the audit requested is specifically requested by the District and is not otherwise required to be completed by OSA by law or charter provisions.

"To the extent that OSA is a recipient of federal funds, including federal Title I, Part A funds, OSA has agreed to meet all of the programmatic, fiscal and other regulatory requirements of the No Child Left Behind Act and other applicable federal grant programs. OSA agrees that it will keep and make available

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to the District any documentation necessary to demonstrate compliance with the requirements of the No Child Left Behind Act and other applicable federal programs, including, but not limited to, documentation related to required parental notifications, appropriate credentialing of teaching and paraprofessional staff, where applicable, or any other mandated federal program requirement. The mandated requirements of NCLB include, but are not limited to, the following:

- Notify parents at the beginning of each school year of their “right to know” the professional qualifications of their child’s classroom teacher including a timely notice to each individual parent that the parent’s child has been assigned, or taught for four or more consecutive weeks by, a teacher who is not highly qualified.
- Develop jointly with, and distribute to, parents of participating children, a school-parent compact.
- Hold an annual Title I meeting for parents of participating Title I students.
- Develop jointly with, agree on with, and distribute to, parents of participating children a written parent involvement policy.

OSA also understands that as part of its oversight of the school, the Office of Charter Schools may conduct program review of federal and state compliance issues.

ELEMENT J: SUSPENSION AND EXPULSION

The disciplinary guidelines for OSA are rooted in the belief that a safe, orderly campus is best accomplished by fostering a respectful learning environment that maximizes academic achievement and artistic inspiration.

OSA has developed a clear, effective model of discipline practices and meaningful policies and procedures to deal with student behavior. Students will be provided full due process and afforded all their rights under the applicable legal structures. Policies and procedures will be published, printed and distributed to ensure students and families are provided with all necessary information. These policies will be part of the OSA Student Handbook, which is distributed at the start of the school year and is posted on the OSA website. The printed information will deal with the expectations for students and families as they pertain to attendance, punctuality, mutual respect, authority, substance abuse, violence, criminal activity, safety and work habits. This information will also be distributed and discussed during enrollment meetings, where new students and families interface formally with OSA for the first time.

Violations of the OSA behavior policy will be handled by the school administration, specifically the Dean of Students. When discipline is warranted that reaches the level of suspension or expulsion, OSA will develop written reports and statements that will be delivered to the family at a formal meeting, which shall also include the student. Students who have been removed from the educational environment for any reason shall be provided with academic work and will be given full credit for completed work. This exclusion will be at the discretion of the Director of the School.

Should a situation occur that reaches the level of expulsion as defined in the student handbook, the Director will prepare a report that will be presented to the OSA Board of Directors in a closed session at the first available board meeting. The OSA Board will make the final

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determination regarding the disposition of the student. Oakland Unified School District will be informed of the outcome of any such hearing.

Prior to suspension and/or expulsion, the student and the student's family will be provided with full due process. This means having the opportunity to communicate any information regarding the incident to the school authorities undertaking the investigation, access to all materials and documents related to the case, and full knowledge of all procedures put into motion and the possible outcomes of those procedures. Due process shall also include written notice of the specific circumstances surrounding any disciplinary action and the opportunity to respond to any allegation. Prior to the formalization of any suspension or expulsion proceeding, the student and the student's family will have the right to meet with the Director of the school and/or the Director's Designee. Student and parent will have the right to inspect all evidence related to the allegation. The burden of proof will be on the school to present evidence that demonstrates a specific rule or provision has been violated. Notice shall be assumed implicit where the violation is of such egregious nature that it breaks state or federal law or recklessly endangers the safety of the school, the students or the OSA staff.

Discipline matters that involve students with IEPs or 504 plans shall conform to all applicable state and federal laws. Fair hearing practices and mediation processes, where appropriate, will be adhered to. Student Study Teams and IEP Teams may be involved in this process as well in order to determine how to best meet the needs of the student and family while still following applicable laws and regulations related to discipline violations.

In the case of a special education student, or a student who receives 504 accommodations, OSA will ensure that it makes the necessary adjustments to comply with the mandates of State and federal laws, including the IDEA and Section 504 of the Rehabilitation Plan of 1973, regarding the discipline of students with disabilities. Prior to recommending expulsion for a Section 504 student or special education student, the charter administrator will convene a review committee to determine 1) if the conduct in question was caused by, or had a direct and substantial relationship to the child's disability; or 2) if the conduct in question was the direct result of the LEA's failure to implement the 504 plan or IEP. If it is determined that the student's misconduct was not caused by or had direct and substantial relationship to the child's disability or the conduct in question was not a direct result of the LEA's failure to implement the 504 plan or IEP, the student may be expelled.

OSA shall notify, within 30 days, the superintendent of the school district of any pupil who is expelled or leaves OSA without graduating or completing the school year for any reason. The school district notified shall be determined by the pupil's last known address. OSA 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, pursuant to Education Code Section 47605(d)(3).

ELEMENT K: RETIREMENT SYSTEM

OSA faculty and staff will participate in either the federal social security system or the California STRS system, depending upon status of credentials and licensure within the school. OSA will also offer a range of supplementary plans available to employees on a voluntary basis. The OSA Director of Finance will be responsible for the implementation of the retirement plan.

ELEMENT L: ATTENDANCE ALTERNATIVES

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Students who do not choose to attend OSA may register with the public school district in which they reside and will receive an appropriate educational placement.

ELEMENT M: DESCRIPTION OF EMPLOYEE RIGHTS

OSA faculty and staff who have left permanent status in OUSD to work at OSA will not have the right to return to a comparable position within OUSD unless District policy permits this. Former OUSD employees must work with OUSD on the procedures for returning to the District should they wish to make that choice.

ELEMENT N: DISPUTE RESOLUTION PROCESS, OVERSIGHT, REPORTING AND RENEWAL

Intent

The intent of this dispute resolution process is to (1) resolve disputes within the school pursuant to the school's policies, (2) to minimize the oversight burden on OUSD, (3) to ensure a fair and timely resolution to disputes and (4) to frame a charter oversight and renewal process and timeline in order to reach mutual agreement between the entities regarding these matters.

Public Comments

OSA and OUSD will attempt to resolve all disputes regarding this charter pursuant to the terms of this section. Parties shall refrain from public commentary regarding any disputes until the matter has progressed through the dispute resolution process.

Disputes Arising From Within the School

Disputes arising from within the school, including all disputes within and among students, staff, parents, volunteers, advisors, partner organizations and governing board members of the school shall be resolved by policies and processes developed by the school. These processes will be made public through the school's normal communication processes and will begin with complaints being put into writing to the Executive Director. If the complaint is about the Executive Director then the complaint will go in writing to the Director of Operations. All complaints must be signed and dated.

OUSD will not intervene in internal disputes without the consent of the governing board of the school and shall refer any complaints or reports regarding such disputes to the governing board or Executive Director for resolution. OUSD agrees not to become involved in disputes unless evidence has been presented that some violation of this charter or related laws or agreements exists, or unless the governing board requests that OUSD intervene.

Disputes Between the School and the Charter-Granting Agency

In the event that the school or granting agency have disputes regarding the charter or other issues related to the relationship between the entities, both parties agree to follow the process outlined below.

In the event of a dispute between OUSD and OSA, the staffs and governing boards of OSA and OUSD agree to put the dispute in writing and work with the entities' respective governing boards to begin a resolution process. If OUSD believes the issue in question could result in the revocation of the charter, this will be put into writing.

Representatives from the OSA board and the OUSD superintendent or designee shall meet in a timely and informal fashion to begin the resolution process. If this fails to result in a solution, both parties agree to identify a neutral third-party arbitrator. The format of the arbitration session shall be developed jointly and will incorporate rules of evidence and procedure unless both parties agree otherwise. Findings and recommendations will be non-binding unless the parties agree to bind themselves.

The staff and Governing Board members of OSA agree to attempt to resolve all disputes between the District and OSA regarding this charter pursuant to the terms of this section. Both will refrain from public commentary regarding any disputes until the matter has progressed through the dispute resolution process.

Any controversy or claim arising out of or relating to the charter agreement between the District and OSA, except any controversy or claim that in any way related to revocation of this charter, shall be handled first through an informal process in accordance with the procedures set forth below.

(1) Any controversy or claim arising out of or relating to the charter agreement, except any controversy or claim that in any way related to revocation of this charter, must be put in writing ("Written Notification") by the party asserting the existence of such dispute. The Written Notification must identify the nature of the dispute and all supporting facts known to the party giving the Written Notification. The Written Notification may be tendered by personal delivery, by facsimile, or by certified mail. The Written Notification shall be deemed received (a) if personally delivered, upon date of delivery to the address of the person to receive such notice if delivered by 5:00 PM or otherwise on the business day following personal delivery; (b) if by facsimile, upon electronic confirmation of receipt; or (c) if by mail, two (2) business days after deposit in the U.S. Mail. All written notices shall be addressed as follows:

| To Charter School, c/o ~~Executive~~ Director:

Oakland School for the Arts
530 18th Street
Oakland, Ca. 94612

To Coordinator, Office of Charter Schools:

Office of Charter Schools
Oakland Unified School District
1025 Second Avenue, Room 206
Oakland, California 94606

(2) A written response ("Written Response") shall be tendered to the party providing the Written Notification within twenty (20) business days from the date of receipt of the Written Notification. The Written Response shall state the responding party's position on all issues stated in the Written Notification and set forth all fact which the responding party believes supports its position. The Written Response may be tendered by personal delivery, by facsimile, or by certified mail. The Written Response shall be deemed received (a) if personally delivered, upon date of delivery to the address of the person to receive such notice if delivered by 5:00p.m., or otherwise on the business day following personal

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delivery; (b) if by facsimile, upon electronic confirmation of receipt; or (c) if by mail, two (2) business days after deposit in the U.S. Mail. The parties agree to schedule a conference to discuss the claim or controversy ("Issue Conference"). The Issue Conference shall take place within fifteen (15) business days from the date the Written Response is received by the other party.

(3) If the controversy, claim, or dispute is not resolved by mutual agreement at the Issue Conference, then either party may request that the matter be resolved by mediation. Each party shall bear its own costs and expenses associated with the mediation. The mediator's fees and the administrative fees of the mediation shall be shared equally among the parties. Mediation proceedings shall commence within 60 days from the date of the Issue Conference. The parties shall mutually agree upon the selection of a mediator to resolve the controversy or claim at dispute. If no agreement on a mediator is reached within 30 days after a request to mediate, the parties will use the processes and procedures of the American Arbitration Association ("AAA") to have an arbitrator appointed...

(4) If the mediation is not successful, the parties agree that each party has exhausted its administrative remedies and shall have any such recourse available by law

Oversight, Reporting, Revocation and Renewal

OUSD may visit the school premises at any time and will be provided access to all records, physical spaces and other facets of OSA. OUSD may choose, without approval from OSA, to contract out inspection services to a third-party organization.

If the OUSD school board believes it has cause to revoke the OSA charter, they will notify the OSA board in writing. The specific reasons for the possible revocation will be noted and OSA will be granted reasonable time to respond and take corrective action. "Reasonable time" may be mutually agreed upon by OUSD and OSA.

OUSD agrees to receive and review the annual fiscal and programmatic audits as outlined in Element I of this charter. Within two months of the receipt of this annual review, OUSD may notify the governing board of OSA as to whether or not it considers the school to be making progress toward the specified goals. This annual notification may include the specific reasons for the charter-granting agency's conclusions.

Public Records

OSA acknowledges that pursuant to Article XVI section 8.5(e) of the California Constitution, sections 2(e), 6, and 8 of Proposition 98, and sections 33126.1(b), 35256(c), and 35258 of the Education Code require schools, including OSA to provide certain information in certain formats in certain ways to the general public and specifically to parents of students at OSA and of the District. OSA further acknowledges that it has the obligation to provide all of such information to the District that is required by these referenced authorities in a timely manner so that the District may meet its obligations under those authorities as well. To the extent that there is information that the District has, but that OSA does not have that OSA needs in order to meet its obligations, the District shall provide the same to OSA in a reasonably timely manner upon request.

Reporting and Accountability

If OSA does not test (i.e., STAR) with the District, OSA hereby grants authority to the State of California to provide a copy of all test results directly to the District as well as the charter school. Test results for

the prior year, if not provided directly to the District by the State, will be provided by the charter school to the District no later than September 1 of each year.

Public Complaint Procedures

OSA will establish complaint procedures that address both complaints alleging discrimination or violations of law and complaints regarding other areas. OSA will not, at any time, refer complaints to the District.

The complaint procedures will include the clear information with respect to the response timeline of the school, whether the school's response will be in writing, the party identified to respond to complaints, the party identified and charged with making final decisions regarding complaints, and whether the final decision will be issued in writing. The procedures will also identify an ombudsperson for situations in which the school leader is the subject of the complaint. The complaint procedures will be clearly articulated in the school's student and family handbook or distributed widely.

OSA will designate at least one employee to coordinate its efforts to comply with and carry out its responsibilities under Title IX of the Education Amendments of 1972 (Title IX) and Section 504 of the Rehabilitation Act of 1973 (Section 504) including any investigation of any complaint filed with OSA alleging its noncompliance with these laws or alleging any actions which would be prohibited by these laws. OSA will notify all its students and employees of the name, office address, and telephone number of the designated employee or employees.

OSA will adopt and publish grievance procedures providing for prompt and equitable resolution of student and employee complaints alleging any action, which would be prohibited by Title IX, or Section 504.

OSA will implement specific and continuing steps to notify applicants for admission and employment, students and parents of elementary and secondary school students, employees, sources of referral of applicants for admission and employment, and all unions or professional organizations holding collective bargaining or professional agreements with the recipient, that it does not discriminate on the basis of sex or mental or physical disability in the educational program or activity which it operates, and that it is required by Title IX and Section 504 not to discriminate in such a manner.

External Reporting

OSA will maintain sufficient staff and systems including technology, required to ensure timely reporting necessary to comply with the law and to meet all reasonable inquiries from District and other authorized reporting agencies.

District fee for Oversight

The District may charge for the actual costs of supervisorial oversight of OSA not to exceed 1% of the charter school's revenue, or the District may charge for the actual costs of supervisorial oversight of the Charter School not to exceed 3% if OSA is able to obtain substantially rent free facilities from the District. Notwithstanding the foregoing, the District may charge the maximum supervisorial oversight fee allowed under the law as it may change from time to time.

ELEMENT O: LABOR RELATIONS

OSA shall be deemed the executive public school employer of the employees for the purposes of the Education Employment Relations Act.

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FACILITIES

If OSA fails to submit a certificate of occupancy or other valid documentation to the District verifying that the intended facility in which the school will operate complies with Education Code Section 47610, not less than 30 days before the school is scheduled to begin operation pursuant to the first year of this renewal term, it may not commence operations unless an exception is made by the Office of Charter Schools and/or the local planning department or equivalent agency. If OSA moves or expands to another facility during the term of this charter, OSA shall provide a certificate of occupancy or other valid documentation to the District verifying that the intended facility in which the school will operate complies with Education Code Section 47610, to the District for each facility at least 30 days before school is scheduled to begin operations in the facility or facilities. OSA shall not begin operation in any location for which it has failed to timely provide a certificate of occupancy to the District, unless an exception is made by the Office of Charter Schools and/or the local planning department or equivalent agency. Notwithstanding any language to the contrary in this charter, the interpretation, application, and enforcement of this provision are not subject to the Dispute Resolution Process.

MISCELLANEOUS PROVISIONS

OSA must submit its renewal petition to the Office of Charter Schools no earlier than 270 days before the charter is due to expire unless otherwise agreed by the Office of Charter Schools.

The District may revoke the charter of OSA in accordance with Education Code Section 47607, any successor provisions to section 47607, or other statutory provisions, if enacted after the date of the charter, regarding the revocation of charters.

In order to ensure the necessary oversight and review of mandated reports for which the authorizer must determine fiscal health and sustainability, the following schedule of reporting deadline to the District will apply each year of the term of this charter;

- September 1 – Final Unaudited Financial Report for Prior Year
- December 1 – Final Audited Financial Report for Prior Year
- December 1 – First Interim Financial Report for Current Year
- March 1 – Second Interim Financial Report for Current Year
- June 15 – Preliminary Budget for Subsequent Year

“OSA agrees to observe and abide by the following terms and conditions as a requirement for receiving and maintaining their charter authorization:

- *OSA is subject to District oversight.*
- *The District’s statutory oversight responsibility continues throughout the life of the charter and requires that it, among other things, monitor the fiscal condition of OSA.*
- *The District is authorized to revoke this charter for, among other reasons, the failure of OSA to meet generally accepted accounting principles or if it engages in fiscal mismanagement in accordance with Education Code Section 47607.*

Accordingly, the District hereby reserves the right, at District cost, pursuant to its oversight responsibility, to audit OSA'S books, records, data, processes and procedures through the Office of Charter Schools or other means. The audit may include, but is not limited to, the following areas:

- Compliance with terms and conditions prescribed in the charter,
- Internal controls, both financial and operational in nature,
- The accuracy, recording and/or reporting of school financial information,
- The school's debt structure,
- Governance policies, procedures and history,
- The recording and reporting of attendance data,
- The school's enrollment process, suspension and expulsion procedures, and parent involvement practices,
- Compliance with safety plans and procedures, and
- Compliance with applicable grant requirements.

OSA shall cooperate fully with such audits and to make available any and all records necessary for the performance of the audit upon 30 days notice to OSA. When 30 days notice may defeat the purpose of the audit, the District may conduct the audit upon 24 hours notice.

In addition, if an allegation of waste, fraud or abuse related to OSA operations is received by the District, OSA shall be expected to cooperate with any investigation undertaken by the Office of Charter Schools , at District cost. This obligation for the District to pay for an audit only applies if the audit requested is specifically requested by the District and is not otherwise required to be completed by OSA by law or charter provisions.

COMMUNICATIONS

Official communications between OUSD and OSA will be directed to the following:

Donn K. Harris, Executive Director
Oakland School for the Arts
530 18th Street
Oakland, California 94612
P: 510.873.8800
F: 510.873-8817
dharris@oakarts.org

Silke Bradford, Coordinator
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CHARTER RENEWAL PERFORMANCE REPORT GUIDELINES

In reviewing your performance report, the Office of Charter Schools is seeking an honest and reflective self-appraisal of strengths and weaknesses of the school's charter, with credible and compelling plans for building on success, maintaining momentum, and making necessary changes for improvement of the school.

- Where appropriate, please be evaluative and make your focus outcomes for students. When descriptive responses are requested, please provide comprehensive, yet concise responses.
- Please place an "X" against the grade (5-1) which most accurately reflects **your judgment** of overall quality in response to the questions.
- Please note that your ratings given here are intended to provide guidance for the inquiry that will occur during the renewal process, primarily at the time of the Renewal Site Inspection.
- If there are sections where you feel you are not in a position to respond, please consider eliciting responses from more appropriate parties (i.e. governing board president).
- You may find it helpful to refer to the renewal criteria and their respective characteristics outlined in the Renewal Handbook.

*This report is to be submitted to the Board of Education **in conjunction** with the submission of the charter petition requesting charter renewal. Please submit a draft to the Office of Charter Schools in advance of your renewal inspection, consistent with the guidelines outlined in your Renewal Handbook.*

What is distinctive about your school?

Oakland School for the Arts (OSA) serves approximately 750 students in grades 6-12. Students are enrolled following an audition that determines their skill level in one of ten artistic disciplines: Theatre, Visual Art, Vocal Music, Instrumental Music, Literary Arts, Digital Media, Production Design, Dance, and most recently Circus Arts and Figure Skating. These departments, alternately referred to as 'Schools', form the core of OSA's arts training. The largest departments (Theatre, Vocal Music, Visual Art, Instrumental Music, and Dance) have both Middle and High School programs, while the others (Literary Arts, Production Design, Digital Media, Circus Arts) have only high school. Figure Skating, our newest Art School, currently has only Middle School students.

Our mission is the following: "Oakland School for the Arts balances an immersive arts program with a comprehensive academic curriculum, providing students unique opportunities for learning, innovation, expression and personal growth. OSA's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside of the arts." As espoused by our Executive Director, Donn Harris, OSA operates by providing a creative, individualistic and unique approach to traditional education. As an arts school, our core values include placing importance in spontaneity and ambiguity, freedom and responsibility, divergent thinking, multiple solution problem-solving, excitement and inspiration, and profound investigations into meaningful topics. Academic teachers and art teachers approach our college preparatory academic curriculum and our immersive arts program with these goals in mind.

OSA has an exciting and energetic environment. Students are often found singing through the hallway and engaged in active discussion in class. Students gain real life experience through preparing for and participating in a wide variety of artistic performances and galleries. Our students and families report that they enjoy being a part of the OSA community and express having positive experiences and relationships with OSA faculty. Our diverse faculty of both professional teachers and artists create an integrated learning experience for our student-body. An immense source of pride for our community, OSA is the 2nd largest employer of artists in Oakland behind California College of Art (CCA). Our faculty retention is high, demonstrating that our faculty experiences a positive professional learning environment.

2 How effective is your school overall?

Evaluation:

5	4	3	2	1
	X			

How do you know?

- OSA has met the schoolwide growth target for each of the last 3 years of the API system. OSA's statewide ranking has increased from 6 to 8 over the last three years.
- As noted by student, parent and faculty surveys, stakeholders report highly positive experiences with the school community and feel that OSA has a safe environment.
- Teacher retention rate has been above 80% for the last 4 years.
- CAHSEE passage rate has steadily increased for the last 5 years and was above 90% for 10th graders taking the test for the first time in English and Math last year.
- High School graduation rate has been at or close to 100% for the last 5 years. Over 60% of OSA graduates attend four-year universities after high school.

What are its notable strengths?

- OSA offers a unique and comprehensive curriculum in both the arts and academics. Students experience professional art training every day and develop their identity and voices as learners through a creative environment.
- Students have opportunities to advance academically through OSA's college-preparatory curriculum. We offer 8 AP courses as well as 8 Honors academic classes (and several advanced art classes). Teachers are skilled at designing lessons that employ higher-level thinking. In the arts and in most academic classes, teachers employ the 'Studio Habits of Mind' to foster a process-oriented, student-centered approach to teaching.
- Our Special Education program is comprehensive and meets the needs of our diverse population of learners. The Special Education faculty is outstanding and their level of collaboration with the general education teachers creates a supportive learning environment for students with IEPs.
- OSA parents are highly involved in the school community and often support and create important resources for OSA students. Our after-school Learning Center developed out of a parent initiative and is supported by parent volunteers.
- OSA's financial operations are highly professional and our school is in excellent financial status. We do not have any outstanding loans or debts.
- OSA's faculty and staff are impressive and bring a variety of incredible experience to the school community. They are generally happy to be a part of OSA as reported by the survey, and create exceptional classroom environments for their students.

What are the main priorities for improvement?

Based on our WASC findings last year, we have set three main priorities as a school:

Priority 1: CREATE A CULTURE OF COLLABORATION. OSA will take specific steps to build a school-wide culture that promotes collaboration and alignment. This will include collaborating within and beyond the school, strengthening both our internal processes and our relationships with our community partners. We will also create the conditions so that students are collaborating with staff and each other.

Priority 2: IMPROVE SPECIALIZED SUPPORT FOR ALL STUDENTS. OSA will create a range of systems and processes that ensure all students are supported academically, artistically and socially. The specialized nature of this priority will be evident in supports that will reach gifted and advanced students, students with learning and other special needs, and students in need of socio-emotional assistance.

Priority 3: EXPLORE STRATEGIC GROWTH AND DEVELOPMENT. OSA will convene task-specific teams and committees to explore the various components of growth, facility needs, technology, financing, Common Core implementation and new programming. These teams will lead OSA into its second decade.

3 How well is the school regarded by its students and parents?

Evaluation:	Excellent	5	4	3	2	1	Unsatisfactory
		X					

How do you know?

- Student and parent surveys indicate that both stakeholder groups report overwhelmingly positive experiences with the OSA community.
- Student retention rate is high with very little mobility during the school year. Over 80% of 8th graders choose to continue on to OSA's high school.
- Parent participation is high, especially in volunteering with the art schools.

What do (a) students and (b) parents most like about the school?

- Students were polled in early 2013 for their reactions to attending school at OSA: Students feel that they were welcomed at OSA by both staff and other students, and currently feel that they are part of the community OSA.
- Students feel that their arts teachers are passionate about teaching, that they can learn from them and that it makes a difference to the students when their arts and academic teachers are communicating with each other.
- Students state that they have mainly positive experiences at OSA.
- 90% of students are happy to be at OSA, which is up 2% from 2011-2012.
- Students are proud to be at OSA, with the number increasing from 70% in 2011-2012 to 89% in 2012-2013.
- The parent survey results were presented in May of 2013. Questions were asked about parents' perceptions of School Climate, Program and Instruction, Communication and School Expectations. Parents seemed to view OSA as a welcoming and safe place.
- Parents reported that students had their most positive learning experiences in the arts.
- Parents reported that in academics, students had their most positive experiences in English.
- Parents rated Programs and Instructions highly
- Parents feel that communication is open and plentiful, although they prefer to receive information through the online newsletter as opposed to attending the monthly parent group (APT) meetings.
- They regularly use PowerSchool as a tool to obtain information about their child's current performance in classes.
- Finally, they feel that artistic expectations at OSA are high, and that expectations for academic and behavior could be higher.

What do they feel needs improvement, and what action is being taken?

- Parents indicated concern that OSA does not offer enough electives. We added two new electives for high school in the 2014-2015 school year and increased the number of sections for two other electives (Precalculus and Sociology). We also have an increased number of students taking courses outside OSA at community colleges and through online programs. The amount of clubs at the High School level has steadily increased and OSA has given outside organizations opportunities to use OSA space to offer after school arts programs.
- As for the acquisition of skills, parents felt that students were not improving their reading and math skills as well as they were improving writing, collaboration and poise. We have implemented a new math program, CPM, from 6th grade math through Algebra 2 that is steadily helping students improve their math skills. English teachers are transitioning to common core and incorporating more non-fiction reading into their curriculum. We adopted a new online database to obtain readings for multiple disciplines at a variety of lexile levels. Teachers are beginning to use the database in all subject areas to improve reading skills.
- Finally, they feel that artistic expectations at OSA are high, and that expectations for academic and behavior could be higher. OSA responded by creating a Dean of School who supports both High School and Middle School, instead of solely Middle School. This support will help hold students accountable for behavior in the High School.

OSA is taking steps to alleviate student concerns expressed in the survey. The Counseling Groups, COST (Coordination of Services Team) sessions and RTI that were started last year are all helping students feel more comfortable with themselves and in the OSA environment. OSA offers teachers complimentary tickets to many student performances, hoping to encourage academic teachers to become more aware of student participation in the various art schools. Academic Departments are discussing ways to improve visibility of excellent student work in academic areas, including student demonstrations during monthly Master Classes.

4 How well do students achieve?

Evaluation:

5	4	3	2	1
	X			

How do you know?

OSA's API has been on a steady rise. Middle school scores are very strong; high school has shown growth as well. Algebra and upper level math scores for the CSTs are still low, while the CAHSEE math passage rates are high for 10th graders. In-class reports on the ESI (Expected Schoolwide Learning Results) achievement show that OSA students are expressive, they present and communicate well, projects are creative, unique, artistic, and show a high level of critical thought, even at the younger grades. For students taking AP courses, OSA's scores have increased over the last 5 years.

Three exemplary projects support the finding about ESLR achievement:

- 1) The Museum of Medieval China, a "performance" and "crafts" display where students created the museum, built the artifacts and acted out certain roles;
- 2) The Universal Declaration of Human Rights poster project, where Digital Media students rendered 31 statements of human rights into artistic, profound posters;
- 3) In 8th grade science, students built and operated Rube Goldberg-type machines.

In which subjects and grades do students do best, and why?

OSA students excel in the arts. Students choose to attend OSA specifically for the artistic experience and they have many opportunities to work with professional artists throughout middle and high school. OSA students are also very strong in the humanities, as evidenced by our excellent ELA and History scores on both the CAHSEE and the CST. The English department uses a novel-based approach to their curriculum where students engage in high-level activities to improve literacy skills. The History department has made a specific emphasis on teaching strong research skills. 6th-12th grade teachers collaborate on best practices and focus much of their efforts in individualizing and differentiating curriculum. We have also earned great scores in all of our Science subjects, with the exception of Chemistry (although Chemistry scores did improve in the last year of the CSTs). Our Science department has also benefitted from an increased level of collaboration through the last few years.

In which subjects and grades is improvement needed, and what action is being taken?

Our most pressing need for improvement is in Math. Although we have a high CAHSEE pass rate, we've historically had low scores for all of our upper level math classes through AP Calculus. Every year, we have been implementing new practices and new initiatives to improve in this area. Three years ago, we hired a math consultant to observe classes frequently and offer feedback to the math team. We implemented a new curriculum, CPM (College Preparatory Mathematics), in the Middle School and steadily expanded it to the High School level through Geometry. We are planning to expand to Precalculus in the next year. We re-adjusted faculty teaching assignments and had a change in faculty this year. We brought in Nathan Alexander, an Education Professor and expert math teacher to teach our High School Algebra 2 and Geometry classes, along with leading our department in Professional Development. Our Middle School Principal took on the role of being the math chair given her success in teaching Algebra 1. We hired a full time math tutor to support the High School math classes and funded tutors in the learning center. We are starting a parent advisory group for mathematics as well.

Is there evidence of differential attainment according to gender, ethnic background or other grouping and, if so, what action being taken?

As our school is 70+% female, it is difficult to get an accurate picture of differential attainment by gender. We do find that our failure rate in classes has boys a little over-represented. Last year, we started a boys group run by our Intervention Specialist (through Seneca) to help support boys in their development of social and organizational skills. We adopted a new curriculum called Why Try to support this group.

We do notice an achievement gap between our White and our African American students. Our approach at OSA has been to individualize our intervention strategy. We work hard to identify struggling students and guide them to our many supports that we offer. We have a Director of Academic Advising who oversees a team of professionals that run a variety of student support programs. These include our Intervention Specialist who runs our COST system, our 504 coordinators, our after school learning center chair, our Credit Recovery support person, and our academic counselors. This group meets every week to continue to build our RTI program.

5 How effective is the quality of instruction, including teaching, learning and curriculum?

Evaluation:

Excellent

5	4	3	2	1
	X			

Unsatisfactory

How do you know?

All OSA students, from grades 6-12, follow a sequence of academic and arts curriculum that meet both state and University of California A-G standards. OSA has a strong graduation rate and college acceptance rate. Students score well on external measures, such as the AP exams, the CAHSEE, and CSTs. Class observations show engaging, dynamic classes where students are required to use critical thinking and problem solving skills daily. Students work in groups often and learn important collaboration skills in a project-based environment. Arts classes help students develop their skills in creative expression and allow students to build a professional craft.

Which are the strongest features of teaching and learning, and why?

Current Educational Research and Thinking

Oakland School for the Arts uses current educational research in order to create and maintain a viable, meaningful instructional program for students. An example of this in action is our 12th grade English curriculum. The 12th grade English students tackle English standard **2.6 Expository Critique** which asks students to *Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion)*. The senior class spends the first quarter examining the institution of schooling vs. education. Using the most up-to-date educational research, students explore and analyze the very system they have participated in for the past 12 years. Through reading, writing and discussion, seniors are able to grapple with difficult concepts, ask probing questions and offer solutions to problems explored. At the core of this unit are key pieces of academic and philosophical writings that are being used in teaching and education programs. The following articles are used in order to bring the critical concepts of culturally relevant pedagogy, humanizing education, multi-sensory education, and problem-posing education to life: *Gangsta's, Wankstas and Ridas* (Duncan-Andrade 2007), excerpts of *Pedagogy of the Oppressed* (Freire 1970/2000), *Keeping Track: Structuring Equality and Inequality in an Era of Accountability* (Oakes 2008). As a culminating assessment to this unit, students wrote a critically reflective research paper, which asked them to use their readings and personal experience to support or negate the information they had studied. In order to further bring these current educational theories to practice (specifically peer-to-peer education and horizontal, collaborative learning), students created a summary of their work and presented it to the High School staff. At this meeting, a genuine conversation, inclusive of Q&A took place in order to help staff reflect on how they could further incorporate best practices in order to reach all students.

Academic Standards for Each Area

All arts and academic faculty at Oakland School for the Arts specifically define critical standards for each program. Each class provides a syllabus, which is used to communicate curriculum, standards, behavior, necessary materials and all other expectations. One example of this is the 7th/8th grade Common Core 3 math syllabus, which establishes a rigorous curriculum and class expectations based on the Common Core Math Standards and the OSA ESLR's. In addition to mapping out the year ahead, the Common Core Math syllabus clearly outlines the new standards in order to help students and families become familiar with the new system. The syllabus explains, "CC3 is the third step in a progression that begins with CC1 and focuses on the Linear Algebraic concepts related primarily to equations, systems of equations and inequalities and parts of Plane Geometry. However, we understand that to varying degrees, the current California Mathematics Standards have included Pre-Algebra concepts for 7th graders that overlap teaching content that is offered in CC1 and CC2. The overall teaching goal is not only to prepare our students for success in the higher levels of Common Core Mathematics, but to develop the "habits of mind" along with life and problem solving skills that benefit other areas of their lives." This syllabus (along with all other class syllabi) is used to forefront all class information, based on the standards, for the school year.

What aspects of teaching and learning most need improvement, and what action is being taken?

Our most pressing need for improvement includes continuing to develop our approach to RTI. In order to address the achievement gap and the needs of struggling students, OSA is developing a more comprehensive intervention program. This program must effectively address the needs of students who come in to OSA with inadequate skills, preparation, or background knowledge to effectively access the curriculum and succeed in their academic endeavors. We also want to improve in addressing the need of our high achieving learners and our mental health support systems. While we have been effective in identifying students who need support, OSA has not been entirely successful in setting a clear, comprehensive RTI model. To address this, we've adjusted the administrative structure to include Giselle Hendrie as our Director of Academic Advising and College Counseling, and we have implemented a partnership with Seneca. Ms. Hendrie has formed an academic support team that meets weekly to build a model for how we implement RTI.

6 How effective are the professional development opportunities provided to teachers and administrators?

		5	4	3	2	1	
Evaluation:	Excellent			X			Unsatisfactory

How do you know?

As a general practice, OSA conducts teacher surveys throughout the year to gain feedback about our Professional Development experiences. Survey data shows that our PD model has varying degrees of success according to our faculty. Teachers typically enjoy the 2-week August orientation PD and report that it's structured well to help them feel prepared for the year. Our Monday early-release PD has been met with conflicting feedback. Some teachers enjoy the time to collaborate together and find it meaningful to their practice. Others feel that they do not have the right amount of time with their classes and would rather use Mondays in a different way. OSA is continually re-structuring how we offer PD and would like all experiences to be teacher-directed.

Which are the strongest features of professional development, and why?

OSA staff is involved in professional development in many different ways. OSA students are dismissed early every Monday so that all staff can meet in working groups. On some Mondays, staff collaborates in its entirety. On other weeks, staff collaborates in departments, grade levels or as divisions (middle school, high school and arts). Professional development time has been spent working on WASC in both Home Groups and Focus Groups (for the two previous years), hosting outside speakers, and listening to speakers from within different departments at the school (Special Ed, Technology). In addition, OSA teachers attend conferences and seminars to further deepen their skill and understanding as teachers and also gain insight in their curriculum area. All department chairs attended last year's East Bay Charter Schools conference, in Oakland, in mid-October. This year, a group is attending the Arts School conference in Denver and each year we send a small group to the Charter School conference. Some teachers are involved in ongoing professional development opportunities, such as the READI Network through WestEd and Mills Scholars program. OSA Math teachers have attended events sponsored by CPM both at OSA and off site. Most teachers report that the opportunity to collaborate with professionals outside of OSA has been their most meaningful PD experience. Each year for the last 5 years, we plan a school visit day where teachers observe classes at other schools. This endeavor has been highly successful as it allows OSA teachers to see new teaching methods and bring ideas back to their classrooms. As a small staff, we rarely have the opportunity to see others teach our same subject area and this PD day allows for teachers to have that opportunity. We have also spent time having teachers observe each other's classes and offering feedback. Teachers report that this is a meaningful experience each year.

How are professional development activities selected and evaluated?

PD activities are selected in multiple ways. As a leadership team and with input from teachers, we design a PD schedule that includes A, B, and C weeks. B and C weeks focus on collaborative experiences led by administration and teacher leaders. A weeks are whole-group PD experiences. Most are designed by Liza Gesuden, a lead teacher appointed to oversee PD this year and she uses input from the teaching faculty to set up the experiences. Some of the A weeks are designed by the Special Education department with facilitators from Seneca. The Seneca sessions are based on both feedback from the survey and perceived need by the Special Education staff. We evaluate all PD experiences with surveys.

What aspects of teaching and learning most need improvement, and what action is being taken?

Besides improving in our approach to teaching math, we've set priority goals of improving specialized support for all students and improving our collaborative efforts. Our new PD structure prioritizes collaboration as 2 of the 3 week-cycle days focus entirely on creating new collaborative spaces and groups for teachers to build best practices. Our new administrative structure has allowed a student support team to come together each week under the supervision of Giselle Hendrie. They are working hard to build a stronger model of student support and developing a system for incorporating their work into classroom spaces. We are also partnering with iSEED's TEN (Teacher Excellence Network) to assess our learning environment and set goals as a whole community. In math, we've included Dr. Alexander to lead our math team in Professional Development and we have invested in sending our math faculty to several CPM trainings.

7 How effective is the assessment of student learning?

Evaluation:

5	4	3	2	1
	X			

How do you know?

OSA teachers use a variety of strategies to evaluate student learning, such as placement exams, progress tracking, quizzes, tests, papers, labs, presentations, and projects. Student performance data is tracked through Powerschool, a professional computerized assessment system that allows students, teachers, and parents to monitor student progress. Teachers then utilize these results to tailor their curriculum to the needs of their students. With a variety of assessment strategies and a continued attention to curriculum development, Oakland School for the Arts accurately monitors its progress in achieving academic standards and its ESLRS: to prepare its graduates to be effective communicators, critical thinkers, dynamic global citizens, and self-disciplined students and artists.

What are the strongest features of assessment?

OSA monitors student progress in academic standards using a variety of methods. With the data we receive from external measures such as STAR testing, AP testing, CAHSEE, and CELDT, teachers analyze individual and groups of students' progress towards meeting academic standard goals. When students do not meet these goals, teachers employ interventions ranging from parental involvement, to specific support in the learning center, to adapting curriculum in classrooms. OSA teachers also collect internal data to monitor student progress through Powerschool, such as GPA trends, passing/failure rates, placement exams, and common assessments in math. If it is found that students are struggling, they are referred to an internal process, partnered with the Seneca Center, where they are discussed amongst different members of the staff, faculty, and administration to assess the student's progress. These meetings discuss the student's social, emotional, artistic and academic progress through the year, followed by time spent setting goals and creating supports for the student to make sure that those goals are attainable. This type of discussion of student progress can be initiated by the family, teacher, or student themselves. By allowing any of these three groups to instigate the meeting, each in turn is able and expected to monitor the student progress and report any concerns to the others.

What aspects need improvement, and what action is being taken?

Based on our WASC findings, teachers identified the following needs for improvement in assessments:

- Explore benchmark testing: Our academic and art chairs are currently collaborating on developing this with their respective faculties
- In the arts, use assessment to drive curriculum based on student progress on assessment – in the last 2 years, several art schools have developed new 7-year curricular models based on assessment results
- Develop an assessment system that gives clear information on students who are not meeting expected performance levels – the Academic support team under Ms. Hendrie is working on this system
- Develop a common core assessment system – English and Math chairs are developing this with their faculties
- Develop an ESLR assessment system – we are implementing a new senior project that will assess ESLR development

8 How effective are the strategy and processes that you have put in place to ensure your school enrolls a diverse student population (i.e. representation of English language learners, students with disabilities, or of homeless status)?

Evaluation:	Excellent	5	4	3	2	1	Unsatisfactory
			X				

How do you know?

OSA students are 68% female, which is a high number even for an arts school, where female enrollment tends to be higher. The school is studying the factors that influence this, along with other trends that affect who applies and ultimately enrolls in the school. In addition, the most populated grade level is the 9th grade. This is because OSA reserves spots for all of the rising eighth graders and creates additional places for students who would like to audition into OSA for high school. The OSA community has changed through the years. In 2007 the school enrolled 295 students, and the population was 60% African-American and 32% Free and Reduced lunch-eligible. In 2014 enrollment is up to 670 and the racial composition is significantly different, with 41% identifying as White and another 24% identifying as Multi-Ethnic, a term that was added after the 2007 population count. This trend indicates both OSA's recent appeal to new communities and also to the creation of the "multi-ethnic" category, which makes comparisons through the years challenging. Free and reduced lunch-eligibility is down to 16.6% in 2014. We have a limited population of ELL students and Hispanic and Asian students. We try to recruit at cultural events and participate in outreach at other schools, but have not been successful in recruiting a significant population at OSA.

What are the strongest aspects of efforts to a diverse student population?

Our strongest evidence is that we have been successful at recruiting and enrolling a significant population of African American and Multi-ethnic students to attend OSA. We have students from a variety of neighborhoods and draw from the entire East Bay region. We have a high amount of community involvement (as described in the answer below), which draws in several applicants each year. We are honest in our assessment of our diversity and have put time and resources into recruiting and supporting a diverse student population.

What aspects need improvement, and what action is being taken?

OSA has recognized the trend in our enrollment data and has taken some innovative steps to ensure the OSA opportunity is available to families and students throughout the region. The school has developed various outreach programs and is actively seeking students from underrepresented parts of Oakland, even to the extent of funding arts programs with OSA students and supporting lessons and workshops for potential students. We have developed a diversity and outreach committee with Cava Menzies as its chair. As part of the initiative, we organized several summer programs called *Step it Up* where students from all over Oakland could have an arts experience for free. We recruited several students from that program to attend OSA for the 2014-2015 school year. We also applied for and received a grant to implement an after school program at Think College Now to provide artistic training to potential students. We are expanding the program this year to other schools.

9 How effective is the leadership and management of the school?

	5	4	3	2	1	
Evaluation:		X				Unsatisfactory

How do you know?
Regular communication up and down the organization chart allows for action to be taken as needed. Various roles are in place to allow for faculty to have their needs met by a leader able to make decisions and use authority to create solutions. School functions are orderly and effective.

How does your school monitor teacher and staff implementation of the school's curriculum, including its alignment with the California State Standards?
Middle school and high school principals monitor teacher job performance. Academic and arts department chairs effect another layer of leadership and collaboration. A professional development program allows for weekly attention to classroom activity.

What steps are taken if school administrators and teachers are not effectively implementing the curriculum?
OSA has developed a teacher improvement plan that places employees in a heavily supervised, supported position if the need is demonstrated. This is used judiciously and in many cases has been effective.

Which aspects of leading and managing the academic performance of the school work best, and why?
The school principals are not saddled with duties that take them away from academic supervision. Expectations are clear and consistent. Teachers take responsibility for their professional development and growth, and frequently collaborate on projects and activities.

In what ways do the leadership and management of the academic performance need improvement, and what action is being taken?
We have yet to show the kind of mathematics success we desire. We have just overhauled the math curriculum and have instituted a teacher training program, also placing the middle school principal as the math chair. Common Core practices have been instituted.

10 How well does the charter school collaborate with parents to encourage active participation in their student's education?

Evaluation:	Excellent	5	4	3	2	1	Unsatisfactory
		X					

How do you know?

- Parent login rate on powerschool is high and demonstrates that parents actively monitor student progress.
- Parent attendance at school performances, meetings and back to school night is high. Parents have strong rates of attendance at the State of the School address each year.
- The APT group is highly active and involved in several initiatives to support the school community, especially the Learning Center.
- Parent groups willingly volunteer for many projects and with many school staff. Several of our staff members are also OSA parents.

Which are the strongest features, and why?

Parent involvement levels at OSA are high. Parents form teams of event planners, fundraisers and departmental liaisons, usually as part of the arts department of their child. There are regular monthly meetings, in addition to extensive parent activity on show nights and during other departmental events. Parents create a weekly newsletter that is endorsed by the school and lists the various events and important information for the entire OSA community. The Alliance of Parents and Teachers (APT) is the formal OSA parent organization that holds monthly meetings, has its own officers and board, and creates events and activities that support the overall mission of the school. In addition, each art school has its own parent leadership structures. Departmental boards manage finances, support events, build stages and gallery environments, and, in general, form the backbone of these busy, fast-moving departments. In addition, there is a range of key community agencies (both local and national) with whom the school has deep and substantial relationships that enrich the arts environment and provide many real-world opportunities for our students, including American Conservatory Theater (ACT), Berklee College of Music, California College of the Arts, Children's Fairyland, East Bay Symphony Orchestra, Youth Speaks, The Great Wall of Oakland, the Kinetic Arts Center and many others.

11 How effectively does the school community analyze and use schoolwide data for continuous improvement?

Evaluation:

Excellent

5	4	3	2	1
	X			

Unsatisfactory

How do you know?

- OSA monitors and evaluates all external assessment data (CSTs, CAHSEE, AP exams, etc.) regularly and uses results to drive instruction. We approach it with an individualistic lens to identify and monitor students who need extra support and create programs for students who need more challenging curriculum.
- OSA actively uses survey data often and has many mechanisms to get this kind of data from all stakeholder groups. We use survey data to make choices about implementing new programs.
- OSA employs professionals to monitor data, such as our new Attendance Coordinator, Marie Plette, and our Academic Support Counselor, Arlyle Schultz.
- OSA's Leadership team analyzes data quarterly based on our Action Plan goals to monitor our improvement.

To what extent does the staff as whole discuss and analyze performance data for programmatic improvement and to modify instruction?

- Analyzing and monitoring performance data is a regular part of our PD experience. Teachers identify struggling students weekly and through the COST process, receive feedback on Tier 1 interventions to implement in classrooms.
- We use our AP performance reports as an AP team to improve our course offerings and implement best practices.
- Our Executive Director reports on benchmark testing to our Governing Board. The Governing Board uses that information to allocate resources that would support programmatic improvement.
- The many trends and shifts in our Organizational Chart and our personnel over the last 5 years have all been responses to our monitoring of performance data.

Describe how the school is training administrators and teachers to understand and use assessment data.

OSA's model is to be as individualized in our approach to instruction and curriculum as possible. As a school, we prioritize PD experiences and assessment data that give detailed feedback on who are students are as learners and provide opportunities for us to help them set and achieve improvement goals. We use Powerschool data, attendance data, external measures and internal performance data to help students receive feedback and to help teachers improve their practices.

To what extent are parents and students informed of student performance data individual and schoolwide?

Parents and students have immediate access to performance data through Powerschool individually. Our Executive Director conducts a State of the School address each year to discuss schoolwide performance data with the community and releases a powerpoint that displays the results. We also publish our School Profile on our website.

What most needs improvement, and what action is being taken?

As an Arts School that prioritizes creativity and innovation, standardized benchmark testing does not fit easily into our model. We are working with our teachers to develop meaningful and informative benchmarks that would help us routinely monitor student progress.

12 How effective are the methods and strategies by which your school assures that students with disabilities are provided a free appropriate public education in the least restrictive environment and English Language Learners are supported?

		5	4	3	2	1	
Evaluation:	Excellent	X					
							Unsatisfactory

How do you know? OSA has robust Child Find and Response to Intervention (RtI) processes by which we identify and serve struggling students. Least Restrictive Environment (LRE) is assured in many ways. The RtI model allows us to comprehensively explore and implement all possible low-level supports before increasing to a higher level of care. Our Special Education Department prioritizes collaborative push-in services, so as to keep students with IEPs in the general education environment with their peers to the greatest extent possible. We have created programs on site that enable us to meet student needs without having to send them to more restrictive placements, such as NPS or Residential Treatment. We have also created a new position, Director of Academic Support Services & College Counseling, who helps monitor and address the academic needs of students across the campus. The multi-tiered layers of student support allow us to respond at an appropriate level to meet the needs of students.

Which are the strongest features, and why? Seeing a great need for mental health support, we have staffed our school with a Wellness Coordinator, Clinical Intervention Specialist, School Psychologist, and Student Support Assistants. We created a Day Treatment Program on site to meet the needs of students with significant struggles, which allows us to keep them at OSA and integrated into the GenEd environment. Leveraging the mental health funding provided by the state in lieu of direct AB 3632 support through County Mental Health has opened the opportunity for OSA to tailor its mental health services and support programs to the specific needs of our student body.

What most needs improvement, and what action is being taken? OSA does not currently have a large English Language Learner population. However, our student body is growing, and our outreach efforts are focused on recruiting and retaining a more diverse population that reflects our community profile. Given that initiative, OSA needs to be proactive in identifying ELL programs to support a potentially greater need in the near future. We also need to be mindful of the different levels of school readiness that our students may present with, and be prepared to respond with appropriate academic supports as well.

13 How effective is your education program at diagnosing and addressing the needs of the following students: English Language Learners, students with disabilities, gifted students, and students in need of remediation.

		5	4	3	2	1	
Evaluation:	Excellent	X					Unsatisfactory

How do you know?
 OSA has several safeguards and procedures in place to effectively identify and serve needs of all students. Our enrollment packet contains several forms where parents can indicate home language, IEP or 504 status, or that their child has received academic/behavioral/social emotional interventions at a previous school. Students that indicate a home language other than English are given a CELDT test. Students that indicate IEP or 504 status are immediately referred to the proper department, and an expedited records request is made. Parent contact is also made prior to the start of school, so that we can assign students to classes with their needs in mind. Students who indicate a history of prior interventions are put on our RtI watch list and teachers are alerted. Gifted students are given the option and are encouraged to elect our Honors and AP course offerings.

Which are the strongest features, and why?
 In response to student need, as well as to show our commitment to supporting struggling students, OSA has created an Academic Support Team this year. The members include our Director of Academic Support Services & College Counseling, Clinical Intervention Specialist, Wellness Coordinator, 504 Coordinators, Dean of Students, and Student Support Advisor. A carefully coordinated set of efforts allows us to deploy resources to the students who need them, with thoughtfulness and immediacy.

What most needs improvement, and what action is being taken?
 We are always striving to enhance our Honors and AP course offerings. We have been able to increase the options for students to take advanced classes year after year, but it is an effort that we are actively continuing in order to meet the needs of our gifted students.

14 How effective is the governing board of the school?

Evaluation:

5	4	3	2	1
	X			

Unsatisfactory

How do you know?

The governing board meets 6-7 times annually to address the legal, financial and compliance business of the school. Budgets are balanced, all audits are unqualified, and the roles and responsibilities of Board members are well-defined.

Describe the process for selecting your governing board members. List all current board members, board committees and provide a current resume for each individual as an attachment to this report.

New board members are recruited through the joint efforts of the Board and the Executive Director. Candidates are screened by the Nominations Committee and voted on by the full Board.

Describe the governing board's primary roles and responsibilities. In addition, give an example of a recent issue/policy that the board is working on.

The Board is responsible for the financial, legal and compliance business of the school. This encompasses everything from approving and monitoring a budget to sitting on student disciplinary panels. There are also many ambassadorial events and other public responsibilities. The Board is currently working on procuring equipment and resources to support our performance space, which requires upgrades and enhancements.

What are the notable features of the governing board in the school?

Community involvement, expertise in finance, marketing and real estate.

How effectively does the governing board work with the school leader/s?

The relationship between the Board and the senior administration is collaborative and effective.

15 How effective is the school at involving parents, teachers, and community members in the governance of the school?

Evaluation:	Excellent	5	4	3	2	1	Unsatisfactory
		X					

How do you know?

Parent presence in the school is robust. Monthly meetings draw over 200 people. Performances and shows are frequent and equally well-attended. Communications are frequent, consistent and informative, managed by parents. Teachers and community members are part of these regular events and meetings.

Which are the strongest features, and why?

OSA events are exciting and inclusive. Parents, staff and community members attend in the hundreds. Volunteer activity is robust and essential to the functioning of various departments. Leadership and responsibility is spread among all stakeholders.

What most needs improvement, and what action is being taken?

The energetic and committed efforts of the community and parent organization requires thoughtful management and deployment. At times roles and responsibilities need to be better defined. The Executive Director is working with school leaders and the parent body to address this.

16 How effective is the school at ensuring fiscal soundness and legal compliance?

Evaluation:	Excellent	5	4	3	2	1	Unsatisfactory
		X					

How do you know?

Directors of Finance and Operations ensure that fiscal and legal compliance is followed faithfully. All fiscal audits have received unqualified ratings over the past six years. A Finance Committee including Board members regularly reviews the fiscal environment of the school. Legal advice is just a phone call away through the law firm of our Board chair. The Executive Director is a credentialed administrator with extensive legal and procedural experience and sets up various committees, panels and work groups to resolve any issues that arise. A Director of Special Education ensures all IDEA provisions are followed.

Which are the strongest features, and why?

The OSA organizational chart demonstrates the range of roles and responsibilities held by staff members. There is a concentrated effort made to maintain all essential functions in an exemplary fashion. Specific individuals are accessible to staff for the handling of any procedural issues. Regular, consistent processes guide all activity, from interviewing potential employees to handling complaints and concerns.

What most needs improvement, and what action is being taken?

The Registrar handles the large bureaucratic functions such as CALPADS and CBEDS. These mandated systems are not well-designed and dominate large chunks of time. We are looking for ways to streamline this and make it useful for the school and other agencies, such as OUSD, who should have ready access to our data.

17 How effectively is the school managed fiscally?

Evaluation:

5	4	3	2	1
X				

Unsatisfactory

How do you know?

Regular unqualified audits, strong cash flow, well-priced line of credit, clear processes.

Which aspects of the school's fiscal operations work best?

Budget development is clear, tied to the school vision, and done very early in the current fiscal year to serve the following fiscal year.

In what ways can the school's fiscal systems or operations be improved, and what action is being taken?

OSA is ambitious and must continually raise money to meet needs; this practice is under constant scrutiny.

18 What are the most significant aids and/or barriers to raising student achievement?

Some of our greatest barriers are also our most significant aids. OSA's diverse population (racially, socio-economically, artistically, etc.) creates a unique school experience that has both barriers and opportunities for student achievement. Students come to OSA from many different educational backgrounds. For many, school has been a place where they have felt isolated and without a strong adult connection. Many students had given up on their school experiences, while others have experienced success in school since they started. Our challenge is to nurture and support those students who have not yet felt success in school, socially and academically, while also providing an environment where the students who have felt a positive connection with their school before can continue to flourish. OSA has sustained an environment where students are able to support each other, through peer leaders, peer tutors, group work and educational opportunities. With the outlets, students are able to both benefit from the support and continue to grow as young adults. Students come to OSA because of a passion for a particular art form. Academic teachers often see the student's dedication to the art form as a barrier to their academic success. However, we often see art and academic teachers work to incorporate students' interests in the arts into the curriculum to maintain student engagement in their academic courses.

OSA currently has many support systems for raising achievement already in place as well as plans to continue expanding services, as listed below:

On-Going Programs:

1. Academic Watch List
2. CAHSEE Support
3. College Advising
4. College Summit
5. Early Start Program
6. Naviance: Family Connection
7. Coordination of Services Team
8. Credit Recovery
9. ELA Portfolio (MS)
10. Freshman Orientation
11. Math Lab
12. Section 504 Plans
13. Socio-Emotional Groups
14. Wellness Coordinator
15. Holy Names Early Admit

New This Year/In Process

1. Academic Support Periods (HS)
2. Attendance Monitor
3. In Class Parent Tutors
4. Independent Study*
5. Student Workshops

Programs to be Explored

1. Find Your Voice Advisory
2. New Student Support
3. Parent Workshops
4. Schoolwide Reading/Literacy

Charter Renewal Data Document

Name of school: Oakland School for the Arts				Name of School Leader: Donn Harris		
Financial Information				Year		5th year of renewal
Total Operational Budget		7,685,033	Per Student Revenue		10,247	
Total Expenditure		7,318,599	Expenditure Per Student		9,758	
Balance brought forward from previous		0	Projected balance carried forward		0	
Special Populations	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	
Percentage of students receiving free/reduced lunch	21%	16%	20%	16%	13%	
Percentage of ELL students	0%	0%	>1%	>1%	>1%	
Percentage of students with IEPS	7%	5%	7%	7%	7.8%	
Percentage of students with 504	21%	16%	20%	16%	8.8%	
Pupil mobility in the school in prior year				Number of		
Students who joined the school other than at the usual time of first admission				8		
Students who left the school other than at the usual time of leaving (excluding expulsions)				18		
Attendance for current and prior year P-2 ADA	1st year of renewal	2nd year of renewal	3rd year of renewal	4th year of renewal	5th year of renewal (most recent)	Attendance Rate to Date
School data	93.83%	93.60%	94.26%	95.09%	96.81%	96.81%
Background of students 4th year of renewal	Number of students/Percent of Students		Discipline - prior school year		Suspension	Expulsion
African-American	144/21%		African-American		3	0
Asian/Pacific Islander	30/4%		Asian/Pacific Islander		0	0
Hispanic	102/15%		Hispanic		2	0
White	265/39%		White		6	0
Mixed/ No Response	134/20%		Mixed/ No Response		3	0
Gender (male/female)	31%/69%		ELL		0	0
Homeless Students	0/0		SPED		6	0
			Gender (male/female)		9/5	0/0
			Homeless Students		0	0

Lottery/Waitlist Information					
	Date of Audition	Grades of Applicants	Number of Applicants (per grade)	Number of Available Spaces (per grade)	Number of Students on Waiting List (per grade)
2010-2011		6	232	96	1
		7	45	9	3
		8	46	9	5
		9	118	30	2
		10	27	2	0
		11	20	2	0
2011-2012		6	205	96	1
		7	59	16	10
		8	43	11	2
		9	117	38	0
		10	30	10	0
		11	21	6	0
2012-2013		6	220	96	0
		7	43	16	1
		8	39	2	6
		9	152	42	3
		10	28	11	0
		11	17	7	0
2013-2014		6	228	112	0
		7	42	15	0
		8	25	15	3
		9	165	45	15
		10	40	7	8
		11	31	7	1

Graduation Information	2010	2011	2012	2013	2014
HS only Graduation Rate	100%	100%	97%	100%	96%

Retention Rate (% of 12 th grade enrolled since grade 9)	48%	66%	77%	82%	81%
Post-Graduation Plans – HS Only					
% attending 4-year	77%	60%	53%	68%	
% attending 2-year	21%	32%	37%	15%	
% attending vocational/technical training, working or military	2%	8%	10%	17%	
Teacher Recruitment/Retention					
	1 st year of renewal	2 nd year of renewal	3 rd year of renewal	4 th year of renewal	5 th year of renewal
Total # of	46	46	50	52	57
#/% New	11/24%	3/7%	5/10%	4/8%	10/18%
#/% Retained from	35/76%	43/93%	45/90%	48/92%	47/82%
Total number of vacant teaching posts currently (FTE)					0

AYP	2010 ELA/Math	2011 ELA/Math	2012 ELA/Math	2013 ELA/Math	2014
AYP Met?	No	no	no	no	n/a
% AMOS Met	4/6, 66.7%	5/8, 62.5%	7/8, 87.5%	5/9, 55.6%	n/a
% Proficient- AMOS: African- American	50%/29.4%	50.5%/29.4%	60.3%/20.3%	66.3%/35.7%	n/a
% Proficient- AMOS: Asian/PI	n/a	n/a	n/a	n/a	n/a
% Proficient- AMOS: Hispanic	63.2%/31.6%	83%/53.2%	79.6%/58.3%	72.7%/51.8%	n/a
% Proficient- AMOS: Mixed/No response	n/a	75%/45%	80%/55.6%	85.2%/69.2%	n/a
% Proficient- AMOS: White	70.6%/62.5%	79.8%/68.1%	88.9%/71.3%	90.8%/69.1%	n/a

% Proficient-AMOS: Socioeconomically Disadvantaged	56.6%/25.3%	53.9%/30.3%	71.2%/33.3%	62.7%/40%	n/a
ELL	n/a	n/a	n/a	n/a	n/a
Students with disabilities	n/a	11.1%/11.1%	n/a	35.7%/18.8%	n/a
API	2010	2011	2012	2013	2014
API	756	786	822	837	n/a
Statewide rank	6	7	8	9	n/a
Similar schools Rank	1	3	2	4	n/a
CST	2010	2011	2012	2013	2014
ELA					
Proficient/Advanced	64.9%	69.1%	79.8%	81.1%	n/a
Basic	*See Appendix with PDF for data by grade level				

Below Basic/Far Below Basic	*See Appendix with PDF for data by grade level				
MATH					
Proficient/Advanced	43.9%	48.1%	57.3%	58.1%	n/a
Basic/Proficient/Advanced	*See Appendix with PDF for data by grade level				
Below Basic/Far Below Basic	*See Appendix with PDF for data by grade level				
CAHSEE	2010 ELA/Math	2011 ELA/Math	2012 ELA/Math	2013 ELA/Math	2014 ELA/Math
10th grade pass rate	90%/78%	87%/82%	92%/91%	95%/87%	99%/91%

MEASURABLE PUPIL OUTCOMES – Insert MPO table from most recent Spring Site Visit, updated with most recent available data.

Statutory Renewal Threshold

1. API Growth Target:

Did school attain API Growth Target in prior year? Yes

Did school attain API Growth Target in two of last three years? Yes

Did school attain API Growth Target in the aggregate of the prior three years? Yes

2. API Rank:

Is the school ranked 4 or higher on API in prior year? Yes

Is the school ranked 4 or higher on API in two of last three years? Yes

3. API Similar Schools Rank:

Is the school ranked a 4 or higher on API Similar Schools in prior year? Yes

Is the school ranked 4 or higher on API Similar Schools in two of last three years? No

4. Is the school at least equal to the academic performance of schools students would have attended, including District as a whole? Yes

Measurable Pupil Outcomes		Instrument	Target	2013-2014 Progress
1	ELA CST Performance	CST	ELA Proficient and above— 2010-2011: 55% 2011-2012: 60% 2012-2013: 65% 2013-2014: 70% 2014-2015: 75%	81.1% (2012-2013 data, most recent)
	Math CST Performance	CST	Math Proficient and above— 2010-2011: 20% 2011-2012: 25% 2012-2013: 30% 2013-2014: 35% 2014-2015: 40%	58.1% (2012-2013 data, most recent)
	Social Studies CST Performance	CST	Social Studies Proficient and above—	2012-2013: 77% (8 th grade)

			2010-2011: 45% 2011-2012: 50% 2012-2013: 55% 2013-2014: 60% 2014-2015: 65%	69% (World History) 64% (US History)
	Science CST Performance	CST	Science Proficient and above— 2010-2011: 20% 2011-2012: 25% 2012-2013: 30% 2013-2014: 35% 2014-2015: 40%	2012-2013: 74% (8 th grade) 75% (Earth Science) 77% (10 th grade Life Science) 66% (Biology) 20% (Chemistry)
2	CAHSEE performance	CAHSEE	Percent of 10 th grade students passing— 2010-2011: 80% 2011-2012: 82% 2012-2013: 85% 2013-2014: 90% 2014-2015: 90%	99% in ELA, 91% in Math, 2013-2014
3	OSA will reduce its failure rate in Algebra to below 10% for the term of this charter. Current rate is above 20%.			17% of students did not pass Algebra 1 in 2013-2014
4	OSA will reduce its failure rate in 9th and 10th grade Language Arts to below 10% for the term of this charter. Current rate is above 20%.			9% of 9 th graders did not pass English 1 in 2013-2014 13% of 10th graders did not pass English in 2013-2014

5	Eligibility rates for high school will be above 80%; for middle school, above 90%.	Based on departmental guidelines, minimum 2.00 GPA,		MS – 99% HS – 94%
6	OSA will exceed 95% overall attendance for all grade levels during the term of this charter. 2008-2009 attendance rate was 93-94%.			95.09% for 2013-2014
7	OSA will promote 95% of its 8th graders into the OSA high school program. Students not eligible for promotion will be offered extensive services to address areas of need. (see Element H)			100% for 2013-2014
8	OSA will graduate 98% of its high school students. Students not eligible for graduation will be offered services to include tutoring, summer school, extended learning opportunities and summer school.			96% in 2013-2014 (We have one student completing requirements in the Fall and with her graduation, the % will be 98%)
9	OSA will continue to maintain a suspension rate of less than 2% on an annual basis.			2% Suspension rate for 2013-2014
10	90% of the OSA parent/guardian community will access the Power School grading program in a given quarter to ensure families are aware of student progress.			76.2% (for this current school year)

FACILITIES AND FUTURE PLANS

FACILITIES/ADA – APPLIES ONLY TO NON-OU SD FACILITIES (CURRENT OR PLANNED)	
Is the facility meeting the needs of your staff and students?	Yes
Will the facility continue to accommodate your growth needs?	No
If applicable is your current lease still valid?	Yes
Does your lease extend through the end of your requested charter term?	Yes
<p>If the lease does not extend through the end of your charter term please describe your plans for a facility solution which includes either:</p> <ul style="list-style-type: none"> • A letter of intent, signed by the building owner, to lease or sell the proposed facility to your organization; or • A memorandum of understanding, signed by the building owner that describes the status of negotiations with your organization regarding the possible lease or purchase of the building, describes any foreseeable conditions, circumstances or considerations that may affect the decision to lease or sell the building to your organization, specifies any decision-making process that may be required before an agreement can be finalized, specifies a date by which a decision to lease or sell is likely 	
<p>Describe the condition of your current facility.</p> <p>The main facility is adequate in most ways. We do have some ancillary spaces that help us meet our mission. In terms of safety and functionality the main facility serves our needs. With our complex and diverse programmatic needs, we continue to look for other spaces to house arts programs and performances.</p>	
<p>What procedures are in place for handling facility repairs?</p> <p>Our Directors of Operations and Facilities are in charge of facility repairs. We have a regular set of vendors who handle our elevators, HVAC systems, small repairs and plumbing.</p> <p>Describe your systems for ongoing maintenance of the facility and if applicable, provide a copy of the contract for provision of maintenance services for the facility. (see above.)</p>	

FUTURE PLANS	
<p><u>As applicable:</u> Describe any proposals for additional campuses your school may be approved for and/or are considering seeking approval for during this renewal period.</p> <p>Main Campus, 530 18th Street</p> <p>Sweet's Ballroom, 1933 Broadway (performance and rehearsal)</p> <p>Piedmont Piano, 1726 San Pablo (gallery and studio space)</p>	

As applicable: Describe any material revisions to your charter and rationale for this renewal period. This request will be considered as part of the renewal process.

- Material revisions include, but are not limited to, adding additional grades, potentially growing student enrollment beyond the capacity, changing the school's mission, purchasing a new facility, etc.
- In order to have the material revision to your charter approved, your school needs to:
 - o State the revision(s) the school's governing board wishes to make to the charter.
 - o Describe the reasons for the request(s).
 - o Describe the changes in the operations of the school that will be impacted by the proposed revision(s). Indicate how student enrollment, curriculum, staffing, governance, facilities, and budget may or will be impacted in the current school year and in the subsequent school years.

If the revision(s) directly affect(s) the students, explain if and how the proposed revision has been discussed with the parents.

If appropriate, describe how student achievement may be impacted by the proposed revision(s).

**Oakland School for the Arts
Profit & Loss Budget Overview**

				Original FY 13-14	Original FY14-15
	Income				
	8100 · General Block Grant				
		8110 · State Aid (All grades)	2,613,318	3,068,767	
		8112 - Education Protection Account		674,714	
		8120 · Property Tax	982,112	1,260,250	
		8130 · Char Sch Categorical Blk Grant	274,850		
		Prior Year Adjustments	0		
	Total 8100 · General Block Grant		3,870,280	5,003,731	
	8200 · Federal Income				
		8210 · Title I - Basic Grant	25,000	26,656	
		8220-Title II-Teacher Quality	1,000	965	
		8255-SELPA Federal	85,935	81,838	
		8258 - Food Reimbursement-Federal	15,000	10,000	
	Total 8200 · Federal Income		126,935	119,459	
	8300 · Other State Income				
		8305 - SELPA	278,797	349,012	
		8310 · School Facilities Apportionment	437,790	483,420	
		8320 · State Lottery	84,636	95,446	
		8370-Consolidated Categorical	23,312	0	
		8380-Food Reimbursement-State	5,000	1,000	
		8390-Other SELPA	171,013	297,565	
		8399 - Other	0	0	
	Total 8300 · Other State Income		1,000,549	1,226,444	
	8400 · Local Revenues				
		8420 · Billboard Revenue (#2)	157,500	157,500	
		8400 · Local Revenues - Other			
	Total 8400 · Local Revenues		157,500	157,500	
	8500 · Donations and Grants				
		8510 · Corporations	50,000	25,000	
		8520 · Foundations	50,000	75,000	
		8530 · Individuals	0	0	
		8540 · Board of Directors	20,500	20,500	
		8560-Annual Fund	200,000	200,000	
		8680-Annual Event	75,000	35,000	
		8925-Gala	800,000	650,000	
	Total 8500 · Donations and Grants		1,195,500	1,005,500	
	8700 · School Generated Income				
		8710 · Food Service Sales	10,000	6,000	
		8720 · After School Program	0	0	
		8730 · Arts Program	0	0	
		8740-BART Sales	37,000	37,000	
		8760-Interest Income	600	600	
		8770 - Schools Revenue Sharing	15,000	10,000	
		8790-Testing Fees	0	3,500	
		8791 - Special Education Indirect Fees	13,825	0	
		8797- Field Trips	0	0	
		8799 - Other	0	0	
	Total 8600 · School Generated Income		76,425	57,100	
	8850	Rental Income	10,000	112,800	
	8860	Other Sales	0	0	
	8900	Prior Year Income	2,500	2,500	
	Total Income		6,439,689	7,685,033	
	Expense				
	1000 · Certificated Employees				
		1010 · Administration	372,540	375,440	
		1020 · Teachers	1,602,417	1,682,243	
		1030 · Substitutes	20,000	20,000	
		1060-Summer School	2,500	2,500	
	Total 1000 · Certificated Employees		1,997,457	2,080,183	
	2000 · Classified Employees				
		2010 · Administration	791,523	944,468	
		2020 · Art Faculty	985,178	1,284,152	
		2030 · Substitutes	13,000	10,000	
		2040 · Security	148,800	180,080	
	Total 2000 · Classified Employees		1,938,501	2,418,700	
	3000 · Employee Benefits				

Oakland School for the Arts Profit & Loss Budget Overview

			Original FY 13-14	Original FY14-15
		3010 - Health Insurance	543,586	674,736
		3020 - Social Security	120,274	152,229
		3030 - State Unemployment	1,968	2,249
		3050 - Medicare	57,280	65,910
		3070 - STRS	164,790	171,615
		3080 - Workers Compensation	45,000	47,740
		3900 - Other Employee Benefits		
		Total 3000 - Employee Benefits	932,898	1,114,479
		4000 - Books and Supplies		
		4010 - Textbooks and Core Materials	20,500	21,700
		4020-Books and Other Reference Materials	500	1,500
		4030 - Custodial Supplies	14,000	15,185
		4060 - Office Supplies	9,000	31,200
		4070 - OSA Gear	0	3,650
		4085-Production Supplies	7,000	7,000
		4090 - Class Furn and Equip	15,000	31,900
		4100 - Computers	10,000	172,638
		4110-Office Furn and Equip	0	3,000
		4130 - Student Food Services	30,000	25,000
		4140-Other Food	2,500	4,340
		4150 - Computer Supplies	6,000	25,690
		4160 - Art Supplies	5,000	6,000
		4170-BART Tickets	37,000	37,000
		4180 - Field Trips	0	2,500
		4185-Transportation-Student	1,000	1,000
		4190-After School Expenses	0	2,000
		4195 - College Placement Program	26,615	24,013
		4196-Student Assessment	4,500	5,500
		4197-Student Information System	3,000	11,000
		4198-Student Arts Share Payment	0	0
		4198- Other	0	5,000
		4230-Indirect Costs	13,825	0
		Total 4000 - Books and Supplies	205,440	436,816
		5000 - Services and Other Operating		
		5010 - Accounting Fees	12,000	12,000
		5025- Bad Debt Expense	0	0
		5030 - Banking	100	250
		5035-Broker/Commissions	2,500	2,500
		5040-Business Services	5,000	5,000
		5050-Charter Development	1,000	1,000
		5060 - Communications-Cell Phone	2,000	2,200
		5070 - Communications-Internet/Website	18,000	18,000
		5080 - Communications-Telephone&Fax	6,500	8,748
		5100 - Board and Care	99,708	99,708
		5101 - Tuition and Fees	33,600	33,600
		5150 - District Oversight Fees	38,703	50,037
		5160 - Dues & Memberships-Prof Assns	9,300	9,300
		5175 Employee Appreciation	0	0
		5180 - Equipment Leases	10,819	10,777
		5185-Equipment Rentals	8,800	11,400
		5200 - Fines and Penalties	0	0
		5210 - Fingerprinting	1,500	1,550
		5220-Fundraising	20,000	45,000
		5230 - Grant Writing Svcs-Venturespark	96,000	0
		5240 - Insurance-Liab	50,000	50,000
		5260 - Interest Expense	7,500	0
		5270-Janitorial Services	45,000	60,000
		5280-Legal Fees	8,000	13,000
		5281-Loan Fees	5,000	0
		5285-Labor	3,000	4,500
		5290 - Licenses and Other Fees	2,000	2,000
		5300 - Marketing & Student Recruiting	3,000	3,300
		5310 Misc Operating Expenses	0	0
		5320 - Payroll Fees	8,800	8,800
		5330 - Postage and Delivery	5,000	6,250
		5340 - Printing and Reproduction	15,000	21,200
		5350-Professional Development	11,000	38,000
		5360 - Recruiting-Staff	75	650
		5370-Moving	0	0
		5380 - Rent	92,100	305,180
		5400 - Repairs and Maint-Bldg	30,000	65,000
		5420 - Repairs and Maint-Other Equip	4,000	5,250
		5425 Returned Checks	0	0
		5430 - Security	16,000	18,000
		5450 - Spec Educ-Encroachment	0	0
		5460 - Storage	0	0
		5480 - Student Information System	0	0

Oakland School for the Arts Profit & Loss Budget Overview

				Original FY 13-14	Original FY14-15
			5490 - Subscription	500	0
			5510-Technology Services	35,000	26,464
			5550-Travel-Meals and Entertainment	6,500	3,500
			5560-Travel-Mileage, Parking, Tolls	1,000	500
			5570-Travel and Lodging	5,000	1,200
			5580 - Utilities-Gas and Electirc	55,000	55,000
			5590 - Utilities-Waste	8,000	14,000
			5600-Utilities-Water	2,200	2,200
			5620-Website Hosting	0	0
			5810 -Artists in Residence	0	0
			5850-Consultants-Counselor	16,125	197,857
			5860-Consultants-Other	35,000	45,500
			Total 5000 - Services and Other Operating	835,330	1,258,421
		7000	Prior Year Expense	10,000	10,000
		Total Expense		5,919,626	7,318,599
		Net Operating Income		520,063	366,434
		Capital Income:			
		Reserves			
		Total Capital Income		0	0
		Capital Expense:			
		Tenant Improvement			0
		Contingency Reserve		520,063	366,434
		Total Capital Debt Reduction		520,063	366,434
		Net Cash		-0	0



September 20, 2014

To the Oakland Unified School District Board of Education:

Please accept this formal request for the renewal of the charter for the Oakland School for the Arts.

The full petition follows. It will give you a thorough report on the accomplishments of the school over the past twelve years and our vision for the future. We believe that OSA offers a unique and important option for the youth of Oakland and the surrounding areas. We have demonstrated academic success, have offered the community a range of performances and shows through which they can celebrate the accomplishments of our creative youth, and have been a positive presence in the Uptown revitalization.

Thank you for the support you have given us over the years and for the opportunity to continue offering creative youth and their families an educational environment that is at once rigorous and inspiring.

Sincerely,

A handwritten signature in black ink, appearing to read "Rebecca Eisen".

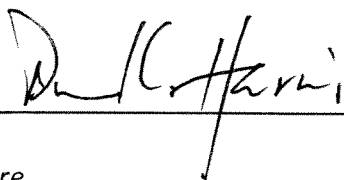
Rebecca Eisen
Chair, OSA Board of Directors
Lead Petitioner

STATEMENT OF ASSURANCES

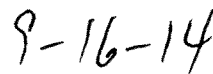
This form or other similar must be signed by a duly authorized representative of the petitioner group and submitted with the petition. A petition will be considered incomplete if it is not accompanied by the Statement of Assurances or does not otherwise contain these assurances. As the authorized representative of the applicant group, I hereby certify under the penalties of perjury that the information submitted in this petition for a charter for Oakland School for the Arts (name of school) to be located at 530 18th ST Oakland CA 94612 is true to the best of my knowledge and belief; and further, I certify that, if awarded a charter, the school:

1. Will not charge tuition, fees, or other mandatory payments for attendance at the charter school or for participation in programs that are required for students.
2. Will enroll any eligible student who submits a timely and complete application, unless the school receives a greater number of applications than there are spaces for students, in which case a lottery will take place in accordance with California charter laws and regulations.
3. Will be non-secular in its curriculum, programs, admissions, policies, governance, employment practices, and all other operations.
4. Will be open to all students, on a space available basis, and shall not discriminate on the basis of race, color, national origin, creed, sex, ethnicity, sexual orientation, mental or physical disability, age, ancestry, athletic performance, special need, proficiency in the English language or a foreign language, or academic achievement.
5. Will not base admission on the student's or parent's/guardian's place of residence, except that a conversion school shall give admission preference to students who reside within the former attendance area of the public school.
6. Will offer at least the minimum amount of instructional time at each grade level as required by law.
7. Will provide to the Office of Charter Schools information regarding the proposed operation and potential effects of the school, including, but not limited to, the facilities to be used by the school, including where the school intends to locate, the manner in which administrative services will be provided, and potential civil liability effects, if any, upon the school and authorizing board.
8. Will adhere to all applicable provisions of federal law relating to students with disabilities, including the Individuals with Disabilities Education Act; section 504 of the Rehabilitation Act of 1974; and Title II of the Americans with Disabilities Act of 1990.
9. Will adhere to all applicable provisions of federal law relating to students who are English language learners, including Title VI of the Civil Rights Act of 1964; the Equal Educational Opportunities Act of 1974; MGL c. 76, § 5; and MGL c. 89, 71 § (f) and (l).
10. Will comply with all other applicable federal and state laws and regulations.

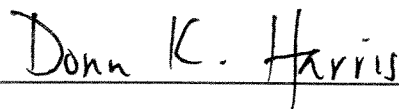
11. Will submit an annual report and annual independent audits to the OUSD Office of Charter Schools by all required deadlines.
12. Will submit required enrollment data each March to the OUSD Office of Charter Schools by the required deadline.
13. Will operate in compliance with generally accepted government accounting principles.
14. Will maintain separate accountings of all funds received and disbursed by the school.
15. Will participate in the California State Teachers' Retirement System as applicable.
16. Will obtain and keep current all necessary permits, licenses, and certifications related to fire, health and safety within the building(s) and on school property.
17. Will at all times maintain all necessary and appropriate insurance coverage.
18. Will submit to the OUSD Office of Charter Schools the names, mailing addresses, and employment and educational histories of proposed new members of the Board of Trustees prior to their service.
19. Will, in the event the Board of Trustees intends to procure substantially all educational services for the charter school through a contract with another person or entity, provide for approval of such contract by the Board of Education in advance of the beginning of the contract period.
20. Will provide financial statements that include a proposed first-year operational budget with start-up costs and anticipated revenues and expenditures necessary to operate the school, including special education; and cash-flow and financial projections for the first three years of operation.
21. Will provide to the Office of Charter Schools a school code of conduct, Board of Trustee bylaws, an enrollment policy, and an approved certificate of building occupancy for each facility in use by the school, according to the schedule set by the Office of Charter Schools but in any event prior to the opening of the school.



Signature



Date



Print Name

NEW CHARTER PETITION

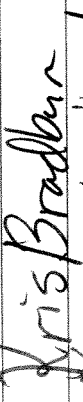
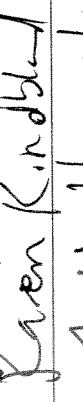
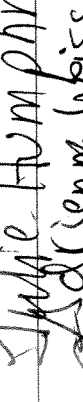



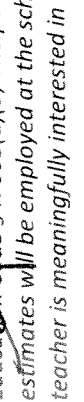
TEACHERS MEANINGFULLY INTERESTED IN TEACHING AT:

Oakland School for the Arts

The charter school estimates that 45 teachers will be employed by the charter school during its first year of operation under the charter renewal term. The petitioners listed below certify that they are eligible teachers as defined under Education Code § EC47605(l) and who are **meaningfully interested in teaching at the School under the renewal charter petition**. *Signatures are subject to verification.*

We, the undersigned teachers, support the renewal request of our charter petition and believe the attached charter petition merits consideration. We hereby petition the Oakland Unified School District (OUSD) Board of Education to grant a renewal charter term to the Oakland School for the Arts pursuant to Education Code Section 47605 beginning July 1, 2015 with the opportunity to request subsequent renewal terms of the charter as described in the Charter Schools Act.

The petitioners authorize the Lead Petitioner, Donn Harris, to make or negotiate amendments to the attached charter as necessary to secure approval by the OUSD Board of Education.

Teacher Name	Signature	Today's Date	Phone Contact	Credential Type	Expiration Date
Kris Bradburn		9/16/14	510/407-0321	General Multiple	11/1/15
Karen K. R. R.		9/16/14	510/873-8800	Single Subject: Biology, Chemistry, 2D art, Intro Art, Literature	8/1/15
Julie Humphrey		9/16/14	760/519-0994	Multiple	8/1/17
Adrienne Weiss		9/17/14	818 631 1476	Single Subject Science	3/1/19
Don Rosenberg		9/17/14	510 873-8810	Single-English	6/1/18
Danielle K. K.		9/17/14	510 973-9900	Single English	11/1/16
Giselle Hendrie		9/17/14	510 - 873-8813	Interim Social Science	1/1/16

Education Code §47605(a)(3) The petition has been signed by a number of teachers that is equivalent to at least one-half of the number of teachers that the charter school estimates will be employed at the school during its first year of operation. A petition shall include a prominent statement that a signature on the petition means [...] that the teacher is meaningfully interested in teaching at the charter school. **The proposed charter shall be attached to the petition.** (emphasis added)

NEW CHARTER PETITION

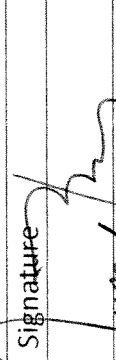



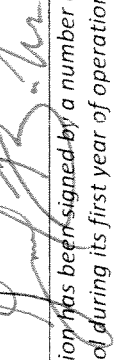
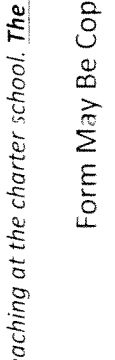

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Teacher Name	Signature	Today's Date	Phone Contact	Credential Type	Expiration Date
Michael Berman-Bartinski		9/17/14	510 956 8823	ENGLISH / MENTOR	06-16
Jean-Francois Revon		9/17/14	510 212 9003	Productive Design	NA
Arlyne Schultz		11/03/14	775-997-4491	Single Subject Middle Secondary (School Hist)	2016
David THABARD		3 Nov. 2014	(73) 895-5487	Multiple Subject	2015
Laurice Guerin		11/03/14	610 316-9436	Multiple Subject	2017
Christopher Kerr		11/03/14	415.307.6206	Single Subject	2015(2)
Gabriel Baker		11/03/14	202 746 6451	Special Ed - Education	2018

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NEW CHARTER PETITION








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Teacher Name	Signature	Today's Date	Phone Contact	Credential Type	Expiration Date
Crystal Yan		11/03/14	646 591 2993	Single EA/Mult	2016
Nikita Patel		11/03/14	201 247 2172	Education Spec. Biology-Single MS Supplemental	2016
Gabrielle Baumgartner		11/03/14	510-593-7696	CLAD Math & Science	2018
Nyame P. Brown		11/03/14	510 418-1111	Master of Fine Arts Social	—
Catherine Kuzmeski		11/03/14	413-335-0577	Single Subject Biology & Chemistry	2018
Eric Kemper		11/03/14	408-550-3414	Single Sub. Biology & Chem.	2017
Mike Oz		11/3/14	510 873-8800	Mult.	2015

Education Code §47605(a)(3) The petition has been signed by a number of teachers that is equivalent to at least one-half of the number of teachers that the charter school estimates will be employed at the school during its first year of operation. A petition shall include a prominent statement that a signature on the petition means [...] that the teacher is meaningfully interested in teaching at the charter school. **The proposed charter shall be attached to the petition.** (emphasis added)

Form May Be Copied To Accommodate All Required Signatures

NEW CHARTER PETITION





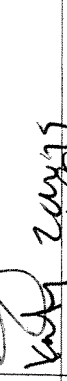


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Teacher Name	Signature	Today's Date	Phone Contact	Credential Type	Expiration Date
Staci A. Smith		11/3/2014	510-386-9868	Multi-Subject/Math	2017
Joanna Belkin PeHi		11/3/14	510-435-8105	Multi Subject (also applies for Eng)	2015
TERRY BAMBERGER		11-3-14	415-806-9429	SINGLE SUBS/ENG	2015
Bethany Louie		11-13-14	510 325 8076	Multiple CLAS K-8	2015 2017
Katy Zang		11/3/14	510.332.9033	Single Subject English/history	2017
Nimkar Kuczfeld		11/3/14	510-332-5834	Single Subject history/math	2016
Rob Underwood		11/3/14	415 867 1395	Single Subject Biology/Earth Sci	2016

Education Code §47605(a)(3) The petition has been signed by a number of teachers that is equivalent to at least one-half of the number of teachers that the charter school estimates will be employed at the school during its first year of operation. A petition shall include a prominent statement that a signature on the petition means [...] that the teacher is meaningfully interested in teaching at the charter school. **The proposed charter shall be attached to the petition.** (emphasis added)

NEW CHARTER PETITION

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Justin Ouellet	<i>Justin Ouellet</i>	11/3/14	(603) 235-8386	NA	NA
Matthew Trivisano	<i>Matthew</i>	11/3/14	415-606-7130	Clear Single-Sub English/Social Sc.	2018
Bruna Wynn	<i>ABW</i>	11/3/14	510-418-1129	K-12 Vis. Art	2016

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SUPPLEMENTAL MATERIALS

2014-2015 Bell Schedule

Monday: Early Release

	MS	HS
Period 1	8:10 – 8:45	8:15 – 8:50
Period 2	8:50-9:25	8:55 – 9:30
Period 3	9:30-10:05	9:35–10:10
Morning Break	10:05-10:15	10:10-10:20
Period 4	MS Arts	10:20-10:55
Period 5	10:15-11:30	11:00-11:35
Period 7	11:35-12:10	HS Arts
Period 8	12:15-12:50	11:40-12:55

Tuesday – Friday

	MS	HS
Period 1	8:10 – 9:00	8:15 – 9:05
Period 2	9:05– 9:55	9:10– 10:00
Period 3	10:00– 10:50	10:05-10:55
Morning Break	10:50 – 10:55	10:55-11:05
Period 4	11:00 – 11:50	11:05-11:55
Period 5	11:55 – 12:45	12:00-12:50
LUNCH	12:45 –1:20	12:50 –1:35
Period 7	1:25 - 2:15	HS Arts
Period 8	2:20 – 3:10	1:35 – 4:15

MASTER

	Guerin Rm 216	Shaw Rm 221	Kemper Rm 221	Humphrey Rm 222	Thaggard Rm 227	Hendrie/ Oz/ Smith Rm 245	Bradburn Rm 248	Belkin Rm 250	Zaugg Rm 256	Baumgartner Rm 269a	Yan Rm 269b	Underwood Rm 271/245	Foster/Coleman Sweets (1-3) Student Ctr (7-8)
1	History 6 (29)	History 8		CC2	CC1		History 7		English 8	CC3	English 7	Sci 6 (28)	PE (24/24/25)
2	English 6 (29)	History 8		CC2	CC3	HS Soc - GHK	English 7	History 6 (29)	History 7	CC3	Sci 8	Sci 6 (28)	PE (25)
3	English 8	History 8	Math Lab (6) 257	Math Lab (7/8)	CC1	Sci 8 - MO	History 7	English 6 (29)	English 7	CC2	CC1 (25)		PE (25)Dance(29)Circus(1)
7	History 6 (28)	History 8		Sci 7	CC1		English 7	History 6 (28)	English 8	CC2	Sci 8	Sci 6 Rm 245 (29)	PE
8	English 6 (28)	HS	Sci 6 (29)	Sci 7	Sci 8	CC3 - SAS	History 7	English 6 (28)	English 8	Sci 7	Sci 7		PE (29)

MESSAGE FROM THE EXECUTIVE DIRECTOR:

Welcome to the 2014-15 school year.

This student and family handbook outlines certain processes and procedures that we are asking you to follow so that the school can run smoothly and efficiently. The section on discipline gives insight into our philosophy of student behavior and the guidelines students are expected to follow to ensure their success at OSA.

OSA represents an educational model that inspires students to go beyond the textbook: our students pursue a path that fosters creativity, innovation and inspiration. The OSA faculty and staff are a committed, skilled team that strives to bring out the best in our students on a daily basis. When our wonderful families are added to this mix, we have the ingredients for a world-class school. With this potential, we take on the responsibility to make it happen. This can manifest itself in all the essential ways that are needed to make an arts school great: attendance, homework, rehearsal, and performance. Together, we can make this happen. It is our script (or musical score) to write and perform. We are at once the performers and the audience.

Donn K. Harris
Executive and Artistic Director



Created by Visual Arts Students



This Student Handbook contains general information about and guidelines for conduct at Oakland School for the Arts (OSA). Parents and students are required to read the Handbook in its entirety. By attending OSA, it is assumed that you have read and understand all policies of this Handbook.

History

Oakland School for the Arts is a public charter school spearheaded by former Mayor and Governor Jerry Brown. OSA was chartered by the Oakland Unified School District in May 2000. The School was separately incorporated shortly thereafter, received its 501(c)(3) federal exemption determination in October 2001, and was fully accredited by the Western Association of Schools and Colleges in June 2004. An accreditation visit took place in the spring of 2011 and OSA is accredited through 2014. The Action Plan developed during that process will be used to drive the school's mission on an on-going basis. A new accreditation cycle began in the Spring of 2014.

The OSA charter, granted by the Oakland Unified School District, was renewed in February 2010, and is up for re-renewal in 2015.

Mission

Oakland School for the Arts balances an immersive arts program with a comprehensive academic curriculum, providing students unique opportunities for learning, innovation, expression and personal growth. OSA's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside of the arts.

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ADMISSIONS

Admission to Oakland School for the Arts is based on an audition and interview process.

OSA has rolling admissions for grades 6 through 10 in each of our arts schools. Students have at least two opportunities to apply for admission during each given academic year. November auditions are held for January transfers. Jan/Feb and March/April auditions are held for the upcoming academic year. Summer auditions are scheduled as needed.

Students begin the audition process by submitting an application. The application process is outlined below:

Application and Audition Appointment

Audition appointments are assigned once OSA receives the completed application form. Upon receipt of a completed application form, OSA mails a confirmation notice, which includes the student's audition date and time. All applicants must have an audition appointment. There are limited appointments available and appointments are offered on a first-come, first-served basis. Students may audition in one or two arts schools. This requires two separate applications.

Arts Audition/Interview

All applicants audition before an Audition Panel. The purpose of the audition/interview is to assess the talent, potential, and appropriateness of a student for admission to Oakland School for the Arts.

To register at the audition, applicants must bring the following documentation:

- ❑ One letter of recommendation from a counselor, teacher, or administrator who is

able to convey the applicant's personal and artistic attributes and potential.

- ❑ Students must prepare for their auditions individually, depending upon the arts area in which they are applying.
- ❑ Candidates must submit all of the above before continuing the audition process.

Audition Panels

The audition process includes assessment by a panel of OSA faculty and guest artists. Each panelist makes an assessment of the student's potential success at OSA through the audition and interview. The criteria for assessment are specific to each discipline.

Notification

The results of the audition/interview are mailed within two to four weeks of the auditions. Applicants are conditionally accepted, placed on the waiting list, or denied admission.

Student-Parent-School Orientation

A student-parent-school orientation is scheduled by the school administration for conditionally accepted applicants. A school official explains the school's goals and expectations. During this orientation, the students and parents are given the opportunity to ask specific questions about OSA.

CURRICULUM

OSA offers a unique combination of a college-preparatory curriculum and an immersive arts education. OSA embraces pedagogical approaches that challenge students to think, communicate, and act with authority and accountability. Our standards-based middle school curriculum is designed to prepare students for our high school. The high school college-preparatory academic program meets the requirements for University of California and California State University admissions. In addition to English, Mathematics, Romance Languages, Science, and Social Studies, OSA students concentrate in Dance, Circus Arts, Instrumental or Vocal Music, Visual Arts, Production Design, Digital Media, Literary Arts, or Theatre.

The OSA curriculum integrates arts into all areas of a traditional academic program in order to enable our students to develop sufficient skills to pursue post-secondary education. Music students receive sectional and/or ensemble instruction. In addition, students can complete four to seven years in *one* of the arts schools. They are as follows:

PRODUCTION DESIGN - Students will study set design, lighting design, costume design, sound design, stage management, and all aspects of backstage and front of house operations.

DANCE – The dance program emphasizes ballet and modern technique to prepare the student for the contemporary dance world. Guest teachers lead classes in world cultures and other dance forms.

LITERARY ARTS – Students study Journalism and Creative Writing, which includes fiction, poetry and non-fiction. The class produces a monthly newspaper, readings, writing portfolio and a literary journal.

MUSIC – Students concentrate their study in music technology, theory and history, fundamentals of music appreciation in both Instrumental and Vocal Music.

THEATRE – Students study the history of theatre across world cultures in addition to theatre technique, including character development, movement, voice and speech. Students also study stage management, playwriting, screenwriting, and production and design for the performing arts.

VISUAL ARTS – Students study painting, drawing, 3D art.

DIGITAL MEDIA – Students study graphic design, digital video, and film-making as well as art history and criticism.

CIRCUS ARTS – OSA has developed a special partnership with local circus arts programs that allow students to study circus arts, clowning, and arial movement. *As of 2013-14 school year, this program is for high school students only.*

FIGURE SKATING -- Beginning in 2013, OSA has formed a partnership with the Sharks Ice Rink that allows qualified students to study figure skating and ice performance as an art form. *For the 2013-14 school year, this is a program for 6th and 7th graders only.*

Goals Across the Curriculum

The curriculum at Oakland School for the Arts is designed to provide students with the skills, knowledge, and professionalism to enable each student to:

- Be creative and innovative
- Develop techniques and skills in at least one artistic area
- Speak in their own artistic voices with authority
- Communicate effectively
- Develop and maintain a global perspective
- Satisfy college admissions requirements
- Creatively seek solutions
- Think in an interdisciplinary mode

High School academic courses at OSA fulfill the University of California's stringent A-G requirements. In addition, in almost all areas, OSA's graduation requirements exceed the State of California graduation requirements.

Grading Policy

Each teacher shall file a course syllabus defining the grading standards for each of his/her courses. These syllabi will identify the criteria upon which each grade will be based, as well as the expectation for each grade. A copy of this statement will be given to students and their parents/guardians at the beginning of each semester and also will be posted on the OSA website.

Modified Grading

OSA's courses are based on state-approved curriculum and specified materials. Student grades are based on their performance relative to this curriculum.

From time-to-time, students may need accommodations or modifications to OSA's curriculum. This could be due to illness, disability, approved extended absences and other circumstances.

The following will apply in these cases:

- **Accommodations:** a change in the course, standard, test preparation, location, timing, scheduling, expectation, student response, or other attributes that provides access for a student to participate in a course, standard or test, and it does not fundamentally alter or lower the standard or expectation of the course, standard or test. In these cases, the student will receive a grade based on their performance in the course, as would any other student.
- **Modifications:** a change in the course, standard, test preparation, location, timing, scheduling, expectation, student response, or other attribute that provides access for a student to participate in a course, standard or test, and that does fundamentally alter or lower the standard or expectation of the course, standard or test. In these cases, students will receive a grade based on their performance in the course and will have a special designation marked as an asterisk on their transcript that will indicate the course was modified.

In both cases, courses will count for high school graduation. Colleges and universities often do not accept modified courses.

This set of provisions is meant to give students and OSA the flexibility necessary to respond to unique situations and student/family needs. Decisions on these matters will be made by the relevant OSA administrator in collaboration with the student's family.

Senior Year Requirements

The OSA academic team will evaluate student transcripts after students' 11th grade year for acceptance into the 12th grade. Students must have earned 120 academic credits (separate from the arts) in order to be given the designation of "12th grader." Students not meeting this standard will be registered as "11th graders" and placed in core classes at any grade level for which they did not earn credits. Students may also need to take on-line courses in order to meet graduation requirements.

Progress Toward Graduation

Students earn credits as they move through the curriculum and pass their coursework. Any courses for which a student does not receive credit must be made up through approved summer school or online coursework. Failure to make up these courses could prevent a student from graduating. The general standard for high school graduation from OSA is 310 credits; this indicates that a student has passed 5 academic courses and three arts courses each semester, with the possibility of one less course for eligible seniors who have successfully completed requirements at the lower grade levels.

High School Graduation Requirements

English

Four years (40 credits)

Math

Three years including Algebra 1, Geometry, and Algebra 2 (30 credits)

Social Science

Three years including World History, US History, US Government, and Economics (30 credits)

Science

Three years including Biology, Chemistry, and one other year of science (30 credits)

World Language

Two years of the same language (20 credits)

Elective

One year of an approved elective (10 credits)

Visual and Performing Arts

Four years, including one year of an approved art course (40 credits). **Students not completing the full art program in their chosen emphasis will not be granted the privilege of participating in the graduation ceremony.**

Students will have a number of opportunities to pass exams in Mathematics and English/Language Arts. Once a student passes an exam section, he/she does

not have to take it again. Students who do not pass the exam but meet all other graduation requirements will receive a certificate of completion, but not a diploma. Students begin taking the exam in the tenth grade.

Online Grading System

OSA Faculty utilizes an online grading system known as Power School. Students will be given a password that will allow students and their families to access grades weekly. There is an expectation that families keep track of their child's grades by accessing Power School regularly.

UC & CSU Admission Requirements

Graduating 12th graders wishing to qualify for regular admission to a California State University must have the following:

- Qualifying eligibility index comprised of the GPA and test scores from the SAT I or ACT;
- High school diploma, satisfactory GED scores or California Equivalency certificate;
- Satisfactory completion of the comprehensive pattern of college preparatory high school subjects.

Students applying for admission to a University of California campus must complete the 15 units of high school coursework (currently known as the A-G subjects) listed below. One unit equals two semesters in one academic year of study.

In addition, students must meet an eligibility index comprised of the SAT I (or ACT), the SAT II English, the SAT II Mathematics, and a third SAT II score. An alternative way to gain admission to a University of California campus is through the Eligibility by Examination Alone path. There is a third path titled "Eligibility in the Local Context" available for students entering the University of California system. For complete details, go the website: <http://www.ucop.edu/doorways>

University of California Subject Requirements

A. HISTORY/SOCIAL SCIENCE:

Two years required including one year of world history, cultures, and geography and one year of U.S. history or one-half year of U.S. history and one-half year of civics or American government.

B. ENGLISH:

Four years of college-preparatory English that include frequent and regular writing, and reading of classic and modern literature.

C. MATHEMATICS:

Three years of college-preparatory mathematics that include all topics covered in elementary and advanced algebra and two- and three-dimensional geometry.

D. LABORATORY SCIENCE:

Two years of laboratory science providing fundamental knowledge in at least two of these three disciplines: biology (which includes anatomy, physiology, marine biology, aquatic biology, etc.), chemistry, and physics. Three years are recommended.

E. LANGUAGE OTHER THAN ENGLISH:

Two years of the same language other than English. Three years are recommended.

F. VISUAL & PERFORMING ARTS:

One year, including dance, drama/theater, music, or visual art.

G. COLLEGE PREPARATORY ELECTIVE:

In addition to those courses required in A-F above, one year (two semesters) of college-preparatory electives are required, chosen from advanced visual and performing arts, history, social science, English, advanced mathematics, laboratory science, and language other than English.

ATTENDANCE

Absences

The school operates from the position that students are enrolled because of their desire to be a part of the organization. Absences affect student performance, as well as the organization of school activities. Students are expected to provide written documentation from a parent/guardian indicating the reason for the absence **within 3 school days** of their return to school. **Students who miss more than 9 days in the previous quarter will not be eligible to perform or display.** Notes should be submitted to the Main Office. ***It is the responsibility of the family to contact teachers directly to obtain missed work.*** All absences will be recorded in Power School.

Repeated absences may result in referral to the Student Attendance Review Board (SARB), which will meet on a monthly basis to address attendance issues. Consequences may include, but are not limited to, loss of school privileges, attendance contracts, schedule adjustments, eligibility adjustments, and exploration of alternative educational opportunities.

At the discretion of arts teachers, repeated absences may render the student ineligible for school performances, presentations, and exhibits.

If a student accrues 15 consecutive absences with no communication to the office, the student may be disenrolled from OSA.

Tardiness

Any student, who arrives to school or class after the bell has rung or after the start of the day and/or class, will be marked “**Tardy**.”

Students arriving to any class more than fifteen (15) minutes late will be marked “**Tardy-Absent**” and may not be allowed to make up missed work. All tardiness will be recorded in Power School.

If a student is tardy to his or her 1st period class a total of 18 times in a semester (once per week) he or she will be referred to the SARB.

Extended Absences

Extended absences during the school year are discouraged. If these are unavoidable parents must contact an assistant principal to make appropriate arrangements. The school reserves the right to require enrollment in summer school and/ or online courses to complete missed course work. If a student is unable to complete necessary makeup work, he/she may not be promoted to the next course level.

Leaving School Early/Removing Students from Class

Parents are strongly discouraged from taking students out of school early. Those students who need to leave school early should submit a request in writing to the main office. The parent or pre-approved designee should pick the student up from OSA. With proper authorization the student or an administrator may sign them out of school. If a student becomes ill at school, he/she may be excused to go home and, with proper authorization, the student or an administrator may sign them out of school.

At the discretion of arts teachers, repeated early dismissals from school may render the student ineligible for school performances, presentations, and exhibits.

Make-Up Work

Making up school work is a complicated issue due to the varying nature of assignments and projects. The general rule is that students will have the number of days that they were absent to makeup missed work for credit. It is the responsibility of the family to contact teachers directly to obtain missed work. It is best to do this before the student's return to school.

Off Campus Lunch: Tardy/Tardy-Absent

High School students who go off campus for lunch are expected to return to the campus by 1:25pm and to be in their 7th period class by 1:30 pm. Students who are tardy for their 7th period class may lose off campus privileges and be referred to the SARB.

The following are considered valid reason for student absences or tardiness:

- Personal illness or injury (or that of a child for whom the pupil is custodial parent) – A doctor's note may be required for extended illness
- Students who leave school to obtain confidential medical services
- Quarantine directed by the Department of Public Health
- Medical, dental, optometric or chiropractic appointments or treatment (please schedule outside of school hours where possible)
- Attending a funeral service
- Jury Duty as required by law (18 years of age or older)
- Appearance in court
- Observation of a holiday or ceremony of his/her religion
- Family emergency

DISCIPLINARY GUIDELINES

The goal of the OSA discipline program is to ensure that student behavior supports an environment in which academic achievement and artistic excellence can flourish. OSA staff will communicate these expectations regularly at student meetings and assemblies. Our application of “discipline” is not simply intended to deliver punishments for breaking rules, it is founded on the practice of community building, self-assessment, and self-discipline.

Grounds for Disciplinary Action

All students are subject to disciplinary action when involved in any of the acts listed below while the student is on school grounds or at a school activity, during lunch time (on or off campus), or while the student is going to or coming from school, home, or a school activity. Students are expected to uphold the OSA Oath and the principles outlined in the Student-Parent-School agreement.

The following are grounds for any disciplinary action:

- Disrupting school activities or otherwise willfully defying the valid authority of supervisors, teachers, administrators, school officials or any other school personnel engaged in the performance of their duties
- Engaging in a direct or indirect verbal assault that leaves any member of the community feeling demeaned, degraded, or at risk for further assault or taunting
- Causing, attempting to cause, encouraging others to cause, or threatening to cause, physical injury to another person
- Use of racial slurs and/or derogatory language towards or about others
- Habitual tardiness
- Violating classroom rules established by teachers
- Eating or drinking in non designated areas
- Littering
- Committing an obscene act or engaging in profanity or vulgarity
- Intentional deception (i.e. cheating, plagiarism, or forgery)
- Cutting classes and/or school activities. Leaving class or campus without authorization
- Horseplay or play fighting
- Possession or distribution of lewd or obscene images/material
- Inappropriate, excessive public displays of affection
- Violation of the Acceptable Computer Use Policy
- Sexual harassment of any kind
- Sexual misconduct, consensual or not
- Violation of the Dress Code

- Unauthorized use of electronic devices (pagers, cell phones, radio/tape/cd players, iPods etc.)
- Gambling
- Vandalism and property damage
- Theft, robbery, burglary
- Truancy

Additionally, the following may result in expulsion from OSA:

❖ Behavior

Any behavior constituting a clear and present danger to the lives, safety, or health of students or school personnel.

❖ Violence

Willfully using force or violence upon another person that results in a serious injury.

❖ Distribution of Controlled Substances

The offering of controlled substances for use by another person, whether or not money has changed hands.

❖ Weapons and Contraband Possession/Distribution

- Possessing, selling or otherwise furnishing any firearm, knife, explosive or other dangerous object
- Possessing an imitation firearm (something that would lead a reasonable person to conclude that the replica was/is a firearm)
- Unlawfully possessing, using, selling or otherwise furnishing, or being under the influence of, any controlled substance, an alcoholic beverage or an intoxicant of any kind, including prescription medication
- Unlawfully offering, arranging or negotiating to sell or share any controlled substance, alcoholic beverage or intoxicant of any kind, and then either selling, delivering or otherwise furnishing that substance to another person
- Possessing or using tobacco or nicotine products, including e-cigarettes or similar items
- Possessing or offering, arranging or negotiating to sell or share any drug paraphernalia

❖ ***Property Violation/Damage***

- Stealing or attempting to steal school property or private property
- Knowingly receiving stolen school property or private property
- Graffiti (including possession of spray cans or markers)
- Unauthorized use of school keys
- Possessing or attempting to explode or ignite a destructive device, explosive, fireworks, or firecracker
- Trespassing
- Arson

❖ ***Harassment/Assault***

- Committing or attempting to commit robbery or extortion
- Causing or attempting to cause damage to school property or private property
- Committing or attempting to commit sexual assault or committing sexual battery
- Harassing, threatening or intimidating a pupil who is a complaining witness or witness in a disciplinary proceeding for the purpose of preventing the pupil from being a witness or retaliating against the pupil for being a witness, or both
- Committing sexual harassment
- Causing, attempting or threatening to cause hate violence
- Intentionally engaging in harassment, threats or intimidation against another pupil which is severe enough to disrupt the other pupil's class work or creates substantial disorder, or invades the rights of a pupil or a group of pupils by creating an intimidating or hostile educational environment; bullying
- Making terrorist threats against school officials or school property
- Hazing

Authority

The Executive Director shall have the ultimate authority to determine appropriate disciplinary action.

Liability for Damages and Losses

Parents or guardians are liable for all the damages caused by the willful misconduct of their minor children that result in damage or injury to school staff, volunteers, students or property. OSA may withhold from students and parents the grades, diplomas or transcripts of the student responsible until such damages are paid or the property is returned. Restitution could include voluntary work/service to the school in lieu of monetary payment.

Code of Conduct

Guidelines for student behavior at OSA are based on our intended student outcomes of personal and social responsibility, effective communication and critical

thinking. We strive to foster a community atmosphere of respect and cooperation.

Above all, OSA is a learning community. In order to fulfill this goal, OSA students must understand and follow the basic rules listed below:

I WILL...

- Be prompt, prepared to work, and actively participate in my educational process.
- Follow the class rules established by each of my teachers.
- Adhere to the school dress code while on campus and during school activities.
- **Promptly clean up after myself and not litter so that the space that we share will remain neat.**
- Be respectful of my peers and adults and learn to disagree without being hostile or confrontational.
- Keep all electronic devices turned off and stored while in class or during off campus school activities.
- Inform the school administration in writing of any medication, prescription, or non-prescription, which I must take.
- Use all technology provided by the school for educational purposes only.

I WILL NOT...

- Leave food or food utensils unattended.
- Use profane language or make profane or sexually suggestive gestures toward students, faculty and staff members.
- Engage in any form of verbal or physical violence.
- Tag (graffiti), damage or deface any buildings or property and realize that my actions affect our access to facilities.
- Engage in the use, sale, distribution, possession or consumption of drugs (controlled substances), alcohol and tobacco products before, during, or after school, field trips, or performances.
- Distribute any medication, prescription or non-prescription, to other students.
- Engage in any behavior that is detrimental to OSA's educational mission.

Disciplinary Consequences

The use of disciplinary consequences is meant to encourage OSA students to act in a responsible manner. Students who violate the code of conduct will face specific and progressively

more serious consequences, depending on how often they have committed the offense, the severity of the offense, and the student's previous disciplinary history.

It is the school's general intention that students will begin each academic year in good disciplinary standing. However, the school does reserve the right to consider students' prior disciplinary infractions from one school year to another in order to determine appropriate disciplinary action.

In the case of serious infractions, consequences for the first offense can include suspension or a recommendation for expulsion from OSA.

The administration will determine the initial consequences of a particular infraction for any individual student. All infractions will be noted in the student's Discipline Log.

Prevention of Injury

A school employee may use an amount of force that is reasonable and necessary to quell a disturbance threatening physical injury to a person or damage to property for purpose of self-defense or to obtain possession of weapons or other dangerous objects within the control of the pupil.

Law Enforcement and Social Services

Upon presentation of proper identification to the Executive Director or designee, police officers and social workers have the authority to remove students from school premises. OSA staff shall take immediate steps to notify the parent or relative of the minor regarding the release of the minor to the officer or social worker, and the place where the minor is reportedly being taken, except when a minor has been taken into custody as a victim of suspected child abuse. In those cases, the school official shall provide the police officer or social worker with the address and telephone number of the minor's parent.

In-School Service

As part of the school's disciplinary program, students may be required to complete assigned tasks on campus to benefit the school community.

Detention

When a student is assigned a detention they are to report to the designated faculty or staff member where they will work on assigned tasks.

Suspension

When suspended, students are denied the right to attend classes and any school-related activities, or to access the

campus for the designated period of time. Parents may be required to participate in a conference with school administration prior to the student's return to school. In the case of short suspensions, and/or first time suspensions, this could take place as a phone conversation. For longer term or repeat suspensions families will be required to meet in person with a school administrator before the student will be allowed to return to the campus. This conversation will include a specific discussion of the student's offense and the terms of the contract the student may be asked to sign prior to returning to the school. The time allowed to make up missed work will be equivalent to the length of the suspension. For example, a student suspended from school for three (3) days must make up missed work within three (3) days of his/her return to school. Students are required to complete all assignments and tests missed during any period of suspension.

Behavior Contracts

Behavior contracts may be used when a student has repeatedly broken school rules and needs to be monitored by a school administrator. Families will be part of the development of the contract. Such contracts may include certain stipulations that the student will be required to meet. Failure to follow the guidelines of the contract may result in loss of school privileges as well as restrictions on performance privileges.

Emergency Situations

A student may be suspended without a conference if the Executive Director or designee determines that an emergency situation exists. An emergency situation is defined as a situation determined by the Executive Director or designee to constitute a clear and present danger to the lives, safety or health of pupils or school personnel. In such situations, the school also reserves the right, with or without contacting parents, to notify local police and allow them to proceed as they deem necessary. If a pupil is suspended without a conference prior to suspension, both the parent/guardian/caregiver and the pupil shall be notified of the pupil's right to such a conference and the pupil's right to return to school for the purpose of a conference. The conference shall be held within two (2) 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. The conference shall then be

held as soon as the pupil is physically able to return to school for the conference.

Suspension Pending Expulsion

The Executive Director or designee may extend the duration of any suspension upon collaboration with the School Principal when an expulsion hearing is pending. Prior to completion of the original suspension, a conference will be held with the parent/guardian and student to determine whether the student is a danger to persons or property or a threat of disruption to the educational process. If this determination has been made, suspension may be extended for up to forty (40) school days.

Expulsion

A student who has been expelled is denied the right to attend OSA as a result of action taken by the Board of Directors.

Disciplinary Hearings

Suspension Hearing

There is no hearing procedure for cases of suspension. Suspension decisions are made by the school administration and are final.

Expulsion Hearing

An expulsion hearing before an Administrative Panel shall be held within forty (40) calendar days from the date that the school administration determines that the student committed any acts that require expulsion.

The school will notify student/parent(s) ten (10) school days prior to the hearing. The notice will include:

1. Date and place of hearing.
2. Statement of the specific facts and charges upon which the proposed expulsion is based.
3. Copy of the disciplinary rules of the school, which relates to the alleged violation.
4. Notification of the opportunity for the student and/or the parent(s) to appear in person or employ and be represented by someone else on their behalf to be present at the hearing.
5. Notification of the opportunity to inspect and obtain copies of all documents to be used at the hearing.
6. Notification of student's right to present oral and written evidence, including witnesses.
7. Notification of the option to confront and question all witnesses who testify at the hearing and to question all evidence presented.
8. Notification of the student/parent(s) right to at least one (1) postponement of the hearing not to exceed thirty (30) calendar days.

A second notice of the request for a hearing will be sent to the family if the first hearing is missed. If the family or

student does not respond to second notice requesting an expulsion hearing the hearing will be held.

The OSA Board of Directors will make the final decision.

Upon completion of the expulsion hearing:

Parent(s) and student will be notified within three (3) school days as to the decision reached by the Panel.

Disciplinary Records

The State of California requires the school to specifically identify each suspension or expulsion of a student, by the offense committed, in all of the student's appropriate official records. This record must be sent to any school in which the student subsequently enrolls. The State also allows for the suspension of any order to expel for a period not more than one calendar year, as well as the expunging of records provided that the student successfully completes a rehabilitation program that is deemed appropriate by the Executive Director.

Due Process Rights

In applying the discipline policies, all school staff members are expected to treat all students in a consistent, fair and equitable manner and to assure due process for all students. Parents and students have the following rights:

- Be informed of the policies and rules governing student conduct and discipline
- Be informed of charges of misconduct and the evidence used as a basis for the charges
- Present his/her version of the facts and any supporting evidence or testimony to the appropriate school administrator
- Have a conference with school staff
- Be notified in advance of any disciplinary hearings
- Call witnesses, and appear and be represented in disciplinary hearings

Sexual Harassment

Definitions

Staff to student harassment: in this context, sexual harassment is defined as any welcome or unwelcome sexual advances, requests for sexual favors, and/or other verbal, visual, written, or physical conduct of a sexual nature.

Student to student harassment: in this context, sexual harassment is defined as any unwelcome sexual advances, requests for sexual favors, and/or other inappropriate verbal, visual, written or physical conduct of a sexual nature, whenever such harassment occurs on school property or at a school-sponsored event.

Student to Staff harassment: in this context, sexual harassment is defined as any welcome or unwelcome sexual advances, requests for sexual favors, and/or verbal, visual, or physical conduct of a sexual nature.

Consequences

Staff: a substantiated charge against an employee or agent of OSA shall subject such employee or agent to disciplinary actions which may include but are not limited to verbal warnings, letters of reprimand, transfers, suspension with or without pay, and dismissal.

Student: a substantiated charge against a student shall subject that student to disciplinary actions which may include but are not limited to verbal warnings, reprimand, counseling, suspension, or expulsion, consistent with the State Education Code and this handbook.

Procedures

The School has an established procedure and complaint form for sexual harassment. Please follow the procedures

below if you feel that you have been the victim of sexual harassment.

Step I – Informal Resolution:

Attempt to resolve the conflict through a discussion or other means with the alleged offender, counselor, adult, or friend.

If you have been unsuccessful in using the informal resolution or you do not wish to confront the alleged offender proceed with Step II.

Step II – Formal Resolution:

Inform your teacher, counselor, or administrator that you would like to file a formal sexual harassment complaint. With the help of your teacher, counselor, or administrator, complete an “OSA Incident Report.”

The Dean of Students will initiate and complete an investigation within 10 school days. This investigation may include interviews with the complainant, the accused, witnesses and other suspected victims.

Step III – Response:

After the investigation has been completed, the Executive Director/Dean of Students shall endeavor to issue a written response to the complainant within 10 school days.

GENERAL GUIDELINES

Academic Advancement

Students must pass each class with a C- or above (D- in the Middle School) in order to earn course credit and to advance to the next grade level. High school students who do not pass any core academic class will be required to attend summer school or to makeup the course online. Parents and students are responsible for making such arrangements and for the cost of these online courses. The School Principal must approve makeup courses.

Academic Advising and Support

The school administration provides academic counseling. Parental involvement is encouraged. Meetings may be scheduled to advise students about their academic progress and eligibility for college admission.

Students should consult with their teachers for subject specific academic support. The Learning Center is available to provide students with academic support services.

Learning Center Hours:

Monday: 1:00 – 3:00 pm

Tue – Thur: 3:15pm – 5:30pm

Academic Honesty

At OSA we value academic integrity. All students are expected to complete their academic assignments and examinations with honor. Unless a teacher gives explicit instructions to the contrary, all assignments in class or out of class must be entirely the student's own work. Copying or sharing any assignment constitutes cheating and may result in failure on that assignment for the student(s) involved. Plagiarism will also result in a failing grade. A student plagiarizes when he or she submits work as his or her own that is taken from other sources without naming that source. There is no tolerance for cheating or plagiarizing at OSA, and those students caught will be disciplined. Continued incidents may result in course failure.

Alliance of Parents and Teachers (APT)

The APT will be headed by officers elected by the parent body to serve as Chair, Vice-Chair, Secretary, Treasurer, Department Representatives (one per art school), and Volunteer Coordinator. Elections will be held annually. In addition, these elected officers shall appoint one designee to serve as the parent liaison to the OSA Governing Board. APT meetings will be regularly scheduled and will be open to all parents (www.aptos.org).

After School Supervision

At the end of the school day all student must leave campus or be in a supervised activity such as the Learning Center or a rehearsal. For safety reasons, students are not allowed to remain on campus unsupervised.

OSA does not provide after school care. The Learning Center, a quiet, focused environment where school-work must be done, is available for students who need to remain on campus.

Assembly/Master Class

Students are required to attend the all-school, general assemblies where school business will be conducted and information distributed. Special guests may address the student body.

Assessment: Grades

In each class, the teacher of record evaluates students. The teacher has ultimate authority in student evaluation and assignment of grades. Students are evaluated based on the following system:

A	93-100	C-	70-72
A-	90-92	NC (HS)	60-69
B+	87-89	D+ (MS)	67-69
B	83-86	D (MS)	63-66
B-	80-82	D- (MS)	60-62
C	73-76	F	0-59

NC = NO CREDIT (High School Only)

Consistent with the expectations of the University of California, and California State University systems, C- is the minimum passing grade at the High School level.

Assessment: Placement

Students are evaluated upon admission to the school to determine proficiency levels in reading, math, foreign language, and writing. Students are also assessed in music theory. These assessments are used to indicate to the school appropriate class placement. These assessments are not in any way a consideration for admission.

Automobiles

Students using an automobile to drive to school are not allowed to operate their automobiles during the school day (including off-campus lunch). Students may only transport other students to or from school with the express written permission of an authorized parent/guardian. Students driving automobiles to campus are encouraged to work out parking solutions

in advance, as they will not be allowed to leave campus during the school day to pay parking meters.

Books and Supplies

All books and supplies furnished by OSA will remain school property. Parents will be billed for lost and/or damaged books and supplies. Additionally, students will be responsible for providing personal supplies, such as paper, note pads, notebooks, pens, and pencils. Students are also responsible for supplies for specific arts specialties, such as dance shoes, musical instruments and visual arts supplies. Teachers will submit a list of all required materials at the first class meeting. Unpaid debts will result in loss of Power School access.

Cell Phones and Electronic Devices

Students are allowed to bring electronic devices onto campus; the school is not responsible for the safety of these items. These items should not be used during class time unless authorized by the designated faculty or staff member. Parents should not call or text their students during class time. In case of an emergency where you need to contact your student please call the school (510-873-8800).

Closed Campus

OSA operates as a "closed campus" facility. Upon arrival at school, students may not leave until the school day concludes unless signed out by an authorized parent or guardian. There is an exception for authorized high school students during lunch and free periods during the academic portion of the day.

Computer Use Policy

Computers and network resources are provided to enhance the educational opportunities for students. Students may **ONLY** use these resources to complete class-work specifically assigned by an OSA instructor. Any additional use of the computer must be for the enhancement of the student's education **AND** must be approved by OSA administration.

Network resources refers to all aspects of OSA's owned or leased equipment, including computers, printers, scanners and other peripherals, email, Internet services, servers, network files and folders, and all other technology related equipment and services.

Students may **NOT**:

- Create, send, access, or download material, which is abusive, hateful, harassing, or sexually explicit
- Download, stream, exchange, or listen to internet-based music, video, and large image files not

required for schoolwork, (the network will be monitored for violations)

- Alter, add, or delete any files that affect the configuration of a school computer
- Conduct any commercial business on OSA computers or the OSA network
- Engage in any illegal activity
- Install any software onto OSA computers
- Copy OSA software
- Break security or attempt to break security, on any computer network
- Eat or drink while using any OSA computing resource
- Take computers offsite
- Give out home addresses or phone numbers to anyone on the internet
- Give passwords to anyone
- Post anonymous messages
- Forward email commonly known as "SPAM" or "junk mail"
- Impersonate any other person (e.g. OSA staff, faculty, or student) in email, fax, print, or any other form of communication
- Share computers with other students unless specifically authorized by faculty or administration
- Leave OSA laptops unattended

OSA reserves the right, at its sole discretion, with or without notice, to discipline students who violate the computer use policy, and to suspend or terminate service provided to any student if the student violates computer use guidelines.

Counseling Policy

Students can request to meet with an OSA advisor/administrator for emergency or non-emergency services.

While OSA will make every effort to include parents/guardians before, during, and after the referral process for counseling, California State law DOES allow students over the age of 12 to have access to the following health services with or without parental consent:

- Diagnosis and treatment of sexually transmitted diseases
- Pregnancy testing, contraceptives and referral for pregnancy options, counseling & prenatal care
- Crisis mental health counseling
- In the event that an OSA student seeks counseling services that meet the above provisions, OSA may choose to provide confidential counseling services as permitted by state law.

While OSA will make every effort to encourage the student to communicate with his/her

parents/guardians, the minor's right to confidentiality will be respected, EXCEPT in the following instances:

- Emergency situations when danger to life is imminent
- Threat of suicide
- Threat of homicide
- Issues of physical, sexual or emotional abuse

Daily Schedule

The OSA schedule is rigorous. The school day is as follows:

Upper Grades (9-12): 8:10 AM - 4:10 PM

Lower Grades (6-8): 8:10 AM – 3:10 PM

Students spend significant time rehearsing and performing including after school and on weekends. OSA school productions are frequent and intense. As part of the program, students are encouraged to attend evening events in the Bay Area, such as art exhibits, music concerts/recitals, dance concerts and plays.

Bell Schedule

Monday: Early Release

Period 1	8:10 – 8:45
Period 2	8:50-9:25
Period 3	9:30-10:05
Morning Break	10:05-10:15
Middle School Arts Block 10:15 – 11:30	10:15-10:50 10:55-11:30
Period 7	11:35-12:10
Period 8	12:15-12:50
High School Arts Block 11:35 – 12:50	

Tuesday - Friday

Period 1	8:10 – 9:00
Period 2	9:05– 9:55
Period 3	10:00 – 10:50
Morning Break	10:50 – 10:55
Period 4	11:00 – 11:50
Period 5	11:55 – 12:45
MS P.M.	
MS LUNCH	12:45 –1:20
Period 7	1:25 - 2:15
Period 8	2:20 - 3:10
HS P.M.	
HS LUNCH	12:45 –1:25
High School Arts Block 1:30 –4:10	

MS = Middle School (6-8)

HS = High School (9-12)

Dress Code

It is the intention of these guidelines that students be neat, clean and appropriately attired so that they can take part in the regular activities of the school day. Students should dress so as not to visually distract other students, nor disrupt the educational experience. Clothing must be correctly sized; no overly tight or sagging clothes.

Tops: Shirts may not contain words referencing profanity, drug/alcohol/tobacco use, or contain offensive/inappropriate words or statements.

Outerwear: Same guidelines as tops.

Pants/Skirts: Clothing must be worn at the waist (no sagging). Clothing must not be too short or revealing.

Accessories: Arts teachers may restrict accessories based on the requirements of the arts school. Students will be asked to remove any headgear that covers the face.

Students who are in violation of the dress code will be loaned a change of clothes or sent home.

The OSA administration reserves the right to make adjustments to the Dress Code in the spirit in which the guidelines were drafted. The OSA administration will use their professional judgment in enforcing the dress code.

Drop-off and Pick-up

Students should be dropped off at school no earlier than 7:30 a.m. and NO LATER than 8:00 a.m.

All students are to be picked up on time – no later than 3:30 p.m. for grades 6-8, and 4:30 p.m. for grades 9-12 unless in an organized after school activity.

Emergency Contact

In the case of an emergency, students are to notify a teacher or administrator immediately. Parent contact information should always be current with the school.

Emergency Procedures

OSA conducts regular emergency drills. During drills or a real emergency, the building must be evacuated swiftly, quietly and as orderly as possible via the designated exit route. Students and staff will use the nearest exit (either on 18th or 19th streets). Students and staff will assemble at the Uptown Park by class. Other information concerning student safety will be distributed, as appropriate. Emergency Evacuation Plans are posted in every classroom.

Family Contact Information

The OSA administration office must have students' and parents' current contact information on file at all times. Incorrect contact information can materially affect communication of essential school policies and activities as well as time-sensitive information.

Campus Maintenance

Students are expected to assist in maintaining a clean and organized environment. Students are expected to return all items to their proper places. Students are not allowed to eat on campus during class time. Food is only allowed on the second and third floors in supervised classrooms during lunch and breaks. Students are not permitted to eat in hallways.

Field Trips, Art Events and Off-Campus Trips

First-hand experience and observation are fundamental to the OSA education. Field trips provide opportunities to witness the application of theory and practice. Students are strongly encouraged to attend such events (i.e. concerts, plays, exhibits, etc.).

Some events, such as plays and concerts, will necessitate student attendance beyond the normal school hours. When attending any off-site school activity, the OSA disciplinary guidelines will be enforced. Appropriate dress is required for field trips (see Dress Code).

Free Periods

Students who have free periods in their academic schedule are to report to the Student Center where they may do homework or other assignments. The Student Center is overseen by the Campus Supervisors.

Homework

Students are expected to turn in all homework assignments on time. It is the responsibility of the student's guardian to check Power School regularly to monitor completion of assignments.
<http://powerschool.oakarts.org/public/>

Honor Roll, Director's List, and Valedictorian

Academic honors are bestowed upon students with a 3.5 grade point average or above. Academic recognition will be awarded to students with a 3.0 grade point average or above. Artistic honors are awarded based upon arts faculty recommendations. The Director's List consists of students on both academic and artistic honors lists. The Honor Roll, and Director's Lists are announced at the end of each semester.

The Valedictorian of each graduating class of seniors will be the student with the best grades chosen from those students who have attended OSA consecutively from 9th through 12th grade. The Middle School Valedictorian is the student with the highest GPA who has attended OSA for grades 6-8.

Immunization/Tuberculosis Testing

All students under the age of 18 must be immunized against specific communicable diseases. Students, prior to their admission to school, must have received immunization, unless provisions for exemptions have been made.

A student who fails to obtain the required immunization within the time limits allowed shall be excluded from school unless the student is exempt (Health and Safety Code 3385, 3386 and 3389).

The OUSD Board of Education requires a Tuberculin Skin Test within 12 months prior to admission to school, unless provision for exemption has been made. A subsequent chest X-ray is required if the skin test is positive.

Incomplete Grades

In exceptional circumstances, a student may be allowed an incomplete grade. Any student assigned an incomplete grade must complete all course requirements within three weeks after the end of the grading period. If after that period the course is not completed or an extension is not granted, a grade will be recorded on the student's academic record.

Lockers

Each student will be assigned a locker on campus. Students must provide a lock and all combinations will be kept on file with the administration. OSA is not responsible for items missing from lockers. All OSA student lockers may be subject to searches at any time. Students are not allowed to share or trade lockers unless instructed to do so by the school administration.

Lost and Found

The OSA facilities office will handle all lost and found claims. Unclaimed items will be donated to a charity, as determined by the administration, at the end of each semester. Lost and found is located in the Student Center.

Lunch Procedure

Students can either bring their own lunches or participate in the school lunch program. Free or reduced-priced lunches are available for students who qualify. High school students have the privilege of

leaving campus during the lunch period. **High School off-campus lunch is a privilege, not a right.** Off-campus privileges may be suspended or revoked at anytime by the parent or school administration. Reasons for loss of privileges include, but are not limited to, academic standing and behavior.

Students in grades 6-8 must remain on campus during the lunch period.

No OSA student is allowed in a vehicle during the lunch period, unless the vehicle is operated by their parent/guardian or authorized designee.

By completing the Federal Free and Reduced Lunch form, families can help make OSA eligible for millions of dollars in grant money! Many state and federal grantors base up to 100% of their award process on the number of students eligible to receive free and reduced meals. Having more eligible students can mean the difference between a grant allocation sufficient to purchase a blackboard, or nothing at all, and a grant allocation that will allow OSA to furnish classrooms, upgrade laboratories, and renovate studios!

Medical

OSA administration can dispense medication to students only if the parent or guardian has completed appropriate documentation. Families should make an appointment with the school to discuss any medical conditions that require assistance or special accommodations. Legal requirements and medication issues will be finalized at that time. Under no circumstance should medication be shared among students.

Non-Discrimination Policy

Oakland School for the Arts and the Oakland Unified School District prohibit unlawful discrimination against or harassment of a person participating in any program, activity or employed by or seeking employment with the district on the basis of race, color, national origin, ancestry, sex (gender), marital status, sexual orientation, physical/mental disability, religion or age.

Parent-Teacher Conferences

All OSA teachers make themselves available outside their scheduled classroom time to meet with parents. Conferences can be arranged directly with the teacher or through the OSA administration office.

Performance Eligibility

Participation in school performances is contingent upon a student's academic and disciplinary standing.

Students who miss 9 or more days in the previous quarter will not be eligible to perform or display. The academic standard for eligibility is a 2.0 overall grade point average in the previous grading period. Arts teachers may add additional performance requirements. Students are expected to attend all classes on performance days.

Parent Participation

A parent representative from each family is encouraged to participate in activities that support the school, which include attending parent meetings, assisting faculty, supporting fundraisers, and various volunteer activities. In addition to general parent meetings, arts department chairs will schedule monthly meetings.

Postings

The school administration must approve all postings on campus.

Progress Reports/Report Cards

Progress reports will be mailed to families at the end of the first and third grading periods. Semester report cards will be mailed at the end of the fall and spring semesters. Interim reports can be viewed daily in Powerschool.

Residency Requirement

As a California public charter school, all students who reside in the state of California are eligible to apply for admission to OSA.

Restitution – School Property

(STATE EDUCATION CODE 48904) The following action is taken to recover loaned school property or to seek restitution: that the School shall notify parent(s) of the student in writing before taking any withholding action. When the student and parent(s) are unable to pay for the damages or return the property, the School shall offer a program of voluntary work in lieu of payment. Implementation of this policy shall not be interpreted as denying the student a right to the normal use of texts and other school property while actively enrolled in school.

Retention & Acceleration

OSA makes substantial effort to prevent retention and to advance students to the next grade. Student progress is highly monitored. No student may be retained solely on the basis of a handicapping condition, as defined by State and Federal Special Education laws, without Individualized Education Program recommendation.

Searches

The Executive Director or designee may, at any time, conduct a search of a student's person, school property, or vehicle when there are reasonable grounds for suspecting the presence of items dangerous to the well being of the student, or of the larger OSA community. The scope of the search must be reasonably related to the objectives of the search and not excessively intrusive in light of the age and sex of the student and the nature of the infraction. While school authorities will respect the right of each student in the use of his/her locker, it shall be clear to all that lockers are the property of the school and are assigned to students for the purpose of storing school-related materials and items essential to the physical well-being of the student, as such, the Executive Director or designee may conduct locker searches at the Executive Director's discretion.

Skateboards, Skates, Scooters and Bicycles

To ensure the safety of all students, skateboards, skates, scooters and bicycles may not be used during school hours while on school grounds.

Student-Bill-of-Rights

Students have the right to:

- A meaningful education that will be of value to them for the rest of their lives
- The maintenance of high educational standards and to have announced any proficiency tests adopted by the Board of Education
- Physical safety and protection of personal property such as safe buildings and sanitary facilities
- Consultation by appointment with teachers, counselors, and administrators
- Free election of their peers in the student government and the right to seek and hold office
- Notification of the rules and regulations to which they are subject
- See their own personal files, cumulative folders, transcripts, student affairs files, etc., in conformity with provisions as laid out in the Calif. State Ed. Code (Sec. 49061-49078).
- Be involved in school organizations if they so desire without being subject to discrimination on any basis, provided they meet with the reasonable qualifications of sponsoring organizations
- Appropriately present petitions, complaints or grievances to school authorities and to receive prompt authoritative replies regarding the disposition of their petitions, complaints or grievances
- Hold their own beliefs without penalization from school, provided those beliefs do not violate the rights of others

Student Leadership

All OSA students in good academic and disciplinary standing are eligible to be members of OSA's Student Leadership Teams. Elected officers must maintain a 3.0 GPA. If at any time an officer's GPA drops below this requirement he/she will be excused from Student Leadership to raise his/her grade. The school reserves the right to dismiss officers for disciplinary reasons. Students may seek the following positions at both the High School and the Middle School levels: President, Vice President, Secretary, Treasurer, and Class Representatives. At the discretion of the school administration students may be appointed to Student Leadership positions.

Student Needs/Emergencies

From time to time students will have emergencies at school. Any adult in the school will assist students when needed. The main contacts for students are:
Middle School – Dean Mike Oz, Room 244
High School – Student Support Advisor Ms. "T" Brown, Room 335
General – School Secretary Ms. Jones, Room 235

Student Organizations

Student organizations provide students with opportunities to take on leadership positions. Organizations are student-initiated with a faculty advisor. To start an organization, students must submit a written proposal to the school administration.

Student Records–Access

Students and parents have access to their OSA files at all times. Requests to review records should be submitted to the Registrar.

Telephone Calls & Messages

All phone calls to OSA are received in the front office. Messages are promptly directed to the appropriate faculty and staff. Students may request use of school phones through the Front Office. Emergency messages will be delivered to the student via the Front Desk Staff. Classes will not be interrupted to deliver non-emergency messages to students.

Transcripts

To request an OSA transcript a parent/guardian must complete a Transcript Request Form. OSA transcripts include the following:
Semester and Final Grades
Discipline Record
Honors

OSA will process all transcripts for college admission free of charge. In addition, OSA will process two non-college-related transcripts per year free of charge. There will be a \$2.00/transcript fee for all additional requests. Please allow two weeks for processing.

Transfer of Records

The OSA Administrative Office manages all transferable student information. Student records shall not be withheld from the requesting district/school because of any charges or fees owed

by the pupil or his/her parent (California Code of Regulations Title 5, Section 438c)

Visitors

All visitors must sign in at the OSA Front Desk and receive proper authorization to be on the school campus. Visitors will be asked to display their pass. Student visitors must have prior authorization from their parents as well as from the school Principal before entering the campus. A student visitor must follow the OSA rules during his/her visit.

1st Floor

19th Street
Side

Black Box Theater
and Production
Design Classroom

18th Street
Side

Student Center

Off Campus Spaces

Corner of 18th
and San Pablo

**White Box
Studio**

Broadway,
between 19th and
20th

Sweets Ballroom
Theatre Classroom
and Performance
Space

Teacher	PER 1	PER 2	PER 3	PER 4	PER 5	Room
Rosenberg	AP English 11	English 11	English 11	English 11	English 10	204
Gesuden	Gender Studies	English 9	English 9	English 9	English 9	316
Kestenbaum	Peer Leaders	AP English 12	English 12	English 12	AP English 12	202
Weiss	Art History	Art History	Art History	Art History	Honors Aesthetics	205
Kuzmeski	US History	US History	Mock Trial/Deb	AP US History	US History	322
Alexander	Geometry	Honors Alg 2	Geometry	Algebra 2	Geometry	330
Andronic	Precalculus	Pre Calculus	Algebra 2	AP Calc.	Algebra 2	324
Taylor	AP Psychology	Govt/Evon	AP Govt	Govt/Econ	Govt/Econ	315
Kindblad	Algebra Lab	Chemistry	Chemistry	Chemistry	Chemistry	338
Giron	Earth Science	Honors Physics	Earth Science	Earth Science	Earth Science	323
Kemper	Biology	Biology	Biology	Biology		330
Schleimer	Spanish 1	Spanish 1	Spanish 2	Spanish 2	Spanish 3	346
Zaks	French 2	French 2	French 3	French 1	French 1	347
Travisano			H. English 10	English 10	H. English 10	271 & 269b
Kurzfeld		World History	World History	World History	World History	302 & 245
Hendrie		Sociology	H. Sociology			220
Lourie	Geometry	Alg 1	Geometry		Geometry	306 & 339

August

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

September

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28	29	30				

October

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26	27	28	29	30	31	

November

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23	24	25	26	27	28	29
30						

December

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28	29	30	31			

January

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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31



Oakland School for the Arts

SCHOOL CALENDAR 2014-15

Aug 13, 2014

Aug 20, 2014

Aug 21, 2014

Aug 21, 2014

Aug 25, 2014

Sep 1, 2014

Sep 9, 2014

Sep 11, 2014

Sep 18, 2014

Oct 2, 2014

Oct 8, 2014

Oct 13, 2014

Oct 16-18, 2014

Oct 24, 2014

Oct 27, 2014

Oct. 30, 2014

Nov. 1-2, 2014

Nov 6-8, 2014

Nov. 11, 2014

Nov 14-16, 2014

Nov 19, 2014

Nov 21, 2014

Nov 24-28, 2014

Dec. 4-6, 2014

Dec 6, 2014

Dec. 12, 2014

Dec 13, 2014

Dec 18, 2014

Dec 22-Jan 2, 2015

Jan 5, 2015

Jan 19, 2015

Jan 20-23, 2015

Jan 24, 2015

Jan 26-29, 2015

Jan 29, 2015

Jan 30, 2015

Jan 31, 2015

AP/Honors Testing

Middle School New Family Orientation

High School New Family Orientation

Vocal Music Orientation

First Day of School for Students

Labor Day: School Closed

State of the School (MS), Sweets

State of the School (HS), Sweets

Literary Arts Event, Black Box

Back to School Night

Vocal Music Sharing

Indigenous Peoples Day: School Closed

Visual Arts, White Box

Instrumental Music

Staff development: No School for Students

Production Design: Haunted School

Production Design: Haunted School

Theater, Ruhl in Rep

Veterans Day: School Closed

BACTA (College Theater Auditions)

Lit Arts/CCA Black Hat Reading

Literary Arts Lock In

Thanksgiving Week: School Closed

Visual Arts: Small Works

Lit. Arts: Small Works Performance

Digital Media: Photography Show

Vocal Music, Sounds of the Season, Sweets

Instrumental Music, Sweet's

Winter Break: School Closed

Staff Development: No School for Students

MLK Day: School Closed

Semester 1 Exams/ W-F Early Release 12:50pm

Auditions: Round One

Theatre: Performance Week

College Fair

Theatre Lock In

Digital Media Show

February

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

March

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29	30	31				

April

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19	20	21	22	23	24	25
26	27	28	29	30		

May

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17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

June

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	1	2	3	4	5	6
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14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

July

S	M	T	W	T	F	S
			1	2	3	4
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Oakland School for the Arts

SCHOOL CALENDAR 2014-2015

Feb 10-13, 2015

Feb 16, 2015

Feb 19-22, 2015

Mar 6-7, 2015

Mar 6-7, 2015

Mar 10, 2015

Mar 14, 2015

Mar 20-21, 2015

Mar 20, 2015

Mar 21, 2015

Mar 30 - Apr 3, 2015

Apr 23-26, 2015

Apr 24-25, 2015

April 30-May 1-2, 2015

May 1, 2015

May 6-15, 2015

May 7, 2015

May 9, 2015

May 14, 2015

May 15-16, 2015

May 15-17, 2015

May 20-22, 2015

May 25, 2015

May 29, 2015

May 29-30, 2015

May 30, 2015

May 30, 2015

Jun 1-4, 2015

Jun 3, 2015

Jun 4, 2015

Jun 5, 2015

Jun 5, 2015

Musical Tech Week

Presidents Day: School Closed

All School Musical

Visual Arts: Cardboard & Paper Show

Theatre: New Works, Black Box

Board Gala

Auditions: Round 2

Prod. Design & Theatre: Ohlone Festival

Literary Arts Event

Instr. Music: Classical Concert

Spring Break: School Closed

Dance Show

Instr. Music: Jazz Concert

Visual Arts: Spring Show

Vocal Music: Spring Show

AP testing

Literary Arts: Spring Show

Prom

Literary Arts Last Word

Instrumental Music Concert

Theatre: Fairyland

Production Design Fashion Show

Memorial Day: School Closed

All Depts: Senior Showcases

Visual Arts Showcase

Theatre Awards Ceremony

Digital Media Show

Finals Week (Early Release 12:50pm)

Oakland's Got Talent

Senior Salute

Middle School Commencement

High School Graduation

February

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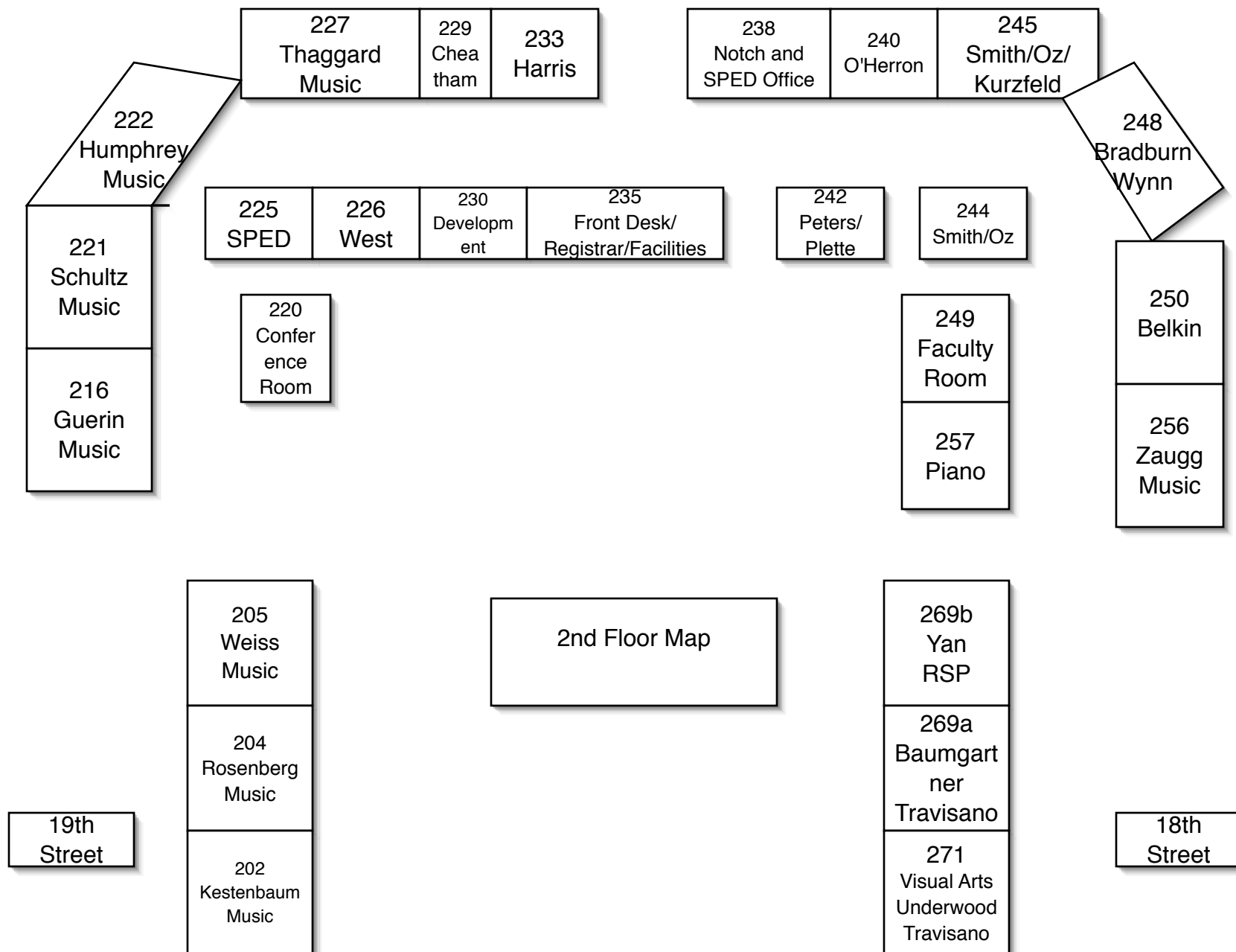
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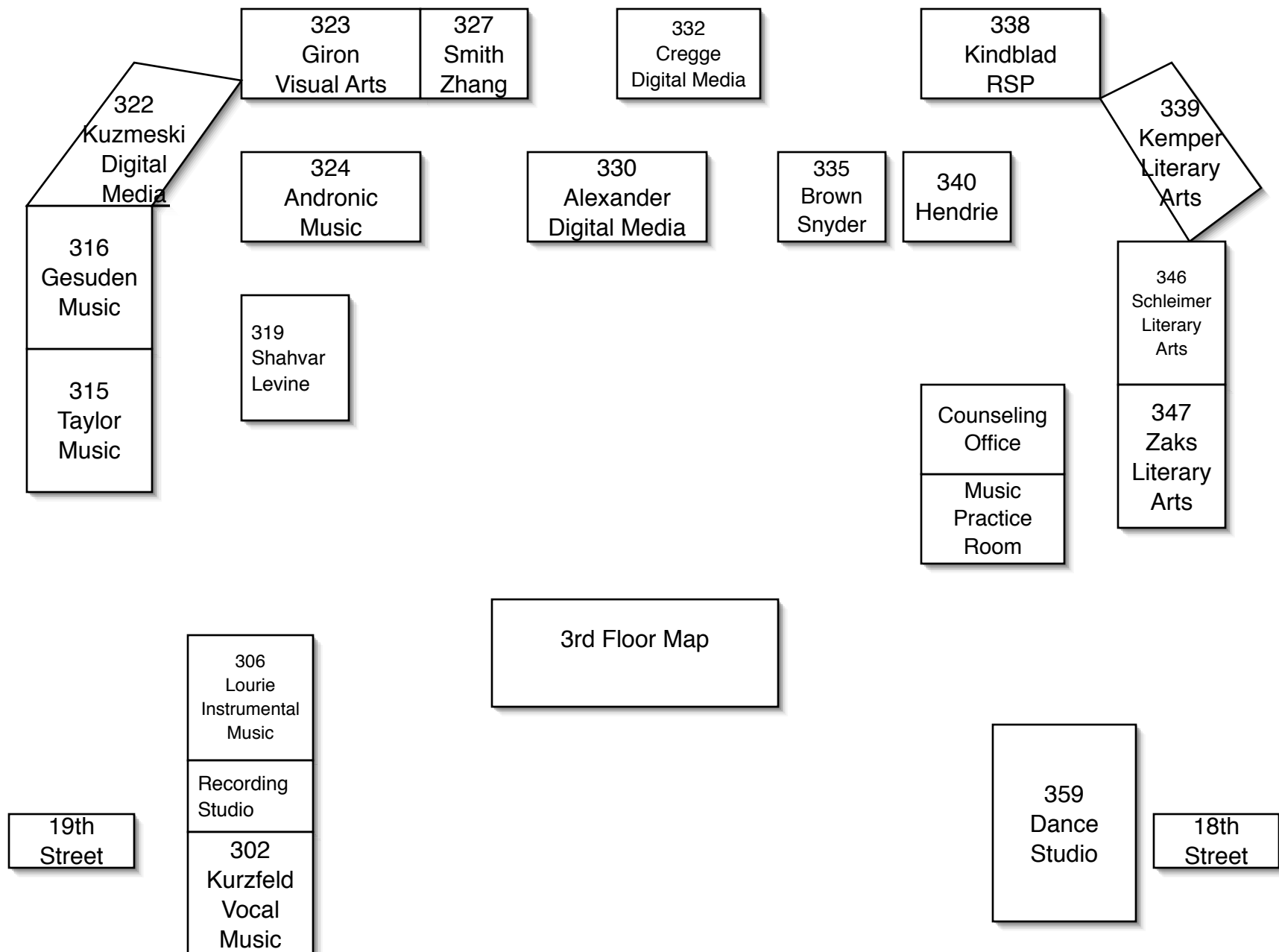
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Dear Prospective High School Student and Parents:

Welcome! This Information Booklet contains a number of resources to help orient you with our high school program.

Oakland School for the Arts' High School Academic Program provides a comprehensive, college-preparatory experience for 9th-12th grade students. Our goal is to have 100% of our students eligible to attend 4-year universities and prepared to be successful in a university or professional setting. Our graduation requirements fulfill the University of California's A-G requirements, ensuring that students will be eligible for admission to California's public universities.

We have a number of resources and opportunities available for high school students, including a thorough college advising program, academic and mental health support personnel and programs, and many extra curricular activities. High School academic faculty members are highly qualified and create dynamic courses that prepare students for college and career.

We invite you to contact us if we can provide more information or answer any other questions about our high school program. Contact information can be found on the last page of this guide.

Brianna Larkin
High School Assistant Principal

Giselle Hendrie
School Principal

Donn Harris
Executive Director

High School Information Guide

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- 2. College Advising Program pg. 4**
- 3. Academic Faculty Profiles pg. 5**
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- 6. Academic and Socio-Emotional Support pg. 23**
- 7. Who to go to with my questions? pg. 24**

OSA High School Graduation Requirements

Art Emphasis: 4 years
English: 4 years
World Languages: 2 years
Mathematics: 3 years
Science: 3 years
Social Science: 3 years

The state of California requires that all students pass the state high school exam (CAHSEE). Students will have a number of opportunities to pass exams in Mathematics and English/Language Arts. Once a student passes an exam section, he/she does not have to take it again. Students who do not pass the exam but meet all other graduation requirements will receive a certificate of completion, but not a diploma. Students begin taking the exam in the tenth grade.

Online Grading System

OSA Faculty utilizes an online grading system known as PowerSchool. Students will be given a password that will allow students and their families to access grades weekly. There is an expectation that families keep track of their child's grades by accessing PowerSchool regularly.

UC & CSU Admission Requirements

Graduating 12th graders wishing to qualify for regular admission to a California State University must have the following:

- Qualifying eligibility index comprised of the GPA and test scores from the SAT I or ACT
- High school diploma, satisfactory GED scores or California Equivalency certificate
- Satisfactory completion of the comprehensive pattern of college preparatory high school subjects.
- Students applying for admission to a University of California campus must complete the 15 units of high school coursework (currently known as the A-G subjects) listed below. One unit equals two semesters in one academic year of study.
- In addition, students must meet an eligibility index comprised of the SAT I (or ACT), the SAT II English, the SAT II Mathematics, and a third SAT II score. An alternative way to gain admission to a University of California campus is through the Eligibility by Examination Alone path.
- There is a third path titled "Eligibility in the Local Context" available for students entering the University of California system. For complete details, go the website: <http://www.ucop.edu/doorways>

University of California Subject Requirements

A. HISTORY/SOCIAL SCIENCE:

Two years required including one year of world history, cultures, and geography and one year of U.S. history or one-half year of U.S. history and one-half year of civics or American government.

B. ENGLISH:

Four years of college-preparatory English that includes frequent and regular writing, and reading of classic and modern literature.

C. MATHEMATICS:

Three years of college-preparatory mathematics that includes all topics covered in elementary and advanced algebra and two- and three-dimensional geometry.

D. LABORATORY SCIENCE:

Two years of laboratory science providing fundamental knowledge in at least two of these three disciplines: biology (which includes anatomy, physiology, marine biology, aquatic biology, etc.), chemistry, and physics. Three years are recommended.

E. LANGUAGE OTHER THAN ENGLISH:

Two years of the same language other than English. Three years are recommended.

F. VISUAL & PERFORMING ARTS:

One year, including dance, drama/theater, music, or visual art.

G. COLLEGE PREPARATORY ELECTIVE:

In addition to those courses required in A-F above, one year (two semesters) of college-preparatory electives are required, chosen from advanced visual and performing arts, history, social science, English, advanced mathematics, laboratory science, and language other than English.

College Advising Program

At OSA we have a comprehensive college advising program that provides opportunities for students in grades 9-12 to engage in thinking about, and preparing for, a variety of post-secondary options. This program has consistently resulted in over 80% of OSA graduates transitioning into four-year colleges and universities, approximately 15% into community colleges and vocational programs, and another five percent into jobs, the military, and year-long travel programs. Please see our current school profile for a list of the schools that have accepted our graduates. You can find our school profile on the OSA website under downloads in the general OSA category (www.oakarts.org/downloads).

OSA has partnered with College Summit to offer a college and career readiness curriculum in the ninth and twelfth grades through our English classes. This curriculum allows our students to explore options, make plans early in their high school career, and follow through with college applications and preparation for the high school to college/work transition in the senior year. Our sophomore and junior students take the PSAT each fall and students are encouraged to take the SAT, SAT II, and/or ACT college entrance exams in the spring of their junior year. Many of our seniors each year participate in the College Summit Peer Leader program through which they organize activities to support the school's college-readiness culture. These students facilitate essay writing workshops, college application support, tutoring, financial aid workshops, and an annual Wall of Honor that celebrates the results of each senior class. OSA also sponsors an annual College Fair on campus as the culminating event of our campus-wide Ask Me About College Day where students and faculty engage in conversations about a variety of college related topics.

Our College Advisor works directly with juniors and seniors as they build application lists, submit applications, and follow through with financial aid, housing, and other university requirements. All of our students also have access to our college advising software - Family Connection from Naviance - which allows students and families to explore careers, majors, colleges, testing, financial aid and much more. The system also allows the school to track and share data for all of our graduates.

<http://connection.naviance.com/oakarts>

For questions about College Advising at OSA, please contact Giselle Hendrie at ghendrie@oakarts.org.

High School Administration and Faculty Profiles:

DONN HARRIS: Executive and Artistic Director

EMAIL: dharris@oakarts.org

BIO: B.A., M.A., CalState Los Angeles, Donn K. Harris has been the Executive and Artistic Director of OSA since his appointment by Jerry Brown in November 2007. Prior to that Mr. Harris served as the principal of the San Francisco School of the Arts for seven years. During his time at SOTA, the school grew from 400 to 650 students, moved campuses, and developed an adjunct school, The Academy of Arts and Sciences. Mr. Harris's tenure was marked by an increase in student diversity, the establishment of the Creative Writing department, and a California Distinguished School award in 2003. Since arriving at OSA, Mr. Harris has overseen the growth of the school from under 300 students to now over 600; moved the school into the historic Fox Theater; developed a new Special Education department; and created the Digital Media and Circus Arts schools. The latter won the Arts Innovation Award in 2011 from the national Arts Schools Network. Student diversity continues to be one of Mr. Harris's overarching priorities, as reflected by OSA's robust demographics and wide-ranging regional enrollment. OSA was awarded the California Distinguished School designation in 2009. In May of 2012, OSA reached the highest academic rating in the history of the school, gaining 37 points to attain the 823 level. The blend of artistic accomplishment and academic success supports Mr. Harris's overall vision of OSA as building in its students the creativity, innovation and critical thinking abilities so necessary in the complex and multi-faceted millennial environment.

GISELLE HENDRIE: Principal

EMAIL: ghendrie@oakarts.org

BIO: Giselle Hendrie was born in Trinidad, studied in New York, and moved to the Bay area in 2004. She joined the OSA community in the fall of 2005 as the Director of Student Affairs. Giselle earned a BA at Pace University in Sociology/Anthropology, with a minor in Women's Studies, an MA in Sociology from New York University, and an MS in Educational Leadership at Cal State East Bay. Prior to becoming an administrator at OSA Giselle worked with New York Youth at Risk as a mentor and program manager, and taught summer and evening Sociology classes at NYU and Brooklyn's Touro College. During her time at OSA, Giselle has worked as the Dean, Director of Admissions, and Director of Academic Advising. Her current roles as School Principal, College Counselor, and Sociology Instructor allow her to oversee the school's academic programs, to engage with juniors and seniors as they make the transition to their post-secondary lives, as well as to spend time with students in the classroom. Giselle believes that achievement is about much more than test scores and that successful schools must foster emotional, social, academic, and creative growth in young people. Giselle lives with her husband and their combined menagerie (3 cats and a dog!) in Oakland.

BRIANNA LARKIN: High School Assistant Principal

EMAIL: blarkin@oakarts.org

BIO: BA Brown University MA University of California, Berkeley Brianna Larkin was born in Mississippi and has been in the Bay Area working at Oakland School for the Arts since

the fall of 2006. She received her BA in Africana Studies and a Social Studies Teaching Credential from Brown University in Providence, RI. She completed her MA in Educational Leadership at the Principal's Leadership Institute of the University of California, Berkeley. Ms. Larkin holds a Clear California Teaching Credential with single subject designation in Social Studies and a Clear Tier 1 Administrative Credential. In her service at Oakland School for the Arts, Ms. Larkin has served as a Theatre, Literary Arts, and History teacher and the High School Assistant Principal. She spent three years as the Chair of the Literary Arts emphasis, where she taught Journalism and advised for the student newspaper, The Telegraph.

ARLYLE SHAW: High School Academic Counselor

EMAIL: ashaw@oakarts.org

BIO: Arlyle Shaw is excited to be starting her 8th year at OSA. This year she will be dividing her time between the middle and high schools. She will be teaching 8th grade United States history in the mornings with the middle school and will be an academic advisor in the afternoons with the high school. She is also in charge of middle school leadership and events. Her website and blog can be reached at the following address:

<http://teachers.oakarts.org/~ashaw/>. The blog is updated daily and the website provides general information about courses, events, and wish lists.

BEN NATHAN: Geometry, Honors Geometry, AP Calculus, Precalculus

EMAIL: bnathan@oakarts.org

BIO: Mr. Nathan has been at OSA since November of 2007 (a whole week longer than Mr. Harris). Before becoming an OSA teacher, he was a chemist for US Customs, a natural follow-up to his BS in Chemistry from Georgia Tech. Over his time teaching, he has taught Algebra 1, Algebra 2, Geometry, Precalculus, AP Calculus, and Physics. Currently, his courses include Geometry, Precalculus and AP Calculus. In addition to the courses he teaches, he helps plan the Comic Book Intensive for Visual Arts with Mr. Junge and is the sponsor of the OSA Comic Book Club. When not teaching, you can find him dancing or DJing to blues and swing music, playing rugby and softball, or reading comic books.

CONSTANTIN ANDRONIC: Geometry, Algebra 2

EMAIL: candronic@oakarts.org

BIO: Mr. Andronic has been a mathematics teacher at OSA since 2004. He received a License in Mathematics in 1984 from the University of Bucharest, Romania and a Masters degree from Saint Mary's College, Moraga, CA in 2006. Mr. Andronic won the green card lottery in 2000 and moved to the US in 2001. This is his 30th year of teaching mathematics at various levels (5th to 12th grade and University level). Mr. Andronic decided to become a math teacher during his 6th grade. At OSA, Mr. Andronic has taught mathematics for high school as Algebra 1, Algebra 2, Statistics, Pre-Calculus and AP Calculus. This school year, he teaches Algebra 2 and Geometry.

BETHANY LOURIE: Algebra 1

EMAIL: blourie@oakarts.org

BIO: Ms. Lourie was born in San Bernadino and spent her early childhood in Tuscon, gradeschool years in small town Pennsylvania, and her adolescence in Santa Cruz. She studied Biology at UC Berkeley and got a teaching credential from the New College of California. Ms. Lourie started teaching at OSA in 2006, back in the days of OSA's village-in-the-parking-lot, and still prefers walking among the portables, although the Fox is nice. She has taught mostly science, including Earth Science, Integrated Science, Biology, Environmental Science, and Health. She loves Science and nature, and is passionate about sharing her enthusiasm with youth. She recently joined the Math department, and is very excited to be implementing the common core via CPM, while teaching Algebra 1. She envisions a much more integrated Math/Science department in the future.

NIMKA KURZFELD: Algebra 1, World History

EMAIL: nkurzfeld@Oakarts.org

BIO: Nimka Kurzfeld grew up in Ukiah, California. Her love of teaching came from her family and great college professors. She currently teaches Algebra and World History at OSA. Over the years she has taught World History, U.S. History, Economics and Government, Pre-Algebra, Algebra, Geometry, and Algebra 2. She is delighted to be teaching in her two subject areas. She has a dual (Math and History) Clear teaching credential from San Francisco State University and a Bachelors of Arts from UC Santa Cruz in Environmental Studies. She loves reading and discussing deeper causes and meanings for actions and world events, raising her daughter, and doing yoga and dance.

CATHERINE KUZMESKI: World History, US History, AP US History

EMAIL: ckuzmeski@oakarts.org

BIO: Catherine Kuzmeski is currently teaching World and United States History at Oakland School for the Arts, along with AP US History. Her love of history came from her own high school teacher, who not only taught facts and dates, but how to prepare her for life beyond high school. It is because of her history teacher that Ms. Kuzmeski takes a more traditional approach to her teaching, emphasizing note taking skills and document analysis. Ms. Kuzmeski grew up in Western Massachusetts, which has molded her sense of humor to what it is today, and what she brings into the classroom. She attended college at the University of Missouri Rolla, where she majored in History with a minor in Political Science. Ms. Kuzmeski also received her Masters degree from the University of San Francisco, and has been with OSA since being a student teacher.

JEREMY TAYLOR: AP Psychology, AP Government, and Government and Economics

EMAIL: jtaylor@oakarts.org

BIO: Jeremy Taylor joined OSA in its second year and has enjoyed witnessing (and participating in!) the development of this unique school. He earned a B.A. in Religious Studies at Swarthmore College and a Master's in Social Psychology at the London School of Economics. Through Government, Economics, and Psychology coursework, he hopes his students will continue to develop as reflective, critical thinkers, ever curious about the people and institutions around them, while fine-tuning the skills they will need to be successful after high school. He is also a lifelong musician, having played piano, saxophone, and guitar for years, and occasionally can be found sitting in with the OSA Jazz Band. The arts were very important in his high school experience, and he's found that arts students

bring a distinct energy to a school campus, always creating an exciting and happily unpredictable environment.

ADRIENNE WEISS: History of the Arts and World History

EMAIL: aweiss@oakarts.org

BIO: Adrienne Weiss spent her formative years just over yonder at UC Berkeley where she studied Art History and American Studies. After a brief career in the art auction business Miss Weiss realized that peddling art wasn't her true calling, so she spent some time traveling around our glorious earth and then decided to go back to her favorite place...school, but this time as the *maestra*. She figured it would be rude and selfish to keep her passion for the pursuit of knowledge all to herself, so here she is teaching history at OSA in hopes that some more people will jump on the love of learning train that goes nowhere and leaves you knowing nothing.

MATTHEW TRAVISANO: World History and Honors English II

EMAIL: mtravisano@oakarts.org

BIO: Matthew Travisano is in his third year at OSA where he teaches in the School of Theatre in addition to teaching 10th Grade Honors English and Modern World History. Previous to his arrival he taught arts and academics at the Ruth Asawa School of the Arts and the Academy of Arts and Sciences, both in San Francisco. Before that he was a staff accountant for a leading advertising and media agency also based in San Francisco and worked regularly as a stage actor and director throughout the Bay Area. He holds a BA in English from UC Berkeley where he specialized in the art and literature of the Middle Ages, an interest he has brought with him to OSA. This explains his units on poetics, the history of the English language, medieval feminist thought, and poetry translation, in addition to an ongoing scholarly interest in literary and cultural theory that also has found its way into the classroom. In the School of Theatre, he has taught courses in acting, voice and speech, directing, theatre history/aesthetics, and text analysis and recently in the classroom has explored an ongoing interest in philosophies of theatre and performance. He regularly directs mainstage productions for the School of Theatre, which recently have included *A Streetcar Named Desire* and *A Raisin in the Sun*.

LIZA GESUDEN: English I, Gender Studies

EMAIL: lgesuden@oakarts.org

BIO: Born in the "Year of the Sheep" under a sapphire sky, Maestra Liza Gesuden brings ten years of teaching experience to Oakland School for the Arts. Her lola and lolo were both teachers, so teaching courses through her veins. It is her life's work. She has taught college preparatory and honors English language, literature, and composition in both southern California and East Oakland. She believes all students will learn and that effective teaching and learning only takes place when students are engaged with a relevant curriculum in a focused and disciplined environment. Maestra Gesuden demands academic excellence from both her students and herself. She recently earned her Masters in Education at SFSU. She hails as the 2005 Festival of Philippine Arts and Culture Slam Champion and has coached several youth slam teams for Brave New Voices: The International Youth Poetry and Spoken Word Festival. Maestra Gesuden is pleased to serve at OSA where she believes that the arts and education are tools to transform oneself and society.

DAVID ROSENBERG: English II, English III, AP English Language and Composition

EMAIL: drosenberg@oakarts.org

BIO: Mr. Rosenberg grew up in the small town of La Honda, over the mountain from the San Francisco Peninsula. He attended Woodside High School and the University of California at Santa Cruz. During his junior year he was accepted to the UCDC program in Washington, DC, where he completed independent research related to juvenile justice while working as an intern in Amnesty International's National Field Program. Although his college majors were Political Science and the Law, he chose English as his area of expertise when he sought his teaching credential. Mr. Rosenberg has worked for the Mid-Peninsula Regional Open Space District, a non-profit agency that preserves land from development, for the Jewish Community Center of Oakland, and in Oakland for independent tutoring agencies and as a teaching assistant at Brett Hart and Joaquin Miller middle schools. Long term substitute teaching for Sequoia Unified School District in San Mateo County allowed him exposure to a tremendously heterogeneous mix of talents and abilities which ultimately led to his decision to work with a high school age student population. He is happy to be part of the OSA teaching staff and community.

DANIELLE KESTENBAUM: English II, English IV, AP English Literature and Composition

EMAIL: dkestenbaum@oakarts.org

BIO: Danielle Kestenbaum was born in Los Angeles and has since lived in New York, Spain and San Francisco. She received her BA in Psychology from UC Berkeley and a dual English/Social Studies Teaching Credential, as well as a Masters in Teaching Urban Education and Social Justice from the University of San Francisco. Danielle joined the OSA team in 2011, after teaching at the University of Changwon in South Korea and San Francisco School of the Arts. Her article, "The effects of an immersion experience on pre-service teachers: Turning theory into practice" was published in the July 2013 issue of The Teacher Trainer, an education journal which serves to train, mentor and educate both new and veteran teachers.

ERIC KEMPER: Biology, 6th Grade Earth Science

EMAIL: ekemper@oakarts.org

BIO: Mr. Kemper started at OSA as a teaching assistant, interned at OSA, and now has been teaching here for four years. Currently he teaches Biology in the high school and Earth Science in the middle school. Mr Kemper served four years in the US Navy as an aviation electronics technician before going back to school and receiving his Associates degrees from West Valley Community College in Liberal Arts and Sociology. He then transferred to UC Berkeley and received his BA in Philosophy. After working for several years, Mr. Kemper went back to school (again) and got his BS in Biology with a minor in Chemistry and his teaching credential from CSUEB. In addition to teaching Mr. Kemper is involved in the science club and can often be found helping out in the tutoring center.

BRUCE GIRON: Earth Science, Physics

EMAIL: bgiron@oakarts.org

BIO: Bruce Giron is an enthusiastic Earth Science and Physics teacher who has been teaching at OSA for the past 4 years. In his spare time, Bruce spends every moment he can outdoors running, hiking, biking, and taking advantage of the playground we call Earth. Having his B.A. and M.Ed. from U.C. Berkeley where he ran track as an undergraduate, Bruce emphasizes the importance of being one's best with whatever one does, and also his students taking responsibility for their own education.

KAREN KINDBLAD: Algebra 1 Lab, Chemistry

EMAIL: kkindblad@oakarts.org

BIO: Karen Kindblad is a native Oaklander. She majored in Comparative Literature at UC Berkeley. Later she attended California College of Arts and Crafts (now California College of the Arts) in Oakland where she was an Interdisciplinary Major with an emphasis in Photography and Film/Video/Performance. Eventually her interests turned to science, and she studied Integrative Biology at UC Berkeley. Her teaching credential is from California State University East Bay. This is her seventh year at Oakland School for the Arts, where she has taught Chemistry, Biology, Health, Earth Science, and Algebra. Go A's.

NADIA ZAKS: French 1, 2 and 3

EMAIL: nzaks@oakarts.org

BIO: Nadia Zaks has been teaching at OSA for seven years and counting. She started out as a teaching fellow at Boston College while working on her Ph.D. back in 2001. She has a B.A. in French from the University of Puget Sound where she met her husband. After college, she spent a year in Paris getting her maîtrise (French Masters) from the Sorbonne. Born and raised in Paris by French and German parents, attending bilingual school from kindergarten through 12th grade, French was clearly in her blood. Before OSA, she spent a year teaching at a private school in Marin working with 3rd through 8th graders. She then decided that her next challenge would be to teach high school students. After receiving her teaching credential from St. Mary's, her adventure at OSA began, and her passion for teaching continued to flourish.

SANDRA SCHLEIMER: Spanish 1, 2 and 3

EMAIL: sschleimer@oakarts.org

BIO: Sandra Schleimer was born in the far north of Germany. She lived in Germany until she was 24, when she received a scholarship to study at Temple University in Philadelphia. She earned a Masters degree in comparative world religions from Temple University. After that, Sandra worked in Guatemala with returned refugees at the tail end of the civil war there. Impressed and inspired by her experience, she decided to pursue a Master's degree in teaching Spanish, which she received in 1998. Since the fall of 1998 she has been teaching Spanish in Tennessee, Missouri, Milpitas and since 2008 at OSA. Sandra, her two daughters, and her husband, and live in Alameda. She rides her bike to school, her family spends their weekends and vacations biking as well. Other than biking, she enjoys playing with her daughters, reading, and traveling.

High School Academic Courses Offered

ENGLISH DEPARTMENT:

AP ENGLISH LITERATURE & COMPOSITION, 12th Grade, Ms. Kestenbaum

Course Overview:

The focus of AP English Literature and Composition is to engage each student in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. Students will analytically consider a work's structure, style, and themes, as well as such smaller-scale elements as the use of figurative language, imagery, style, symbolism and tone. As this is an Advanced Placement section, in which we attempt to simulate the university experience on the high school campus, students will receive a highly differentiated curriculum. Students will learn to examine literature more analytically, think critically, and delve deeply into the issues we discuss. Special projects, fast pacing, additional home responsibilities, and a significant amount of writing are part of this program.

English I, 9th Grade, Ms. Gesuden

Course Overview:

The ninth grade English curriculum builds upon the skills acquired in middle school while introducing new core concepts and developing the foundational skills necessary to becoming effective communicators, strong readers, and critical thinkers. We will focus on four types of writing: autobiographical narrative, expository essay, persuasive argument, and literary analysis. The course is designed to be interdisciplinary, so our studies will be integrated with disciplines such as art history, history, gender studies and ethnic studies with the goal that students will be able to connect and apply what they are learning in English to what they are studying in other courses. Through our study of fiction, non-fiction, poetry, film, and other media, we will examine the central questions: "Who am I? What shapes my identity? Who or what determines our futures? How do our choices impact us, our families, our communities and our world?" Every unit of study will help us to better answer our essential questions. Lastly, our study of literature will not be isolated within our classroom walls – in the words of educator and activist, Paulo Freire, we will learn to "read the word *and* the world", meaning that we will analyze written texts, but we will also learn to analyze and take positive action in our "worlds".

English II, 10th Grade, Ms. Kestenbaum

Course Overview:

Students will continue to develop both academically and personally through the utilization of reading, writing, group work, class discussion, multimedia and self-reflection. In this course, students will read a number of works representative of world literature. Sophocles, Chinua Achebe, Julia Alvarez, and other writers will offer insights into such universal themes as identity, alienation, power and community. Using different literary mediums, the class will explore how literature helps people express and react to the world in which they live. These texts will be used to understand changing worldviews from ancient Greece to

present day. Students will learn to move beyond simple comprehension of a text in order to integrate the themes we study into your everyday lives, both in and out of the classroom. When applicable, the readings will be thematically linked to students' other 10th grade classes, adding yet another layer of richness to the content.

English II, 10th Grade, Mr. Rosenberg

Course Overview:

In keeping with OSA's tradition of high academic standards, this course engages students with classic literary texts in order to prepare them for the English III American Literature or AP Language Composition and Rhetoric course offered junior year and senior AP Language and Literacy or English Literature classes. Through our study of these works, which are representative of every genre, students will learn how sophisticated readers use analysis to develop a deeper understanding of the text. To enhance understanding, the class will study these works in the context of the social, economic, philosophical and cultural developments of the time. This will involve close collaboration with the Social Studies department to align our curriculums and therefore maximize student learning opportunities and draw connections across content areas. My approach to literature allows each student to form his or her own opinion of the work. I firmly believe that "books read you" – that every student's interpretation is valid. In keeping with this philosophy, class activities will range far beyond lecture and discussion. Every student is expected to participate in dramatizations, presentations, debates and other group activities designed to bring the historical and literary periods to life. Students will also be expected to study the connection between history, and literature independently, completing an extensive term paper, creative project, and presentation for each novel and play. In addition to the term paper, students will write impromptu essays modeled on PSAT, AP and SAT prompts, as well as informal assignments such as poems, speeches, journal entries, and reviews. To aid students in the development of a fluid command of written English, we will consistently review sentence structure and introduce new vocabulary words. In the spring, we will undertake SAT practice, writing several 25-minute essays and reviewing the test format. However, my goal is not merely to prepare students for a test or future classes, but to awaken in each student a love for language and for literature, through active practice of the former and close study of the latter.

Honors English II, 10th Grade, Mr. Travisano

Course Overview:

This course focuses on world literature... but with a caveat. The caveat is that we will focus on texts published before 1900. Why, you ask? We the English Department faculty feel you should have a solid grounding in the history and development of literature and literary theory in order to be ready both for subsequent English classes at OSA and for college courses. We will cover a lot of ground. We will not necessarily go in chronological order, but by the end of the year we will have traced the history and development of literature to 1900 (and a little bit past that year, to tell the truth). The aims of this course are straightforward. As we move through the units, you will be able to:

- Read beneath the surface of a text and extract messy truths (and untruths).
- Situate texts in their social and historical contexts.

- Write coherent and imaginative analysis and build upon your writing skills.
- Use your inherent creativity to demonstrate knowledge of content in non-traditional ways.
- Participate in discussions and expand your speaking and listening skills.

The major literary genres we'll explore are: poetry, novel, short story, biography, autobiography, literary criticism, and non-fiction essay. We will also explore film, music, and visual art along the way. After all, literacy encompasses many different 'texts.'

English III, 11th Grade, Mr. Rosenberg

Course Overview:

In keeping with OSA's tradition of high academic standards, this course engages students with classic literary texts in order to prepare you for the English Literature course offered senior year and in college. Through our study of these works, which are representative of every genre, you will learn how sophisticated readers use analysis to develop a deeper understanding of the text. To enhance your understanding, we will study these works in the context of the social, economic, philosophical and cultural developments of the time. My approach to literature allows each student to form his or her own opinion of the work. I firmly believe that "books read you" – that every student's interpretation is valid. In keeping with this philosophy, class activities will range far beyond lecture and discussion. Every student is expected to participate in dramatizations, presentations, debates and other group activities designed to bring the historical and literary periods to life. Students will also be expected to study the connection between history and literature independently, completing an extensive term paper for each novel and play. In addition to the term paper, students will write impromptu essays modeled on AP prompts, as well as informal assignments such as poems, speeches, journal entries, and reviews. To aid students in the development of a fluid command of written English, we will review sentence structure and introduce new vocabulary words bi-weekly. In the spring, we will undertake SAT practice, writing several 25-minute essays and reviewing the test format. However, my goal is not merely to prepare students for a test or future classes, but to awaken in each student a love for language and for literature, through active practice of the former and close study of the latter. College and career preparation exercises will be integrated into the course framework to prepare students for the college/employment application process, aid them in deciding their college lists, gathering important information (letters of recommendation, transcripts, important dates, scholarships, FAFSA, EOP, etc.), career choices, and extracurricular opportunities and community involvement. College Summit provides impressive online college resources that give students access to very detailed questionnaires that help students make informed decisions in their college choice (even prospective majors), We also have 12th grade Peer Leaders who are modeling how College Summit will continue to be integrated into the senior curriculum. Peer leaders last year held rallies like the Tower of Power activity, beautified OSA with the Wall of Honor which had each senior's portrait and what college or program they were attending the following year.

AP Language and Composition, 11th Grade, Mr. Rosenberg

Course Overview:

Students in this college-level English course read and carefully analyze a broad and challenging range of nonfiction and fiction prose selections, deepening their awareness of how language works in effectively communicating an idea. Through close reading and

frequent formal and informal writing, students develop their ability to work with language and text with a greater awareness of purpose and strategy, while strengthening their own writing abilities. The purpose of this course is to promote critical thinking and writing. Multiple modes of instruction and informational materials ranging from film clips to speech writing will be incorporated to enrich student recognition, comprehension, and execution of rhetorical analysis. The expectation and rigor of this course will therefore be high and the workload challenging.

English IV, 12th Grade, Ms. Kestenbaum

Course Overview: The focus of English IV is to engage each student in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. Students will analytically consider a work's structure, style, and themes, as well as such smaller-scale elements as the use of figurative language, imagery, style, symbolism and tone. As this is a 12th grade course, where we attempt to simulate the university experience on the high school campus, you will receive a highly differentiated curriculum. You will learn to examine texts more analytically, think critically, and delve deeply into the issues we discuss. Special projects, fast pacing, additional home responsibilities, and a significant amount of writing are part of this program. It is critical that you keep up with all readings and assignments and follow all directions. I am available to students who seek additional help with difficult concepts and assignments, and I expect that when you need help, you will seek it *actively*.

SCIENCE DEPARTMENT:

Earth Science, 9th Grade, Mr. Giron

Course Overview: This course is an intermediate course in Earth Science, with an added unit of Health. It primarily discusses the origin of the planet Earth, and the dynamic processes that have formed the world we live in today. Additional topics include how resources circulate throughout the geosphere, atmosphere, and hydrosphere. The students are expected to actively observe the world around them, and investigate the importance of the study of the Earth. While discovering the world around them, this course is intended to inform students of the impact that Earth's resources have had on society, as well as the effects of human impact on the future of the Earth. A final unit on Health will focus on the importance of adolescents maintaining proper physical, emotional, and mental health through nutrition and positive life choices. As required by the State of California, the state standards for teaching Earth Science will be followed while being complemented by additional instruction prepared by the instructor. For a comprehensive listing of state standards, please visit <http://www.cde.ca.gov>.

Biology, 10th Grade, Mr. Kemper

Course Overview:

Biology, "the study of life", expands on the concepts that students learned in 7th grade life science and 9th grade health. We will be learning about many facets of life on Earth. Physiology, genetics, plants, animals, and cells, are all major topics we will cover in this

course. We will be exploring these topics through a variety of different methods, lectures, discussions, labs, and small group work. The lessons for this class will follow the California standards for Biology (10th grade science). These standards can be found at <http://www.cde.ca.gov>.

Chemistry, 11th Grade, Ms. Kindblad

Course Overview:

High school chemistry is an introduction to general chemistry, touching a bit on organic chemistry and biochemistry. The California standards for teaching chemistry will be followed. For a comprehensive listing of state standards, please visit <http://www.cde.ca.gov>. This course meets the requirements for graduation from OSA and meets the CSU/UC A-G admissions requirements. Specific areas of study include atomic and molecular structure, chemical bonds, conservation of matter and stoichiometry, gases and their properties, acids and bases, solutions, chemical reactions, as well as nuclear processes. Guiding all this will be an emphasis on the importance of investigation and experimentation.

Physics, 11th and 12th Grade Elective, Mr. Giron

Course Overview: This class is a beginning level course in Physics. It covers the mechanics of the physical world and how matter behaves, acts, and reacts to force, and energy. Mathematical models and observations will be conducted in order to help students create hypotheses, conduct experiments, and collect data in order to understand phenomena in the physical world. As required by the State of California, the state standards for teaching Physics will be strictly followed while being complemented by additional instruction prepared by the instructor. For a comprehensive listing of state standards, please visit <http://www.cde.ca.gov>.

MATHEMATICS DEPARTMENT:

Algebra 1, Ms. Lourie and Ms. Kurzfeld

Course Overview:

Core Connections Algebra is the first course in a five sequence of college preparatory mathematics courses that starts with Algebra I and continues through Calculus. Core Connections Algebra aims to deepen and extend student understanding built in previous courses by focusing on developing fluency with solving linear equations and inequalities and systems; extending these skills to solving quadratic and exponential functions; exploring functions, including sequences, graphically, numerically, symbolically and verbally; and using regression techniques to analyze the fit of models to distributions of data.

Algebra 1 Lab, Ms. Kindblad

Course Overview:

Algebra 1 Lab is a course designed to support the Algebra 1 curriculum. This is a laboratory setting where students can explore topics more in depth, preview upcoming lessons, and engage in math activities, all the while enhancing their knowledge of the

prerequisite skills and academic language needed to access their standards-based Algebra 1 course. The California standards for teaching algebra will be followed. For a comprehensive listing of state standards, please visit <http://www.cde.ca.gov>.

Algebra 2, Mr. Andronic

Course Overview:

This course helps students develop and understand the principles and methods of mathematics and their application to a range of problem-solving and decision-making situations. It is a basic prerequisite for all work in chemistry, physics, engineering, and advanced mathematics. The first part of the course deals with a review of the skills introduced in Algebra I. This course takes the basic algebra concepts learned in Algebra I and expands them. It also introduces a variety of new topics including conic sections, exponential functions, logarithmic functions, complex numbers, sequences, and series. While mathematical skills will be developed, teaching will focus on the understanding of concepts in depth, thus enabling students to apply mathematical skills and make meaningful connections to their experiences.

Geometry, Mr. Andronic and Mr. Nathan

Course Overview:

This is a one-year course to develop and practice problem-solving skills using inductive and deductive reasoning. Students are guided through all the conceptual and working levels of the process using geometry. It uses two and three-dimensional geometric shapes (points, lines, planes, triangles, polygons, circles, and solids) and examines their properties, measurements, and mutual relations in space. Geometric-proofs are used as a vehicle to systematically develop these problem-solving skills by relating geometric shapes.

Honors Geometry, Mr. Nathan

Course Overview:

Honors Geometry is a course founded in logic. Students will approach problems using a mixture of inductive and deductive reasoning which they will verify through the use of proofs and derivation of formulas. Over the course of the year, the students will study two and three-dimensional shapes both on and off the Cartesian plane. Amongst the topics studied are lines, angles, polygons, circles, three-dimensional shapes, constructions, trigonometry, and conics. By the end of the course, students should be able to complete a proof using known theorems and axioms, assisting them in a further exploration of math in subsequent years.

Precalculus, Mr. Nathan

Course Overview:

Precalculus is a course designed to prepare students for the concepts and rigor of a college-level calculus course. The topic revolves around deep discussion of topics central to the understanding of Calculus, specifically functions, trigonometry, conics, sequences and series, the use of infinity, probability, and an introduction to limits. Within functions, students are taught how to identify and solve various forms of equations, while being able to sketch graphs with key points. Trigonometry revolves around an understanding of the

unit circles and the interrelated nature of each of the trigonometric functions. Conics and Sequences and Series are taught to give students a solid basis to build the fundamentals needed for understanding derivatives and integrals when learning Calculus. Probability is taught in both a static and dynamic fashion to allow for an understanding of deeper math concepts and their application in the world. Infinity, in concert with series and limits is the core of much of the basis on which calculus is founded, and this understanding is necessary to progress into limits, which is the introductory topic of any calculus course. Limits are the concept of identifying the values that are approached and/or found when impossible to calculate in a classic manner, which is fundamental to the understanding of higher math, calculus and beyond.

AP Calculus AB, Mr. Nathan

Course Overview:

The Advanced Placement Program provides an opportunity for secondary school students to pursue and receive credit for college-level course work completed at the secondary school level. Advanced Placement Calculus uses the College Board Advanced Placement Curriculum outline. This national outline is the summary of concepts needed for preparation for the Advanced Placement Examination. This course, while maintaining strict, traditional mathematical content, will incorporate technology to study limits, derivatives, integrals, and applications. Previous mathematics courses will serve as a foundation for calculus. From algebra and pre-calculus, students should be able to recognize and understand patterns and functions, solve equations, and should be skilled at analyzing functions both algebraically and graphically. From geometry, students should be familiar with figures, areas, and volumes. Students should also be able to use and analyze data, find and use prediction equations and generally be proficient using graphing technology. Students not proficient in pre-calculus topics should seek remediation outside of class.

***Honors Algebra 2 was not offered this year, but will be offered next year.**

***Offered next year:**

Core Connections Geometry is the second course in a five-year sequence of college preparatory mathematics courses that starts with Algebra I and continues through Calculus. Core Connections Geometry aims to formalize and extend the geometry that students have learned in previous courses. It does this by focusing on establishing triangle congruence criteria using rigid motions and formal constructions, building a formal understanding of similarity based on dilations and proportional reasoning, developing the concepts of formal proof, exploring the properties of two- and three-dimensional objects, working within the rectangular coordinate system to verify geometric relationships, proving basic theorems about circles, and using the language of set theory to compute and interpret probabilities for compound events. Key concepts addressed in this course are: Transformations (reflection, rotation, translation, dilation) and symmetry, Relationships between figures (such as similarity and congruence) in terms of rigid motions and similarity transformations, Properties of plane figures, Prove geometric theorems (investigate patterns to make conjectures, and formally prove them), and Modeling with geometry.

SOCIAL STUDIES DEPARTMENT

History of the Arts, 9th Grade, Ms. Weiss

Course Overview:

Art illuminates our world, bringing beauty and meaning into our daily lives. On one level, we don't need any help to appreciate art, as art provides immediate sensual pleasure. Yet, learning background knowledge about an artwork intensifies our appreciation of it, enabling us to see what we might have missed before. Our goal in this class is to refine our vision and amplify our understanding, in order to recognize the artist's message to humanity, despite any barriers created by distance in time, place or cultural differences. To that end, we will study art in context, pausing to examine the political, economic, religious and social forces which produced it as well as its aesthetic qualities. Art forms considered in the class will be visual arts, music, performance, theater, fashion, architecture, literature, film, and dance, reflective of the arts emphasis areas offered here at our beloved OSA. The course will be organized thematically as it is impossible to teach about the history of all of the arts chronologically in one school year.

World History, 10th Grade, Ms. Kuzmeski

Course Overview:

This Modern World History course is designed to educate students in the history, the mechanics, and the make up of the world. Through readings, discussion, and debate, students will learn how to critique and analyze the past and the present and to predict the future in world events. The students will start by learning basic skills, such as map reading, time lines, note taking etc. The students will then apply those skills into deeper level of thinking in the content of Modern World History. This course is geared towards having the students obtain a better understanding of governments, religion, culture, and events that affect the history of the modern world. Themes that will be discussed throughout the year include the importance of chronologically, control, power, fear and propaganda.

World History, 10th Grade, Ms. Weiss, Mr. Travisano

Course Overview:

This is course will focus on history. This course will focus on you and your mind. Through the examination of history we will hone skills that are practical and measurable. Through the examination of history we will hone skills that are intellectual and artistic. You will leave this course with a working knowledge of the major events that have shaped our planet (at least from the western perspective—an important distinction). You will also leave this course able to articulate your thoughts, put them down on paper, and use appropriate terminology in delivering them for our consumption. You will gain cultural capital and become an informed citizen of the world, your country, and your community. This is course is for the intellectually curious, for those who refuse to take the easy road, who challenge received notions, who have the courage to be a thinker. This course is for the person unafraid to admit ignorance and unafraid to overcome it.

US History, 11th Grade, Ms. Kuzmeski

Course Overview:

This United States History course is designed to educate students in the history, the mechanics, and the make up of the United States. Through readings, discussion, and debate the students will learn how to critique and analyze the past and the present and to predict the future in United States events. The students will start by learning basic skills, such as map reading, time lines, note taking etc. The students will then apply those skills into deeper level of thinking in the content of United States History. This course is geared towards having the students obtain a better understanding of governments, religion, culture, and events that have affected the history of this country. Themes that will be discussed throughout the year include the importance of chronologically, control, power, fear and propaganda.

AP US History, 11th Grade, Ms. Kuzmeski

Course Overview:

This course meets in daily schedule consisting of 50-minute periods five classes a week. Lectures and class discussions support and clarify the text reading. There are eleven units of three or four text chapters each. The course is scheduled to finish the text around the end of third term, about mid-week in April, giving two or three weeks of intense thematic review, multiple choice practice, and essay writing before the AP test. The distinguishing characteristic of this course is the emphasis on analytical and interpretive writing. Every unit concludes with multiple choice reading quizzes and two essay prompts from the period covered in the chapters. Students must choose and outline one of the essay prompts. They may use the notes that they have taken from the text reading to respond to the prompt. (First Semester only) In addition, several In-class DBQ essays are written each term—every prompt from a released AP exam. In third term students begin writing multiple free response prompts from which students must choose two in a format similar to the AP test essay section. The students who are taking this class are expected to take the AP exam in May.

Government and Economics, 12th Grade, Mr. Taylor

Course Overview:

In the first semester of this course, students will explore and analyze the American political system. Areas of emphasis include the people and groups that shape the political landscape, the Constitutional and historical underpinnings of our political system, the people and institutions that make up the US Government, and the policies, laws, and cases that are produced by that government. In the second semester, our emphasis shifts to economics, which broadly involves how humans use/allocate scarce resources but also includes insights into incentives and human decision making, issues involving international trade, the government's role in managing the economy, and a fun mix of psychology and economics called "behavioral economics."

AP Government and Honors Economics, 12th Grade, Mr. Taylor

Course Overview:

In this college level course, students will explore and analyze the American political system. Areas of emphasis include the people and groups that shape the political landscape, the Constitutional and historical underpinnings of our political system, the people and

institutions that make up the US Government, and the policies, laws, and cases that are produced by that government.

WORLD LANGUAGES DEPARTMENT:

French 1, Ms. Zaks

Course Overview:

This course will introduce conjugation, grammar, pronunciation, and spelling as well as give students a taste of the French culture. Students will be speaking, hearing, and seeing French.

French 2, Ms. Zaks

Course Overview:

This course will continue to build on students' knowledge of conjugation, grammar, pronunciation, and spelling. We will continue to discover aspects of the French culture and build on our speaking and writing skills.

French 3, Ms. Zaks

Course Overview:

This course will refine students' knowledge of complex sentence structures, verb tenses, and vocabulary specific to advanced conversation. The overarching goal is to obtain a level of basic conversational fluency and begin to foster a strong sense of reading ability and comprehension in French.

Spanish 1, Ms. Schleimer

Course Overview:

Spanish 1 is a communication-based course integrating all four language skills: listening, speaking, reading, and writing in a culturally authentic context. No prior knowledge of Spanish is required or will be assumed. Importance is also placed on developing the student's awareness of the cultures of Spanish-speaking people in the United States, Spain, and Latin America.

Spanish 2, Ms. Schleimer

Course Overview:

Spanish 2 is an intermediate academic course, which increases power in oral language, reading and writing in an authentic cultural context. All the lessons and activities build on what the student has previously learned. Importance is also placed on developing the student's awareness of the cultures of Spanish-speaking people in the United States, Spain, and Latin America.

Spanish 3, Ms. Schleimer

Course Overview:

Spanish 3 is an advanced course. This course enables students to understand and communicate in a second language. The four communication skills of reading, listening, speaking and writing are equally emphasized with a focus on real-world situations. This

class will be held entirely in Spanish. The course also covers cultural and historical aspects of the Spanish-speaking world.

HUMANITIES ELECTIVES:

AP Psychology, 11th and 12th grade, Mr. Taylor

Course Overview:

The AP Psychology course is designed to introduce students to the systematic and scientific study of the behavior and mental processes of human beings and other animals. Students are exposed to the psychological facts, principles, and phenomena associated with each of the major subfields within psychology. They also learn about the ethics and methods psychologists use in their science and practice. Topics include: history and approaches, research methods, biological bases of behavior, sensation and perception, states of consciousness, learning, cognition, motivation and emotion, developmental psychology, personality, testing and individual differences, abnormal psychology, treatment of psychological disorders, and social psychology.

Sociology, 11th and 12th grade, Ms. Hendrie

Course Overview:

In this class, we will explore the extent to which we are imprisoned by the “walls” of society. We will practice taking a sociological approach, or using a sociological imagination, as we observe and attempt to understand the relationship between the personal and the social. Students will learn how to apply key sociological concepts to their experiences and observations of the social world. Together, we will investigate the boundaries that distinguish between different members of society, we will explore the institutions upon which societies are built, and we will apply the concepts and tools of a sociologist to social problems and to the question of social change.

Gender Studies, 11th and 12th grade, Ms. Gesuden

Course Overview:

This course serves as an introductory study of gender. We will take an interdisciplinary approach – meaning that we will study ideas using many disciplines and lenses, such as historical, feminist, sociological, cultural, and ethnic studies perspectives – to broadly examine the role that gender plays in society (the macro level) and our everyday lives (the micro level). Students will explore basic concepts such as gender, sex, sexuality, socialization, inequality, and resistance. Furthermore, students will continue to build on their reading, writing, speaking and presentation skills through our study of the course content. This course is designed as an upper level elective, so students will be expected to investigate material intended for mature audiences and conduct themselves as emerging scholars in the field of gender studies.

Extra Curricular Opportunities

1. **Student Leadership:** Students meet weekly to plan events that promote school spirit and serve as representatives of the student body. Students can serve as an elected position: President, Vice-President, Diversity Chair, Social Chair or Class Representative. Students can also join the club as a member without running for a position. Leadership plans school dances, Spirit Week, community service drives, school assemblies, along with other initiatives.
2. **OSA Ambassadors:** Students meet twice a month with Ms. Larkin to discuss how to improve school culture and community relationships. Students who participate earn elective credits for their service to the school.
3. **Environmental Leadership:** Students work with Ms. Brown to keep the campus clean and serve as role models for younger students. This program is open to 11th and 12th graders who have an unscheduled class period. Students who participate earn credits for their service to the school.
4. **Gay Straight Alliance:** Students have lunch together on Fridays to create a safe space for all students. Ms. Gesuden advises for the group and anyone who wants to participate can attend. The GSA plans annual educational assemblies, organizes field trips and movie nights, and often invites guest speakers to attend their Friday meetings.
5. **Pink Club:** Students meet on Tuesdays during lunch and work to fundraise for organizations that benefit Cancer patients. Mr. Rosenberg advises for the group and it is open to all students.
6. **Fashion Nation:** Students work with Linda Ricciardi from the Production Design department to create designs and build a fashion show each year. While members are mostly Production Design students, the club is open to all who are interested.
7. **Running Club:** Open to both High School and Middle School students, this club meets on Thursday afternoons. Students go on short 3-5 mile runs together with Mr. Nathan who advises for the group.
8. **Comic Book Club:** Students meet with Mr. Nathan to create an OSA comic book anthology each year. They also bring in guest speakers and discuss comic collections.

Academic and Socio-Emotional Support

OSA provides a number of resources to help support struggling students. Along with direct teacher support, we have a fantastic afterschool learning center and a strong advisement and counseling program.

Direct Teacher Support:

All OSA teachers offer regular office hours during lunch time and/or before or after school for students to drop in for individualized help. Teachers also frequently contact parents when they identify a student who may be struggling academically. Teachers maintain homework blogs and input grades regularly into Powerschool so that parents can monitor student progress. Teachers are also available through email, phone calls and appointments with parents.

Academic Advising:

Ms. Shaw, the High School Academic Counselor, regularly analyzes student data to identify when students are struggling and to contact parents directly to ensure each student has a plan for improving. She also meets with students individually in the afternoon.

Learning Center:

Organized by Wendy Snyder, the OSA Learning Center is an amazing resource for high school students. The Center meets in room 245 and is open every day after school except for Fridays. Students can drop in for homework help, specific tutoring, and to meet with teachers who volunteer there. The Learning Center also organizes many groups and support structures based on student needs. The Center utilizes parent volunteers as well.

Socio-Emotional Support:

When students are experiencing mental health challenges and may need additional support at school, OSA offers a number of counseling resources. We have a school Psychologist, Amy O'Herron, along with two counseling interns who can meet with individual students on a limited basis. OSA also contracts with Seneca Center who provides us with an Intervention Specialist, Maya Levine, to provide group support to students, based on our needs. In addition, Ms. Brown, our Campus Supervisor responsible for discipline, is available in her office for students to discuss and problem solve challenges they are experiencing outside of academics.

Who to go to with my questions?

Art School Concerns/Questions:

Circus Arts - Mr. Harris (dharris@oakarts.org)

Dance - Mr. Savage (rrsavage@oakarts.org)

Digital Media - Ms. Cregge (hcregge@oakarts.org)

Figure Skating - Mr. Harris (dharris@oakarts.org)

Instrumental Music - Mr. Aton (aaton@oakarts.org)

Literary Arts - Ms. Schatz (kschatz@oakarts.org)

Production Design - Mr. Revon (jrevon@oakarts.org)

Theatre - Acting - Mr. Berry (mberry@oakarts.org)

Visual Arts - Mr. Junge (ajunge@oakarts.org)

Vocal Music - Ms. Menzies (cmenzies@oakarts.org)

Academic Concerns/Questions - Ms. Larkin (blarkin@oakarts.org)

Admissions - Michaela Peters (mpeters@oakarts.org)

Advisement/College Counseling - Ms. Hendrie (ghendrie@oakarts.org)

Auditions - Ms. Peters (mpeters@oakarts.org)

Discipline - Ms. Brown (tbrown@oakarts.org) or Mr. Harris (dharris@oakarts.org)

Facility Concerns - Mr. Porter (fporter@oakarts.org)

Front Desk (Early Release & Absent Info) - Ms. Jones (attendance@oakarts.org)

General Information About OSA - Mr. Harris (dharris@oakarts.org)

High School Concerns/Questions - Brianna Larkin (blarkin@oakarts.org)

Learning Center – Wendy Snyder (wsnyder@oakarts.org)

Parent Concerns/Questions - Giselle Hendrie (ghendrie@oakarts.org)

Psychologist Concerns/Questions - Amy O'Herron (aoherron@oakarts.org)

Safety/Security Concerns - Mr. Porter (fporter@oakarts.org)

Special Needs - Sarah Notch (snotch@oakarts.org)

Student Leadership (HS) - Ms. Larkin (blarkin@oakarts.org)

Student records and Powerschool - Erin Berwick (eberwick@oakarts.org)

Technology - Mr. Smith (ds@oakarts.org)

**Oakland School for the Arts
WASC Action Plan 2014-2019**

Priority 1: CREATE A CULTURE OF COLLABORATION. OSA will take specific steps to build a school-wide culture that promotes collaboration and alignment. This will include collaborating within and beyond the school, strengthening both our internal processes and our relationships with our community partners. We will also create the conditions so that students are collaborating with staff and each other.
Rationale: The self-study indicated that this was an area that could be enhanced; OSA strives to break down the silo effect.

OBJECTIVE/ACTIVITY	TIMELINE	WHO'S RESPONSIBLE	MEANS TO ASSESS	METRICS	RESOURCES NEEDED/PROFESSIONAL DEVELOPMENT	PROGRESS
1. OSA faculty and staff will collaborate on building student achievement in our math program. CPM curriculum will be adopted and teachers will be trained. All departments will support the school-wide math effort.	Fall 2014-ongoing	Director Asst. Principals Math Chair Math Faculty	Smarter Balanced scores Grades Benchmark exam results	Baselines in 2015; 3% annual growth in proficiency and course grades each year	Professional Development through CPM Textbooks and materials Data analysis software/tool	
2. OSA will explore creating more school-wide routines to help build a coherent and unified culture. Examples: school planners, Master Classes, weekly announcements, community events, senior projects.	Fall 2014 – Spring 2015	Social Committee Asst. Principals Director	List of events Surveys	8 collaborative events in 2014-15; Surveys show 70% agree there has been growth; 8 Master Classes complete each school year	Time and schedule Funds to support events	
3. Increase the interaction between the Board of Directors and school staff.	Fall 2014	Director Board Dept. Chairs	Attendance at joint events Board meeting agendas and minutes	One board member will be in attendance at each major event; Staff will present at each board meeting	NA	
4. OSA will form deeper and more comprehensive relationships with the East Bay Community. This will include arts providers, after school programs, other schools. A particular emphasis will be placed on under-served areas of the city.	Fall 2015	Director Academic Chairs Arts Chairs Development Admissions	MOUs and other agreements Enrollment of students from different parts of the city	OSA will have 2 MOUs in place in Fall 2015 with local arts agencies; OSA after school recruitment program will grow to 20 students in 2015	Funds to support annex programs Transportation	

5. OSA will achieve greater collaboration internally. The “three schools” will become more cohesive. This will stimulate: a. joint projects across grade levels and subject areas b. arts/academic events/curriculum c. school-wide academic alignment d. advantageous scheduling	Spring 2015-Ongoing	All	Examples of projects School calendar Surveys PD agendas	2 across-grade projects will be complete first year; 1 arts/academic project will be created; New bell schedule in place by 2016	PD time Common Planning Time Space for larger joint events	
6. OSA will host a college fair that brings universities from all over the country to hold auditions and recruit our students. There will be both joint events involving many schools and singular events for specific schools as needed.	Fall 2014-Ongoing (already in place)	Special events coordinator Director Arts chairs	Event attendance Student post-secondary enrollment	25 colleges will be represented; 10 other high schools will send students	Facility space Schedule adjustments Graphic arts resources	
7. OSA will hold Master Classes for students that emphasize interdisciplinary connections.	Fall 2014-Ongoing	Arts chairs	Master Class calendar	4 Interdisciplinary Master Classes will be held	Facility space Faculty planning time	
8. Academic Master Classes will also be created. This could include presentations by both students and visitors with specific subject area knowledge.	Spring 2016-Ongoing	Academic chairs	Master Class calendar	2 Academic Master Classes will be held	Facility space Faculty planning time	
9. A senior thesis and showcase will be developed school-wide as a capstone event. Students will design a thesis and write a proposal leading to the completion of the project. A community event will be created at which the final thesis will be demonstrated. Winning projects may get funded.	Fall 2016 – ongoing	Director Project committee Students Senior teachers	Project Proposals Community Event	Senior thesis event will be held in Spring 2017; 90% of seniors will participate	Coordinator position Funds to support projects Time and space for community event	

10. Teacher professional development time will be structured to allow for collaboration and interdisciplinary projects.	Fall 2014-Ongoing	Senior Admin. Technology Arts Chairs Director Community Partners	E-mail Lists; Phone Banks; Mailing Systems	2014-15 PD schedule will include one day each month for open-ended teacher collaboration	Materials funding Web Site maintenance Faculty info for various communication tools	
11. The ESLRs will become a more meaningful part of school culture. This will include assemblies, specific class assignments, classroom presentations, assessments and various visual reminders. ESLRs will be incorporated into syllabi and grading policies and departments will select which ESLRs they will emphasize.	Spring 2014-Ongoing	ALL	Classroom observations Visual evidence	75% of teacher syllabi submitted will include an ESLR assessment piece; One school-wide assembly will address the ESLRs	Photocopying Time	
12. OSA academic staff will explore the opportunities to enter academic competitions, i.e. Mock Trial, Academic Decathlon, EAA Bridge Building, Math Olympics, Model U.N. and Speech and Debate meets.	Fall 2015	ALL	Competition entries	In 2015-16 OSA will have a team entering two of these competitions	Funds for travel Time for practice Faculty supervision of clubs	
13. OSA will continue to build on its vibrant culture of parent involvement. Parent activity will be structured to create an environment that honors parent time and contributions.	Fall 2014-Ongoing	Arts Chairs School Administration APT Officers	Parent attendance logs Event attendance Survey results	APT meeting attendance will include 50% of the families; State of the School attendance will be 60% (8% growth)	Funds to support events Coordination of Events	

Priority 2: IMPROVE SPECIALIZED SUPPORT FOR ALL STUDENTS. OSA will create a range of systems and processes that ensure all students are supported academically, artistically and socially. The specialized nature of this priority will be evident in supports that will reach gifted and advanced students, students with learning and other special needs, and students in need of socio-emotional assistance. There will be a special emphasis placed on support in mathematics to address the long-standing challenges OSA has faced in this area.
Rationale: The self-study indicated that students require greater assistance and support, and that the current systems are effective but not comprehensive.

OBJECTIVE/ACTIVITY	TIMELINE	WHO'S RESPONSIBLE	MEANS TO ASSESS	METRICS	RESOURCES NEEDED/ PROFESSIONAL DEVELOPMENT	Progress
1. OSA will support students in math achievement with an after-school program, a middle school math lab and new CPM math curriculum. Annual family math nights will be held. Math teachers will receive in-depth professional development and training.	Fall 2014-ongoing	Director Math Chair Math Faculty	Smarter Balanced math scores; Benchmark exams; Math class grades	Smarter Balanced baseline to be established in 2015; proficiency growth will be 3% annually; after-school attendance will grow by 10%; Family math night attendance will be 25% in Year One	Data collection tool Smarter Balanced practice materials Extra after-school support in The Learning Center	
2. Incoming students will be assessed to determine what supports are needed. A comprehensive orientation will be established.	Fall 2014-Ongoing	Principal Asst. Principals Admissions Director	Results of assessments Supports developed	100% of students will be assessed and correctly placed and/or provided supports	Assessment tools Teacher Time Funds for support systems	
3. OSA will explore an academic assessment approach that may include: benchmark assessments, skills-based exams, subject-specific expectations, arts emphasis goals.	Fall 2016-Spring 2017	Academic Chairs Arts Chairs	Assessment documents Results List of supports List of students assisted	Math will have 2 benchmark assessments at each level	Professional Development time Extended hour pay for teachers Consultant to guide process	
4. OSA will develop a comprehensive plan to address the socio-emotional needs of its students.	Spring 2014-Fall 2014	Asst. Principals Consultant School Psychologist	Attendance improvements on students Attendance at support groups	OSA will retain the Seneca Center to address these needs annually.	RTI funding Psych Interns Counseling space	

5. Structures will be in place to ensure success in both the academics and the arts. Both internal and external factors will be analyzed to balance workload and determine program need. Students will be empowered to work with teachers on special accommodations and schedules based on performances and other activities.	Spring 2014-Fall 2014	Arts Chairs Asst. Principals Academic and Arts Teachers Students and Families	Student grades Independent Study Rosters	95% of students will retain performance eligibility; 90% of students involved in major performances will not suffer grade reductions; Academic monitor will accompany large productions	Independent Study Coordinator	
6. When benchmarks and other tests are determined, a remediation plan will be created for students who do not meet the expected levels.	Fall 2016-Spring 2017	Teachers Students Learning Center personnel	Student GPAs Internal assessments	75% of identified students will take part in the remediation plan	Learning Center personnel Artists-in-Residence	
7. OSA will develop a data study plan that supports the Common Core curriculum and demonstrated student need. A process for reporting data will be developed.	Spring 2016-Spring 2017	Director Principal Asst. Principal Faculty	Data documents Common Core assessment data	Two faculty PD sessions annually will focus on data study	Common Core assessment data Correct software	
8. OSA will reduce the achievement gap between groups that represent: ethnicity, disability status, subject area, economic status.	Fall 2014-Ongoing	Director Principal Asst. Principals Faculty	Test scores GPAs	In all categories, OSA will move 10% of students from FBB to BB and 15% from BB to Basic (or the Smarter Balanced equivalent).	PD time Data collection tool	
9. Using the RTI system currently in place, OSA will continue to identify and serve students with a range of needs, from	Spring 2014-Ongoing	ALL RTI consultant COST team	COST agendas Student data	COST will serve 25 students annually at minimum; greater needs will be	RTI and mental health funding COST time	

academic to socio-emotional. The Coordination of Services (COST) team will lead this effort.				documented and resources procured		
10. OSA will serve students with special needs through Special Education, and RTI and 504 systems. Students will show evidence of achievement through GPAs and graduation data, as well as participation in the arts performances.	Spring 2014-Ongoing	Special Education staff 504 Coordinators Faculty Students Families	Student achievement data	In all categories, OSA will move 10% of students from FBB to BB and 15% from BB to Basic (or the Smarter Balanced equivalent). (same goal as above for non-disabled students)	Special Education funds RTI and mental health funding	
11. Student leadership groups will take an active role in helping fellow students through tutoring and mentorship.	Fall 2015-Ongoing	Faculty leaders Student leaders Students Families Learning Center personnel	Learning Center logs	10% of seniors will take on 9 th grade mentorship roles; 10% of 8 th graders will take on 6 th grade mentorship roles	Meeting time Assembly organization Learning Center funds for tutor payment	
12. OSA will explore the creation of an advisory system that would provide extended support for students.	Fall 2015	Advisory study committee	Master Schedule Student achievement data	100% of faculty will be involved in Advisory discussions/decisions	Schedule flexibility PD time	
13. A credit recovery system will be put into place to ensure high school students are on track to graduate.	Spring 2014	HS Asst. Principal Credit recovery advisors	Graduation rates	98% of seniors will graduate each year; 100% of students in need of Credit Recovery will have access to on-line courses	Funds for on-line courses Time and space for student study.	
14. Middle school curriculum will be enriched to maximize "cored" subjects.	Fall 2015-Spring 2016	MS Asst. Principal MS Faculty	Syllabi Classroom observations	75% of middle school classes will be cored	Planning time Academic materials/textbooks	
15. OSA will continue to build its student support	Fall 2017	Administration RTI staff	Wellness space	If implemented, Wellness Center	Facility space Staff funding	

systems to possibly include a Wellness Center and health curriculum.		Wellness advisory committee		will serve 10% of the student population in Year One	Materials	
16, OSA will ensure that all students receive the appropriate level of challenge, specifically ensuring that advanced students receive differentiated curriculum.	Spring 2015	Asst. Principals Faculty	Student and family surveys	50% of teacher syllabi will reflect differentiation strategies	Professional Development time and funds Curriculum materials	

Priority 3: EXPLORE STRATEGIC GROWTH AND DEVELOPMENT. OSA will convene task-specific teams and committees to explore the various components of growth, facility needs, technology, financing, Common Core implementation and new programming. These teams will lead OSA into its second decade.

Rationale: The self-study revealed that OSA is experiencing challenges based on facility and space limitations, and that a strategic plan is needed to consider growth and expansion in a thoughtful, focused manner. It was also noted that OSA could benefit from new programming and increased student presence in the community.

OBJECTIVE/ACTIVITY	TIMELINE	WHO'S RESPONSIBLE	MEANS TO ASSESS	METRICS	RESOURCES NEEDED/ PROFESSIONAL DEVELOPMENT	Progress
1. OSA will develop a specific plan for math achievement and program implementation.	Fall 2014- Fall 2015	Director Asst. Principals Math Chair Math Faculty	Development of plan	Plan will be complete by Fall 2015	PD time Math consultant Math research documents	
2. OSA will convene its Strategic Planning Team to address issues such as: a. the future growth of the school b. technology and c. facility needs through a comprehensive strategic plan.	Fall 2015- Fall 2016	Director Strategic Planning Team Board of Directors	Meeting Minutes Facility additions Strategic Plan	Team will meet monthly starting in Fall 2015; plan will be complete by Fall 2016	Meeting Time Expertise in various areas Funds to support growth and facility additions	
3. A range of new technologies will be introduced to OSA: Chrome Books, Smart Boards, Document Cameras, On-Line Subscriptions.	Fall 2014- Fall 2016	Technology Director Technology Team	Technology Equipment Classroom Observations	OSA will have 300 Chrome Books by Fall 2014 and 500 by Fall 2015; Smart Board pilot will be complete by Spring 2015	Funds Space and Capacity Upgrades	
4. Continued emphasis on recruitment for ethnic and socioeconomic diversity. OSA will develop after-school programs and arts	Fall 2013- Ongoing	Director Admissions Director Arts Chairs Director of Special Education	Enrollment rosters	The goal is to maintain a student population that approaches that of the Oakland	Funds to support after-school programs Transportation	

training to ensure students are ready for enrollment.				community: 35% White 28% African-American 17% Asian 15% Latino (non-white) 5% Mixed Race OSA will also make an effort to recruit low SES students to reach the 20% level by 2019. and to recruit students with disabilities.		
5. The audition system will be re-examined to create an organized and effective system of audition, collaborative follow-up and ultimate selection.	Spring 2015-Fall 2015	Director Admissions Director Arts Chairs Panel Members	Enrollment results Power School statistics	100% of incoming students will have participated in new process; staff clerical time will be reduced by 25%	Planning time Audition rosters Enrollment Data Registration software	
6. Panel members who take part in the audition will be provided training on the rubric and scoring criteria.	Spring 2014-Ongoing	Admissions Director Arts Chairs Panel Members	Enrollment rosters Audition worksheets and rubrics	100% of panel members will receive orientation	Training on audition rubrics Community panel members	
7. OSA will transition to the Common Core curriculum through professional development and instructional leadership.	Fall 2014-Spring 2016	Director Administration Academic Chairs Arts Chairs Faculty	Smarter Balance assessments/scores Classroom observations ESLR achievement	40% of PD time in 2014-15 and 2015-16 will be devoted to Common Core training	Consultants Written materials CDE information	
8. Obtain new space through community contacts and other connections. Utilize new space to create performance space, a Wellness Center and a Library/Media Center.	Fall 2016	Director Strategic Planning Team Community Partners	Facility leases Library/Media Center space	If implemented, new space will be procured in Fall 2016	Funding Expertise	
9. OSA will expand its	Spring 2014-	Director	Enrollment statistics	School	Recruitment grant	

comprehensive recruitment program to address changing demographics and representation.	Ongoing	Admissions Director Arts Chairs OSA families Student ambassadors Alumni		demographics will reach 60% minority status; after school recruitment program will serve 20 students in 2014-15, 30 in 2015-16	funds Transportation	
10. OSA will expand its summer programs in the arts programs for which interest is expressed. This will also help in recruitment.	Summer 2014- Ongoing	Director Arts Chairs	Summer program rosters Enrollment statistics	80% of arts emphases will have summer programs by 2015	Funds for salaries and expenses Facility funds to keep building open	
11. Alumni network will be enriched and OSA will hold regular alumni events.	Spring 2014	Director Alumni Relations	Alumni website lists	Alumni network will capture all graduating seniors; prior classes will grow by 5% annually	Alumni data base Access to alumni demographics Event resources	
12. OSA will develop an internship program in which seniors are placed in local organizations.	Fall 2016- Ongoing	Alumni Relations Marketing	Internship rosters	15% of seniors will have internships by 2016; 25% by 2017	Corporate lists Local business contacts	
13. OSA will enrich its development capabilities and become the steward of all donors, including the donors previously handled by a consultant. The following steps will be taken to ensure this is implemented effectively: a. Work with consultant on transition. b. Examine staffing to ensure we have the needed capacity. c. Develop timelines and calendars.	Summer 2014 -- annually	Development Board Executive Director	Report to Board on income	Funding statistics	Development packet from consultant; Stakeholder involvement with donor stewardship; Strategic guidance for stewardship activities	

d. Design strategy for donor contacts and follow-up. e. Identify new donors. f. Create gala event. g. Stewardship and follow up plans should include E.D., Board, Development, other key individuals.						
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Advanced Control
Mechanical Services

P.O. Box 1288
Berkeley, CA 94701
Ph: 415-250-9660

MAINTENANCE SERVICE AGREEMENT

Advanced Control proposes to furnish the customer maintenance on the HVAC systems at:
Oakland School for the Arts, 530 18th Street, Oakland, CA 94612.

This maintenance agreement provides for inspections of the equipment. The plan covers the cost of all maintenance inspections and optional services which are necessary to maintain the equipment in operating condition.

ADVANCED CONTROL AGREES

1. To perform maintenance inspection covered in Attachment A.
2. To furnish the customer with a report of any irregularities revealed as a result of the inspection and adjustments.
3. To inspect only HVAC and controls related equipment covered in Attachment B.
4. To report to the person or office designated in writing by the customer; Customer to inform Advanced Control to changes in personnel.

EXCLUDED FROM THIS PLAN

1. Service, repair, adjust, clean, replace parts or any of the following: Air balancing; boiler tubes; ducts; cabinet interiors and exteriors; drains which are not part of the equipment covered by this plan; heating and cooling coils; electrical service beyond the subject disconnect; surfaces exposed to air and water as part of the system performance (such as sump pans, evaporative condenser tube bundles, tower and evaporative condenser distributors, panels, fans, shafts, etc.), recording instruments, gauges and thermostats.
2. The cost of repair parts, replacement parts, emergency calls, refrigerant.
3. Labor cost other than that required under this agreement.

GENERAL CONDITIONS

1. For the convenience of both the customer and Advanced Control the customer will permit Advanced Control personnel the use of common building equipment, such as ladders, elevators, etc.), together with free and timely access to necessary areas.
2. Advanced Control will not be required to remove, replace or alter ^{any Le} ~~part~~ part of the building structure in the performance of this agreement.
3. Both the customer and Advanced Control agree that all work referred to in this agreement shall be performed during the regular working hours of 8:00am to 4:30pm, Monday through Friday, except Holidays.
4. This agreement takes into consideration the extension of the manufacturers' warranties to the customer on the equipment outlined herein.
5. Customer agrees to make prompt payments. Should any payment become 30 days delinquent, this contract may become null and void at any time thereafter at the option of Advanced Control, and the moneys owed Advanced Control will become due on demand.
6. To assure best performance the Customer should operate the system and all equipment properly and as per manufacturers' instructions. Expenses to Advanced Control caused by improper operation, negligence, misuse of the equipment, or by any cause beyond the control of Advanced Control, shall be paid by the customer at current material prices, plus labor charges.

Advanced Control

7. Operational efficiency will be assured if all necessary work is performed on equipment added by qualified Advanced Control personnel. In the event of any alterations, additions, adjustments, or repairs by others (unless authorized by Advanced Control), Advanced Control assumes no responsibility and has the option to terminate this agreement.
8. Any parts that are not available from normal sources in the judgment of Advanced Control, and which may impair proper operation, may be replaced by Advanced Control and paid for by the Customer.
9. Loss of business or any delays occasioned by events that Advanced Control cannot control, such as strikes, riots, lockouts, transportation delays, accidents, acts of god, force of nature or any other cause beyond control will not be the responsibility of Advanced Control.
10. Any items of equipment or labor required by insurance companies, federal, state, municipal or other authorities will not be required to be furnished by Advanced Control.
11. Advanced Control shall not be responsible for original system design, installation, or its performance in maintaining design conditions, except through failure of equipment covered herein.
12. This agreement covers the complete understanding between Advanced Control and the Customer, and shall become a valid contract only when accepted and approved by an authorized person from both parties. No verbal representation shall be binding on either party.

TERMS

1. **This Advanced Control Maintenance Agreement shall commence on the 15th of April, 2010**, and shall continue thereafter until terminated. Either party may terminate this agreement by giving the other party (30) days prior written notice.
2. Failure to make payments when due, or impairment of owner's credit, shall relieve Advanced Control of the obligation of further performance of this agreement.
3. Annual price adjustment sheets shall hereafter become a part of this agreement.

PROPOSAL

Advanced Control Maintenance Service will be provided **quarterly at \$875.00.**

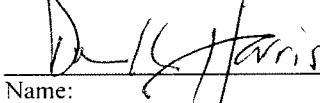
Pre filters on AC-1 and AC-2 will be changed out and paid for by the customer.

Pre filters on the two Gas Furnaces and all belts will be changed out and paid for by Advanced Control

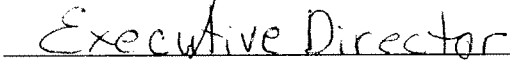
Responsible Party:

Accepted and approved by:

Oakland School for the Arts



Name:



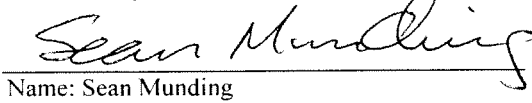
Title:

APR 20 2010

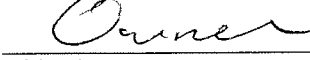
Date:

Advanced Control

Submitted by:



Name: Sean Munding



Title: Owner

4-20-10

Date:



ATTACHMENT A

OAKLAND SCHOOL FOR THE ARTS

PREVENTATIVE MAINTENANCE CHECKLIST



GENERAL

- General Operation and condition
- Unusual noise and vibration



REFRIGERATION SYSTEM

- Align and adjust drives, belts and couplings
- Record refrigerant and oil pressures
- Check refrigerant charge and controls
- Inspect shaft seals and packing
- Operation of capacity and safety controls



CHILLER

- Chilled and condenser water circuits
- Purge system(s)
- Oil system—level, pressure and proper operation of oil cooler and differential
- Operating pressures, temperatures and vacuum
- Capacity and safety controls, flow switches
- Full load test chiller
- Power starter operation



CONDENSING MEDIUM

- ☐ Tower ☐ Evaporative ☒ Air Cooled
- Lubricate fan bearing
- Condenser coil—leak and scale
- Clean air intake screen
- Operating and safety controls
- Check sumps, chemical and algae
- Dampers, damper motors and linkage
- Eliminators and spray nozzles



AIR HANDLING SYSTEM(S)

- Lubricate fan bearings
- Check fan belts and drive alignment
- Change/replace air filters as per agreement
- Check/clean drip pans and drains
- Check expansion valves and bulb clamps
- Check condition of fans, scroll and coils



WATER TREATMENT

- Water analysis
- Add chemicals
- Adjust bleed rate
- Drain, flush and clean sumps



HEATING SYSTEM

- Condition of heat exchangers
- Heating coils
- Traps, strainer and valves
- Operating and safety controls
- Condensate return pump
- Burner operation
- Flue stack
- Expansion tank
- Electric tank
- Electric resistance heaters



WATER PUMPS

- ☐ Condenser ☐ Chilled ☒ Hot
- Lubricate pump bearings
- Check operating pressures
- Check drive alignment
- Check seals and packaging gland



CENTRAL CONTROLS

- Check and calibrate thermostats
- Check and calibrate humidistats
- Check dampers/vane operation
- Check automatic control valves
- Check central control panel



CONTROL AIR COMPRESSOR

- Check drive belt tension and alignment
- Compressor oil level
- Drain condensate from receiver
- Operation and adjustment of pressure switch/valve



ELECTRICAL

- Record voltage and motor amperage
- Lubricate motor bearings
- Magnetic starter connections



ATTACHMENT B
Equipment List

Oakland School for the Arts

UNIT #	MAKE	MODEL #	SERIAL #	SERVES	FILTERS	BELTS
<i>Air Conditioning Units</i>						
AC-1	Trane			School Theatre	17-16x20x2	2-BX97
AC-2	Trane			SW 1st, 2nd, 3rd Fl.	17-16x20x2	2-BX97
<i>Gas Furnaces</i>						
GF-1	Trane	GRAA50GFNF0N2GT105M0CD58	F08A00283	OSA South	8-20x20x2	2-BX67
GF-2	Trane	GRAA50GFNF0N2GT105M0CD58	F08A00284	OSA South	8-20x20x2	2-BX67
<i>Boiler for Reheat</i>						
B-1	Raypack	H3-0902B	0805282411	OSA Reheat Zones	N/A	DD
<i>Hot Water Pumps</i>						
HWP-1	B&G	Series 1510			N/A	DD
HWP-2					N/A	DD
<i>Exhaust Fans</i>						
EF-1	Greenheck	N/A	N/A	OSA Bathroom EF North	N/A	4L280
EF-2	Greenheck	SFD-6-4A-CW-UB-X	112758450804	OSA Bathroom EF NE	N/A	DD
EF-3	Greenheck				N/A	A25
EF-4	Greenheck	N/A	N/A	OSA Bathroom EF SE	N/A	DD
EF-5	Greenheck				N/A	A25
EF-6	Greenheck				N/A	A25
EF-7	Greenheck	SFB-9-4-CW-UB-X	112758550804	OSA School and Locker EF	N/A	31270

You must fill out a separate application for each area you plan to audition in.
Please complete this application, attach a recent photograph, and return it by mail or by fax: 510.873.8816

CANDIDATE INFORMATION

Name _____
Last First Middle

PLEASE CHECK ONE AUDITION AREA:

☐ **ARTS-MANAGEMENT**

(For students entering 9th & 10th only)

☐ **CIRCUS ARTS**

(High School, by special arrangement only)

☐ **DANCE**

☐ **DIGITAL MEDIA**

(For students entering 9th & 10th only)

☐ **FIGURE SKATING**

☐ **INSTRUMENTAL MUSIC**

Instrumentalists: What instrument will you play? _____

☐ **LITERARY ARTS**

(For students entering 9th & 10th only)

☐ **THEATRE**

☐ **VISUAL ART**

☐ **VOCAL MUSIC**

AUDITIONING FOR: (check one): ☐ 6th Grade ☐ 7th Grade ☐ 8th Grade ☐ 9th Grade ☐ 10th Grade ☐ 11th Grade

CURRENT GRADE: (check one): ☐ 5th Grade ☐ 6th Grade ☐ 7th Grade ☐ 8th Grade ☐ 9th Grade ☐ 10th Grade

Present School _____

Home Address _____
Street City, State, Zip Code

E-mail _____ Telephone _____

Mailing address if different from above _____

Date of Birth _____ Gender _____ Place of birth _____
Month/Day/Year

Country of Citizenship _____ Native Language _____

Languages other than English spoken fluently at home: _____

How did you hear about Oakland School for the Arts? (Please check all that apply and specify)

☐ Friends _____ ☐ The Media _____ ☐ Parents _____

☐ Counselor or Teacher _____ ☐ Event _____ ☐ Other (specify) _____

Please list the 3 activities or extracurricular interests that are the most important to you (e.g., sports, fine arts, music, community service, etc.), your level of involvement (e.g. repertoire, special leagues or divisions, camps, honors, etc.), and whether you plan to continue each activity at Oakland School for the Arts.

1. _____
2. _____
3. _____

Essay requirement:

Along with this application form please submit a one page essay about your interest in the arts. Why are the arts important to you? Why do you want to attend Oakland School for the Arts?

(Continue on other side)

FAMILY INFORMATION (Fill out completely)

• Candidate lives with: ☐ Mother ☐ Father ☐ Stepfather ☐ Stepmother
(check all that apply) ☐ Other _____ (specify relationship)

• Mother's name _____ home phone _____
address (if different from candidate) _____
occupation _____ business name _____ business phone _____
cellular phone _____ email _____
fax _____ country of citizenship _____
college(s) attended _____

• Father's name _____ home phone _____
address (if different from candidate) _____
occupation _____ business name _____ business phone _____
cellular phone _____ email _____
fax _____ country of citizenship _____
college(s) attended _____

• Guardian's name _____ home phone _____
address (if different from candidate) _____
occupation _____ business name _____ business phone _____
cellular phone _____ email _____
fax _____ country of citizenship _____
college(s) attended _____

Candidate Signature

Date

Parent/Guardian Signature

Date

OAKLAND SCHOOL for the ARTS

530 18th Street
Oakland, CA 94612

www.oakarts.org

(510)873-8805
admissions@oakarts.org

ARTS TEACHER RECOMMENDATION FORM

This form is to be filled out by a teacher chosen by the student applicant. The teacher should know the student's artistic potential and the degree of his/her commitment to the art form. Please complete the attached form and place it in an envelope. Seal the envelope and sign across the seal. The completed form, in a sealed envelope, is to be given to the student, who is required to present the sealed envelope at the audition.

Student's Name: _____
Area you teach student: _____ School/Organization: _____

Please check the appropriate description of the following areas and comment.

1. **Innovation** – The individual's sensitive self-expression is:

<input type="checkbox"/>	Superior (Top 5% of students you have taught)	.
<input type="checkbox"/>	Excellent (Top 5% of students this year)	.
<input type="checkbox"/>	Good (Top 20% of students this year)	.
<input type="checkbox"/>	Fair (Top 50% of students this year)	.
<input type="checkbox"/>	Poor	.
<input type="checkbox"/>	No Opportunity to observe	.

2. **Concentration** – Ability to become absorbed in his/her work without distraction:

<input type="checkbox"/>	Superior (Top 5% of students you have taught)	-
<input type="checkbox"/>	Excellent (Top 5% of students this year)	-
<input type="checkbox"/>	Good (Top 20% of students this year)	-
<input type="checkbox"/>	Fair (Top 50% of students this year)	-
<input type="checkbox"/>	Poor	-
<input type="checkbox"/>	No Opportunity to observe	-

3. **Self-Discipline** – Acceptance and execution of personal responsibility:

<input type="checkbox"/>	Superior (Top 5% of students you have taught)	-
<input type="checkbox"/>	Excellent (Top 5% of students this year)	-
<input type="checkbox"/>	Good (Top 20% of students this year)	-
<input type="checkbox"/>	Fair (Top 50% of students this year)	-
<input type="checkbox"/>	Poor	-
<input type="checkbox"/>	No Opportunity to observe	-

4. **Commitment** – Willingness to make personal sacrifices to pursue art form:

<input type="checkbox"/>	Superior (Top 5% of students you have taught)	-
<input type="checkbox"/>	Excellent (Top 5% of students this year)	-
<input type="checkbox"/>	Good (Top 20% of students this year)	-
<input type="checkbox"/>	Fair (Top 50% of students this year)	-
<input type="checkbox"/>	Poor	-
<input type="checkbox"/>	No Opportunity to observe	-

5. **Control of Technique** – The technical development of the student's art form:

<input type="checkbox"/>	Superior (Top 5% of students you have taught)	.
<input type="checkbox"/>	Excellent (Top 5% of students this year)	.
<input type="checkbox"/>	Good (Top 20% of students this year)	.
<input type="checkbox"/>	Fair (Top 50% of students this year)	.
<input type="checkbox"/>	Poor	.
<input type="checkbox"/>	No Opportunity to observe	.

Do you recommend this student to be admitted to Oakland School for the Arts? ☐ YES ☐ NO

Please use reverse side for additional comments.

Instructor's Name (print): _____

School: _____

Business Phone: _____

Position: _____

Signature: _____

Date: _____

**EL DORADO COUNTY CHARTER SELPA
SPECIAL EDUCATION LOCAL PLAN AREA**

6767 Green Valley Road
Placerville, California 95667
(530) 295-2462 or (800) 524-8100 ext 2462

**إشعار بالإجراءات الضمانية وحقوق أولياء الأمور
حقوق التعليم الخاص لأولياء الأمور والأطفال
تحت قانون التعليم للمعاقين ، الجزء ب
(H.R. 1350) إعادة الترخيص 2004**

المقدمة

هذه المعلومات تتيح لكم كأولياء أمور وكأشخاص مرخص لهم، وكآباء وأمهات أوصياء على الأطفال ذوي الإعاقة و الاحتياجات الخاصة من عمر ثلاث سنوات حتى سن ٢١ ، باتخاذ القرارات التعليمية مع لمحة عامة عن الحقوق التعليمية الخاصة بكم ، وتسمى أحيانا "الإجراءات الضمانية". يتم توفير هذا الإشعار أيضا للطلاب الذين يحق لهم الحصول على هذه الحقوق في سن ال ١٨ .

(٢٠ USC 1415; EC 56321)
سيتم إعطاء نسخة من هذه الضمانات لكم مرة واحدة في السنة. يمكن إعطاء نسخ إضافية عند الإحالة الأولية أو بناء على طلب من أولياء الأمور للتقييم، عند تاريخ أول إيداع شكوى عند تقديم خطة تقييم للوالدين وبناء على طلبك بموجب القسم :

615(b) (6) of HR 1350

إذا كانت مدرسة الميثاق لديها موقع على شبكة الانترنت، تقدم نسخة من هذه الضمانات الإجرائية المتاحة لك من خلال هذا الموقع.
[615(d) (1) (A-B)]

يمكنك اختيار تلقي هذا الإشعار و غيره من الإشعارات المطلوبة بموجب هذا القسم عن طريق الاتصال بالبريد الإلكتروني ، إذا كان هذا الخيار متاحا لدى مدرسة الميثاق الخاصة بك.

[615(n)]

المشاركة في اتخاذ القرار حول تعليم طفلك

لديك الحق في إحالة طفلك للحصول على خدمات التعليم الخاص. يجب أن تعطى الفرص للمشاركة في أي اجتماع لاتخاذ القرار فيما يتعلق ببرنامج التعليم الخاص بطفلك. لديك الحق في المشاركة في اجتماع برنامج التعليم الفردي حول تحديد قبول، و تقييم، وتحديد القدرات التعليمية لطفلك وغيرها من المسائل المتعلقة بالتعليم المجاني المناسب لطفلك [٢٠ USC 1414(b)(c)(d) and (f); EC 56341(b), 56343(c)]

لديك أيضا الحق في المشاركة في تطوير برنامج التعليم الفردي وتبليغك بخيارات البرنامج، وتوفير التعليم المجاني المناسب.

بالإضافة إلى ذلك، لديك الحق في تسجيل الاجتماع إلكترونيا على شريط صوتي. ويشترط القانون أن تخبر مدرسة الميثاق الخاصة قبل ٢٤ ساعة على الأقل من الاجتماع في حال وجود نية تسجيل الوقائع.

(EC 56341.1)

مساعدة إضافية

في حالة قلقك حول تعليم طفلك، من المهم الاتصال بمعلم الطفل أو المسؤولين للتحديث عن المشاكل التي يعاني منها طفلك أو أية مشاكل أخرى. ويمكن للموظفين في قسم التربية الخاصة الإجابة على أسئلتك حول تعليم طفلك، و عن حقوقك والإجراءات والضمانات الخاصة بك. هذه المحادثة تحل كثيرا من المشاكل في بعض الأحيان وتساعد في الحفاظ على التواصل المفتوح بينك وبين المدرسة. سيتم سرد موارد إضافية في نهاية هذه الوثيقة لمساعدتك على فهم الإجراءات الضمانية.

الإشعار، القبول والتقييم والملاحظات

إشعار خطي مسبق

لديك الحق في الحصول على إشعار خطي من مدرسة الميثاق قبل أن يتم اتخاذ القرارات التي تؤثر على التعليم الخاص بطفلك. وتشمل هذه القرارات على:

- * تحديد طفلك كطفل من ذوي الاحتياجات الخاصة، أو تغيير إعاقة طفلك إلى إعاقة أخرى؛
- * تقييم أو إعادة تقييم طفلك؛
- * توفير التعليم العام المجاني المناسب لطفلك، أو تغيير أحد عناصر مجانية التعليم العام المناسبة لطفلك؛
- * وضع طفلك في برنامج التعليم الخاص، أو
- * تغيير وضع التعليم الخاص لطفلك؛

(٢٠ USC 1415 [B]; EC 56500.4)

* الاعتراف باستلام طلب الوالدين في حال إلغاء الموافقة على جميع التعليم الخاص والخدمات المقدمة.

لديك الحق أيضا باستلام إشعار خطي من مدرسة الميثاق إذا كانت المدرسة قد رفضت طلبك لاتخاذ هذه الإجراءات.

يجب أن يتضمن الإشعار الخطي ما يلي:

- * وصفا للإجراءات المقترحة أو المرفوضة من قبل مدرسة الميثاق؛
- * شرح سبب رفض أو قبول الاقتراح؛
- * وصفا للخيارات الأخرى المقترحة وأسباب رفضها؛
- * وصف لكل إجراءات التقييم، أو الاختبارات أو السجلات أو التقارير التي استخدمت كأساس للعمل المقترح أو رفضه؛
- * وصف لأية عوامل أخرى ذات صلة بالإجراء المقترح أو المرفوض؛
- * بيان بأن كلا من أب و أم الطفل من ذوي الإعاقة محميّين بموجب الإجراءات الضمانية.

إذا كان الإشعار لا يتعلق بالإحالة الأولية للتقييم، يجب تقديم بيان بأن لديك حماية بموجب الإجراءات الضمانية ومعلومات عن كيفية الحصول على نسخة من هذه الإجراءات الضمانية، ومصادر مساعدة إضافية لفهم هذه الإجراءات.
(20 USC 1415[c])

موافقة ولي الأمر

مطلوب موافقة خطية من أحد الوالدين من أجل:

- * **التقييم الأول:** يجب أن يكون لدى مدرسة الميثاق موافقة خطية منك قبل أن تتمكن من تقييم طفلك. وسيتم إعلامك عن طرق التقييم التي سيتم استخدامها مع طفلك. يجب على مدرسة الميثاق الخاصة بك أن تبذل جهودا للحصول على الموافقة المسبقة للتقييم الأول.
 - * **إعادة التقييم:** يجب أن يكون لدى مدرسة الميثاق موافقة خطية منك قبل إعادة تقييم طفلك. لتجنب الارتباك، يجب إبلاغ المدرسة خطيا إذا كنت ترغب في رفض الموافقة على إعادة التقييم. مدرسة الميثاق قد تعيد تقييم طفلك بدون موافقة خطية منك إذا لم تستطع الحصول على موافقتك نظرا لعدم تجاوبك معها عند محاولة الاتصال بك.
 - الأسباب الأولية التي تجعل التربية الخاصة مستمرة:** يجب أن تعطى موافقة خطية لمدرسة الميثاق قبل وضع طفلك في برنامج التربية الخاصة. يمكنك رفض الموافقة على إجراء التقييم وإعادة التقييم أو وضع طفلك في التربية الخاصة. مدرسة الميثاق قد تسعى إلى تقييم أو مواصلة وضع طفلك في برنامج التربية الخاصة من خلال جلسة للإجراءات القانونية الواجبة، إذا كنت تعتقد بأنها ضرورية لتعليم طفلك. بإمكانك و مدرسة الميثاق الموافقة على حل الخلافات سلميا.
- (EC 56321[c], 56346, 56506[e]; 20 USC 1414[a][c])

استمارات الموافقة يجب أن تصف النشاط الذي يلتزم الموافقة و السجلات (إن وجدت) التي سيتم إصدارها ولمن. يمكنك إلغاء الموافقة في أي وقت، إلا أن كان الإلغاء ليس له أثر رجعي (لا ينفي الإجراءات التي وقعت بعد أن أعطيت الموافقة وقبل إلغاء الموافقة).
(34 CFR 300.300)

تعيين الوصي البديل

من أجل حماية حقوق الطفل، على مدارس الميثاق أن تضمن تعيين فرد ليكون بمثابة الولي البديل لوالدي الطفل المعاق عندما لا يمكن التعرف على أحد الوالدين و في حال لم تتمكن مدرسة الميثاق من اكتشاف مكان وجود الآباء الأصليين يمكن تعيين وصي بديل عن الوالدين إذا كان متعلقا بالطفل حكما من المحكمة أو تحت رعاية مؤسسات الدولة المدونة أو إذا كان الطفل يخضع للتعليم الخاص أو لديه بالفعل خطة تعليم فردية. على مدرسة الميثاق أن تبذل جهودا معقولة لتعيين بديل في غضون ٣٠ يوما بعد تحديد الحاجة إلى ذلك.
(20 USC 1415 [B]; EC 56050)

سن الرشد

عندما يبلغ طفلك ١٨ عاما، ستنقل له جميع الحقوق المنصوص عليها في الجزء (باء) من قانون التعليم الأفراد ذوي الإعاقة، والاستثناء الوحيد إذا كان طفلك غير كفء تحت قانون الدولة.
(34 CFR 300.517 30; EC 56041.5)

إلغاء موافقة آباء الطلاب الأصلية لتلقي كافة التربية الخاصة والخدمات المتعلقة بها

التغييرات في الأنظمة الاتحادية للأفراد ذوي الإعاقات تعطي الآباء (أو الطلاب البالغين سن الرشد) الحق في إلغاء موافقتهم لتلقي الطالب التعليم الخاص والخدمات المتعلقة بها. يمكنك سحب موافقتك دون اللجوء لمدرسة الميثاق. يجب تقديم هذا البلاغ كتابة من غير ذكر السبب. ربما تستفسر مدرسة الميثاق عن السبب، ولكن لست ملزما بالرد. هذا الإلغاء قد لا يكون فعالا بشكل رجعي.

عند استلام الطلب الخطي الخاص بك لإلغاء التعليم الخاص والخدمات المتصلة به، على مدرسة الميثاق أن توفر لك إشعارا خطيا مسبقا لإلغاء اعترافك للتعليم الخاص والخدمات المتصلة به، و يجب أن يشمل هذا الإشعار على التاريخ الذي ستوقف فيه جميع الخدمات. يجب أن يكون هذا التاريخ في غضون فترة زمنية معقولة و مدرسة الميثاق قد لا تتوكل وقف الخدمات. مدرسة الميثاق قد لا تطالب ولي الأمر لحضور اجتماع لمناقشة الإلغاء. مدرسة الميثاق قد تصدر إجراءات التقاضي السليمة أو تسوية المنازعات لتأخير طلبك. وبموجب القوانين، لن يتم النظر إلى مدرسة الميثاق على أنها قامت بانتهاك حرية التعليم المناسب بهذا الإلغاء. عند توقف الخدمات، سيصبح طفلك طالبا عاديا بشكل كامل، بما في ذلك الانضباط، والتخرج و الاختبار العام للولاية؛ الإجراءات الضمانية (باستثناء الطالب الذي سيطلب الحصول على التعليم للأفراد ذوي الإعاقة) لن تكون متاحة لطفلك. كما سيتم إيقاف الوسائل والتعديلات المقدمة لطفلك في برنامج التعليم الفردي وليس مطلوباً من مدرسة الميثاق تعديل سجلات طفلك لمحو أي علامات لتلقي طفلك للخدمات الخاصة وما يتعلق بها. إذا داوم طفلك بمدرسة أخرى في الحي من خلال تلقيه برنامج التعليم الفردي، ربما يكون هناك آثارا لهذا الالتحاق.

يمكنك عدم الموافقة على تلقي طفلك التعليم الخاص والخدمات المتصلة به مرة أخرى. ومع ذلك، يمكنك أو يمكن لمدرسة الميثاق، إحالة طفلك للتربية الخاصة في أي وقت. في هذه الحالة، سيتم التعامل مع طلبك كطلب جديد و سيتم إجراء التقييم، بما في ذلك الجدول الزمني ومتطلبات التقييم من جديد.

التقييم

التقييم غير التمييزي

لديك الحق في تقييم طفلك في جميع المجالات المشتبهة بالإعاقة. المواد والإجراءات المستخدمة للتقييم والتنسب يجب ألا تكون قائمة على العنصرية أو الثقافة أو الجنسية. يجب توفير مواد التقييم والاختبارات بلغة الطفل الأساسية أو حسب الأسلوب المريح للطلاب، إلا إذا كان من المتعذر فعل ذلك. لا يوجد إجراء واحد يمكن أن يكون المعيار الوحيد لتحديد الأهلية ووضع برنامج التعليم المناسب لطفلك.

(20 USC 1414[a][b]; EC 56001[j] and 56320)

خطة التقييم

عندما تسعى مدرسة الميثاق لتقييم طفلك، سوف تقدم لك خطة التقييم المقترحة خطياً. بالإضافة للخطة سوف تحصل على نسخة من وثيقة الإجراءات الوقائية. عندما يتم الانتهاء من التقييم، سيتم تحديد موعد لاجتماع فريق برنامج التعليم الفردي، الذي سيشملك أنت كولي أمر، أو وصي، أو ممثل عن ولي الأمر لتحديد ما إذا كان الطالب مؤهلاً للحصول على خدمات التعليم الخاص أم لا. سيقوم فريق برنامج التعليم الفردي بمناقشة التقييم، والتوصيات التعليمية وأسباب هذه التوصيات. وسيتم إعطاؤك نسخة من تقرير التقييم والوثائق.

(EC 56329 (a))

التقييم التربوي المستقل

إذا كنت لا توافق على نتائج التقييم الذي أجرته مدرسة الميثاق، لديك الحق في طلب تقييم للتعليم المستقل الذي يجري لطفلك، من شخص مؤهل لإجراء التقييم، على نفقة الدولة. يجب على مدرسة الميثاق أن تستجيب لطلبك للحصول على تقييم تعليمي مستقل وتوفر لك المعلومات، بناءً على طلبك، حول مكان الحصول على تقييم تعليمي مستقل.

بدلاً من ذلك، يجب على مدرسة ميثاق طلب جلسة للإجراءات القانونية لإثبات أن تقييمها كان مناسباً. إذا كانت النتيجة التي عرضتها مدرسة منح الحقوق لا تناسبك، لديك الحق في إجراء تقييم مستقل ولكن ليس على نفقة الدولة. يجب على فريق برنامج التعليم الفردي النظر في التقييمات المستقلة.

قد تسمح إجراءات التقييم في مدرسة الميثاق بمراقبة الطلاب في الفصل. إذا لاحظت مدرسة الميثاق طفلك في الفصل الدراسي أثناء التقييم، أو إذا كان قد سمح للمدرسة بمراقبة طفلك، يجب أيضاً أن يسمح بإجراء تقييم فردي تعليمي مستقل لمنح فرصة مكافئة لمراقبة طفلك في الفصول الدراسية. وإذا اقترحت مدرسة الميثاق بيئة مدرسية جديدة لطفلك، يجب أن يسمح للمقيم التعليمي المستقل بمراقبة أولية لطفلك في الإعدادات الجديدة المقترحة.

(ED 56329(b)and(c))

الإطلاع على السجلات التعليمية

آباء وأمهات الطفل الملحق بمدرسة الميثاق لهم الحق في فحص السجلات تحت إطار القانون الاتحادي لحقوق العائلة التعليمية وقانون الخصوصية، الذي تم تطبيقه في ولاية كاليفورنيا تحت إطار باب قانون التعليم.

٤٩٠٦٠-٤٩٠٧٩

تحت قانون التعليم للأفراد ذوي الإعاقة، آباء الأطفال المعاقين (بما في ذلك الآباء غير الأوصياء) لهم الحق في مراجعة جميع السجلات التعليمية فيما يتعلق بتمثيل وتقييم الوضع التعليمي للطفل وتوفير التعليم العام المجاني المناسب والحصول على تفسير وترجمة للسجلات. بموجب قوانين ولاية كاليفورنيا، للآباء الحق في الحصول على نسخ من السجلات التعليمية ومراجعتها. هذه الحقوق تنتقل إلى التلميذ إذا بلغ الثامنة عشرة من عمره أو إذا كان ملحقاً بمؤسسة للتعليم ما بعد الثانوي.

يتطلب موافقة الوالدين، أو موافقة الطالب البالغ، قبل أن يتم تحرير أي معلومات شخصية للمسؤولين من وكالات المشاركة التي تقدم أو تدفع ثمن الخدمات الانتقالية المتعلقة.

"سجل التعليم": تعني تلك السجلات التي ترتبط مباشرة بالتلميذ والتي تصونها الوكالة التعليمية أو الطرف الذي يتصرف لحساب الوكالة أو المؤسسات، و يمكن أن تشمل

(١) اسم الطالب، والدا الطالب أو غيرهم من أفراد الأسرة؛

(٢) عنوان الطالب؛

(٣) الهوية الشخصية للطالب مثل رقم الضمان الاجتماعي، رقم الطالب، أو رقم ملف المحكمة؛

(٤) قائمة الخصوصيات أو غيرها من المعلومات التي من شأنها أن تجعل من الممكن التعرف على الطالب.

كلا القوانين الاتحادية وقوانين الولاية تحدد أي معلومات متعلقة مباشرة بالتلميذ للتعرف عليه، غير المعلومات المتعارف عليها، والتي تحتفظ بها مدرسة الميثاق أو التي يجب المحافظة عليها من قبل موظف وكل بها وهي ضمن تأدية واجباته سواء سجلت باليد، أو عن طريق الطباعة، أو الأشرطة والأفلام والميكرو فيلم، والكمبيوتر أو عن طريق أي وسائل أخرى. لا تشمل سجلات التلميذ ملاحظات شخصية غير رسمية معدة مسبقاً ويحتفظ بها موظف المدرسة لاستخداماته الشخصية أو كاستخدام بديل. إذا كانت السجلات تحتوي على معلومات حول أكثر من طالب واحد، يمكن لولي الأمر الحصول على الجزء من المحضر المتعلق بطفله فقط.

قد يتم الاحتفاظ بسجلات التلميذ في موقع أو في مكتب مدرسة الميثاق، ولكن سيتم التعامل مع أي طلب خطي للسجلات في أي موقع كان كطلب للحصول على السجلات من كافة المواقع. أمين المدرسة سيوفر لك قائمة بأنواع ومواقع سجلات التلميذ (إذا طلبت).

يقوم أمين السجلات بتقييد الاطلاع على سجلات التلميذ من قبل الأشخاص المرخص لهم، والتي تشمل والدي التلميذ، والتلميذ الذي هو ستة عشر عاماً على الأقل، والأفراد الذين أذن لهم من قبل الوالد بتفقد السجلات، و موظفي المدرسة الذين لديهم مصلحة تعليمية مشروعة في السجلات، إضافة إلى المؤسسات الثانوية المعنية من قبل التلميذ، وموظفي وكالات التربية والتعليم التابعة للولاية أو المنطقة المحلية. سيتم رفض الاطلاع على السجلات ما لم تقدم موافقة خطية للاطلاع عليها أو يتم التصريح عنها بناءً على استدعاء أو أمر من المحكمة. تقوم مدرسة الميثاق بالاحتفاظ بسجل يتضمن الوقت واسم والسبب المستدعي للحصول على هذه السجلات من قبل أولئك الأفراد الذين لا يعملون في المدرسة.

لديك الحق في تدقيق ومراجعة جميع السجلات التعليمية لطفلك دون أي تأخير لا داعي له، بما في ذلك قبيل اجتماع برنامج التعليم الفردي لطفلك أو قبل جلسة استماع الإجراءات القانونية الواجبة. يجب على مدرسة الميثاق أن توفر لك إمكانية الوصول إلى السجلات ونسخها إذا تطلب ذلك ، في غضون خمسة أيام بعد تقديم الطلب شفويا أو خطيا. قد يتم فرض رسوم للحصول على النسخ فقط، وليست التكلفة للبحث والاسترجاع، إلا إذا كان فرض الرسوم من شأنه أن يحرم ولي الأمر من الوصول إلى الأصل. (20 USC 1415[b]; EC 56501, 56504, and 49069)

الآباء الذين يعتقدون أن المعلومات الواردة في السجلات التعليمية التي تم جمعها وصيانتها أو استخدامها من قبل مدرسة الميثاق (و أمور أخرى) غير دقيقة أو مضللة أو تنتهك الخصوصية أو غيرها من حقوق التلميذ يطلب كتابيا من مدرسة الميثاق تعديل المعلومات. إذا وافقت مدرسة الميثاق، سيتم تعديل السجل وسيتم إبلاغ ولي الأمر. إذا رفضت مدرسة الميثاق تعديل المطلوب، يجب على المدرسة إخبار ولي الأمر وتوفير حق التحقيق بالأمر، إذا لزم ذلك، لتحديد ما إذا كانت المعلومات المقدمة غير دقيقة أو مضللة، أو غير ذلك من انتهاك الخصوصية أو غيرها من حقوق التلميذ. إذا تقرر من قبل مجلس المحافظين بعد جلسة الاستماع أنه لن يتم تعديل السجل، لولي الأمر الحق في تقديم بيان مكتوب للتصحيح ويضاف إلى السجل. مدرسة الميثاق لديها سياسات وإجراءات تحكم استبقاء أو التخلص من السجلات. الآباء الذين يرغبون بطلب التخلص من السجلات التي لم تعد ضرورية لدى المدرسة، عليهم الاتصال بأمين المدرسة المسؤول عن السجلات. ومع ذلك، يطلب من مدرسة الميثاق الحفاظ على بعض المعلومات للأبد. (34CFR99; CFR300.561—573; 20USC 1415 [b](1); 34 CFR 500.567; EC 49070)

برنامج التعليم الفردي (ب ت ف)

تقوم وكالة التعليم العام بإجراء اجتماعات لتطوير ومراجعة وتنقيح برنامج التعليم الفردي لكل طفل من ذوي الإعاقة. وثائق برنامج التعليم الفردي (ب ت ف) تحدد أهلية الطفل لخدمات التربية الخاصة ولأولياء الأمور الحق في الحصول على نسخة من برنامج التعليم الفردي (ب ت ف) الخاص بأطفالهم. وتجرى هذه اللقاءات من قبل فريق برنامج التعليم الفردي.

عند الانتهاء من طلب (ب ت ف) وموافقة الوالدين ، يتم تنفيذ هذه الخطة في أقرب وقت ممكن بعد اجتماع فريق (ب ت ف). كما تقدم نسخة من (ب ت ف) للآباء والأمهات دون أي تكلفة مادية، وإذا لزم الأمر، تقدم نسخة من (ب ت ف) باللغة الأم لأولياء الأمور، بناء على طلب من ولي الأمر. خطة خدمة العائلة الفردي (خ ع ف) تقدم للأطفال الذين تتراوح أعمارهم بين ثلاثة إلى خمسة سنوات و قد تكون بمثابة (ب ت ف) بعد شرح تفصيلي للفروق بينهما وموافقة الوالدين كتابيا. خطة (ب ت ف) يجب أن تأخذ بعين الاعتبار مخاوف أولياء الأمور لتعزيز تعليم طفلهم.

أعضاء فريق برنامج التعليم الفردي و مسؤولياتهم

يتكون فريق برنامج التعليم الفردي من:

- * مسؤول أو ممثل معين من قبل الإدارة و يكون على دراية حول خيارات البرنامج المناسبة للطفل والذي يكون مؤهلا لتوفير أو الإشراف على توفير التعليم الخاص؛
- * معلم واحد على الأقل من معلمي التعليم العام للطفل، إذا كان الطفل مشاركا، أو قد يشارك، في التعليم العام؛
- * معلم واحد على الأقل من معلمي التربية الخاصة للطفل، أو إذا كان ذلك مناسباً؛
- * أحد والدي الطفل، أو أفراد مختارين من قبل إحدى الوالدين أو كليهما.

عند الضرورة، فريق برنامج التعليم الفردي سوف يشمل أيضا:

- * الطفل، عندما يناقش الفريق الخدمات الانتقالية؛
- * أشخاص آخرين من الذين يملكون الخبرة أو المعرفة اللازمة لتطوير خطة برنامج التعليم الفردي للطفل؛
- * الشخص الذي أجرى تقييمًا للطفل أو الذي هو على دراية بإجراءات التقييم المستخدمة لتقييم الطفل وعلى دراية بنتائج التقييم عند تقييم الطفل لأغراض التطوير أو المراجعة أو التنقيح لبرنامج التعليم الفردي؛
- * عندما يشتهى بأن لدى الطفل إعاقة في التعلم، عضو واحد على الأقل من فريق برنامج التعليم الفردي، شرط ألا يكون هو معلم الطفل الأساسي، وسيكون هذا الشخص هو الذي راقب الأداء التعليمي للطفل في البيئة الملائمة. وإذا كان الطفل أصغر من خمس سنوات أو لم يتم تسجيله في المدرسة، فإن عضوا من الفريق سيقوم بمراقبة الطفل في البيئة المناسبة للطفل لهذا السن.

عضو من فريق برنامج التعليم الفردي قد يعذر من الاجتماع ، كلياً أو جزئياً، في حال موافقة كلا من وكالات التعليم المحلية والوالد على أن حضور الأعضاء ليست ضرورية لأن فقرة الأعضاء من المنهاج الدراسي أو الخدمات ذات الصلة لم يتم تعديلها أو مناقشتها في الاجتماع. عندما يتم تعديل فقرة الأعضاء من المنهاج الدراسي أو الخدمات ذات الصلة أو مناقشتها في الاجتماع، قد يعذر العضو الملزم بحضور اجتماع برنامج التعليم الفردي في حال كان هذا الاتفاق مكتوباً بين ولي الأمر و وكالة التعليم المحلية ويقدم هذا العضو كتابة مساهمته في تطوير برنامج التعليم الفردي قبل الاجتماع. لا تنطبق أحكام الاعتذار عن حضور الاجتماع على الوالدين، الطالب أو الأشخاص الذين لديهم معرفة أو خبرة خاصة.

إذا لم يحضر الطفل اجتماع فريق برنامج التعليم الفردي حيث سيتم مناقشة الخدمات الانتقالية، سيكون على مدرسة الميثاق الأخذ بعين الاعتبار احتياجات الطفل وأولوياته. يجوز لمدرسة الميثاق دعوة ممثلين من الوكالات الأخرى التي من المحتمل أن تكون مسؤولة عن الخدمات الانتقالية.

كيفية حل النزاعات

جلسة الإجراءات القانونية

لديك الحق في طلب جلسة استماع محايدة للإجراءات القانونية بشأن ما يلي:

- * التعريف بطفلك للحصول على أهلية التعليم الخاص؛
- * تقييم طفلك؛

* الوضع التعليمي لطفلك؛
* توفير التعليم العام المجاني المناسب لطفلك.

يجب تقديم طلب لعقد جلسة استماع للإجراءات القانونية الواجبة في غضون سنتين من التاريخ الذي عرف سبب أو وجود سبب لمعرفة الحقائق التي كانت الأساس لطلب عقد جلسة استماع.
[(و) (٣) (ج) 615 § H.R.1350]

هناك استثناء لهذا الجدول الزمني إذا كنت قد منعت من طلب جلسة الاستماع مسبقاً بسبب ان:
(أ) مدرسة الميثاق صرحت بشكل خاطئ أنه قد تم حل المشكلة؛
(ب) مدرسة الميثاق حجبت المعلومات التي كان يجب أن تقدم لك.
[(D) (٣) (و) 615 § H.R.1350]

الوساطة وتسوية المنازعات البديلة (ت م ب)

لك الحق أن تسأل مدرسة الميثاق لحل النزاعات بالوساطة، والذي هو أقل عداء من المحاكمة في جلسة الاستماع للإجراءات القانونية. تسوية المنازعات البديلة (ت م ب) قد تكون متاحة أيضاً في مدرسة الميثاق. الوساطة و(ت م ب) هي وسائل طوعية لحل النزاع ولا يجوز استخدامها لتأخير حقل في جلسة استماع الإجراءات القانونية. يجب على الآباء والأمهات ومدرسة الميثاق الموافقة على محاولة الوساطة قبل محاولة القيام بهذا الاجراء. الوسيط هو الشخص الذي تدرب على الاستراتيجيات التي تساعد الناس على الاتفاق بشأن القضايا الصعبة.
(20 USC 1415[e]; EC 56500.3)

حقوق إجراءات التقاضي السليمة

لديك الحق في:

١. عقد جلسة استماع إدارية عادلة ونزيهة على مستوى الدولة مع الشخص الذي لديه دراية بالقوانين التي تحكم التربية الخاصة وجلسات الاستماع الإدارية؛
٢. مراقبة محام والأخذ بنصيحته أو أحد الأفراد الذين لديهم المعرفة حول الأطفال ذوي الإعاقة؛
٣. تقديم الأدلة، والحجج المكتوبة، والمرافعات الشفوية؛
٤. القيام بالمواجهة، والاستجواب، و طلب وجود شهود حاضرين؛
٥. الحصول على كتابة، هذا الخيار لولي الأمر، أو تسجيل حرفي من جلسة الاستماع، بما في ذلك النتائج والقرارات؛
٦. إحضار طفلك إلى الجلسة؛
٧. طلب أن تكون المحاكمة أمام الجمهور؛
٨. معرفة الأطراف الأخرى من القضية وحلها المقترح من القضايا قبل عشرة أيام على الأقل من الجلسة؛
٩. الحصول على نسخة من جميع الوثائق، بما في ذلك التقييمات في ذلك التاريخ والتوصيات، وقائمة الشهود وشهادتهم المدلى بها في غضون خمسة أيام قبل الجلسة؛
١٠. الحصول على مترجم و يدفع أجره من قسم التربية والتعليم لولاية كاليفورنيا؛
١١. عقد مؤتمر للوساطة في أي وقت خلال جلسة الإجراءات القانونية؛
١٢. الحصول على إشعار من الطرف الآخر، وذلك قبل عشرة أيام على الأقل من جلسة الاستماع بأنه ينوي أن يمثل محام.

في أي عمل أو إجراء بشأن جلسة الإجراءات القانونية، والمحكمة، وفقاً لتقديرها، قد تمنح أتعاب المحاماة كجزء من التكاليف لولي أمر الطفل المعاق إذا كان هو الطرف الفائز في المحاكمة. ويمكن أيضاً منح أتعاب المحاماة المعقولة عقب اختتام جلسة الاستماع الإدارية بموافقة الطرفين.
(20 USC 1415[i]; EC 56507[b])

وربما يتم تخفيض الرسوم المفروضة على أي من الإجراءات التالية:

١. وجدت المحكمة أنك أخرت القرار النهائي من الجدول بغير مبرر؛
٢. أتعاب المحامين للساعة تتجاوز المعدل السائد في المجتمع لخدمات مماثلة من قبل محامين لديهم نفس المهارة والسمعة والخبرة؛
٣. الوقت الذي استخدمه والخدمات القانونية المقدمة مفرطة أو زائدة عن حدها؛
٥. لم يقدم المحامي الخاص بك لمدرسة الميثاق المعلومات المناسبة في شكوى الإجراءات القانونية الواجبة.

لن يتم تخفيض أتعاب المحاماة، ومع ذلك، إذا وجدت المحكمة أن الدولة أو مدرسة الميثاق قد قامت بالتأخير المقصود للقرار النهائي للعمل أو الإجراء أو كان هناك انتهاكاً للضمانات الإجرائية.
(20 USC 1415[i])

لا يجوز منح أتعاب المحاماة المتعلقة بأي اجتماع لفريق برنامج التعليم الفردي إلا إذا تم عقد اجتماع برنامج التعليم الفردي بسبب دعوى أو إجراءات قضائية. ويمكن أيضاً أن ترفض أتعاب المحاماة إذا قمت برفض عرض تسوية معقولة أدلت بها مدرسة الميثاق أو الوكالة العامة قبل عشرة أيام من الجلسة و إذا كانت هذه الجلسة ليست أفضل من عرض التسوية.
(20 USC 1415[d])

تقديم شكوى كتابية للإجراءات القانونية

لتقديم وساطة أو جلسة استماع للإجراءات القانونية، يمكنك الاتصال بـ:

**Office of Administrative Hearings
Special Education Division
2349 Gateway Oaks Drive, Suite 200
Sacramento, CA 95833-4231
Phone: (916) 263-0880; Fax: (916) 376-6319
رقم هاتف التسوية بعد ساعات العمل (916) 274-6035**

- تحتاج إلى تقديم طلب خطي لعقد جلسة استماع للإجراءات القانونية. يجب أن يحتوي الطلب إشعاراً خطياً سرياً. أنت أو ممثلك تحتاج إلى تقديم المعلومات التالية في طلبك:
١. اسم الطفل؛
 ٢. عنوان إقامة الطفل؛
 ٣. اسم مدرسة الطفل؛
 ٤. وصف لطبيعة المشكلة، بما في ذلك الحقائق المتعلقة بالمشكلة والقرار المقترح لحلها.

قانون الدولة يتطلب من أحد الخصمين طلب عقد جلسة استماع للإجراءات القانونية ويجب عليه احضار اشعار خطي للخصم الآخر.
(20 USC 1415[h]; EC 56502[c])

وضع الطفل أثناء الإجراءات القانونية

وفقاً لحكم "البقاء" من أحكام القانون، الطفل المشارك في أي إجراءات إدارية أو قضائية يجب أن يبقى في وضعه التعليمي الحالي إلا إذا وافقت أنت ومدرسة الميثاق على ترتيب آخر. إذا كنت مقدماً على قبول مبدئي للمدارس العامة، سيتم وضع طفلك في برنامج المدارس العامة مع موافقتك حتى يتم الانتهاء من جميع الإجراءات.
(20 USC 1415[j]; EC 56505[d] and [i])

إعطاء فرصة لمدرسة الميثاق بحل الشكوى

إذا اخترت تقديم شكوى كما هو موضح في القسم المعنون "تقديم شكوى خطية للإجراءات القانونية"، يجب تحديد اجتماع من مدرسة الميثاق في غضون ١٥ يوماً من استلام الإشعار من شكاوك. الغرض من هذا الاجتماع هو إعطائك الفرصة لمناقشة الشكوى والحقائق المتعلقة بها ليكون لدى مدرسة الميثاق الفرصة لمعالجة المخاوف الخاصة بك و لكي تعمل من أجل التوصل إلى حل مناسب. يجب أن تعقد هذه الجلسة قبل بدء جلسة المحاكمة إلا إذا وافقت أنت ومدرسة الميثاق خطياً على التنازل والاستعانة بوساطة. يجب أن يتضمن الاجتماع الآباء والأمهات وغيرهم من أعضاء فريق برنامج التعليم الفردي الذين لديهم معرفة بالحقائق. مدرسة الميثاق لديها ٣٠ يوماً من استلام الشكوى لحلها أو الالتزام بجلسة الإجراءات القانونية. تستعجل هذه الإجراءات إذا طالبت بجلسة استماع بشأن اتخاذ الإجراءات التأديبية.

إذا لم تتمكن من المشاركة في جلسة الحل، لدى مدرسة الميثاق الحق بإقالة شكاوك (بعد ٣٠ يوماً) من تاريخ الشكوى.

إذا فشلت مدرسة الميثاق بعقد أو المشاركة في اجتماع جلسة الحكم في غضون ١٥ يوماً من تلقي الشكوى، قد تسأل قائد الجلسة بالبدء باتخاذ الإجراءات القانونية الواجبة. إذا كان الوالدان والمدرسة غير قادرين على حل الشكوى، الإجراءات القانونية ستتحول للجلسة، و قرار الجلسة نهائي وملزم من كلا للطرفين. يمكن لأي من الطرفين الطعن في القرار عن طريق تقديم دعوى مدنية للدولة أو المحكمة الاتحادية في غضون ٩٠ يوماً من القرار النهائي.
(20 USC 1415[j]; EC 56505[g] and [i]; EC 56043[u])

الانضباط المدرسي وإجراءات الانتساب للطلاب ذوي الإعاقات

يجوز توقيف الأطفال المعوقين من المدرسة أو وضعهم في الإعدادات المؤقتة البديلة أو إعدادات أخرى بنفس المدى الذي تستخدم هذه الخيارات بالنسبة للأطفال غير المعوقين. إذا تجاوز الطفل عشرة أيام في مثل هذا الموضع، يجب عقد اجتماع لتحديد ما إذا كان السبب سوء سلوك الطفل المعاق. يجب عقد هذا الاجتماع فوراً، إذا كان ذلك ممكناً، أو خلال عشرة أيام دراسية من قرار مدرسة الميثاق لاتخاذ هذا النوع من الإجراءات التأديبية.
(20 USC 1415[k])

بصفك أحد الوالدين، سيتم دعوتك للمشاركة كعضو في الفريق. يجب على مدرسة الميثاق أن توفر لك إشعاراً خطياً من الإجراء المطلوب. قد يتطلب من مدرسة الميثاق وضع خطة تقييم لمعالجة سوء السلوك، إذا كان طفلك لديه خلا في السلوك، حسب الضرورة. إذا استنتج الفريق أن سوء السلوك لم يكن مظهر عجز في طفلك، قد تتخذ مدرسة الميثاق إجراءات تأديبية، مثل الطرد، بنفس الطريقة كما تفعل بالنسبة للطفل غير المعاق.

إذا كنت لا توافق على قرار الفريق، يمكنك طلب استعجال للإجراءات من المكتب الإداري لجلسة الاستماع.
(20 USC 1415[k])

الوضع في بيئة تعليمية بديلة مؤقتة

بموجب القانون الاتحادي الفدرالي، يحق لمدرسة الميثاق وضع الطفل في بديل مؤقت مناسب لمدة تصل إلى خمسة وأربعين يوما دراسيا تحت ظروف معينة. مثل هذه الظروف كإقنتاء الطفل لسلح، أو امتلاكه أو استخدامه للمخدرات غير المشروعة أو بيعه مواد خاضعة للرقابة في المدرسة أو أثناء المدرسة، أو كان قد ألحق إصابات بدنية خطيرة لشخص آخر.
(20 USC 1415[k])

إذا طالبت بجلسة استماع بشأن الإجراءات التأديبية، سيبقى طفلك في إعداد بدلي مؤقت أو إعداد تأديبي ما لم يتم التوصل إلى الحد الأقصى لهذا الإعداد، أو إذا وافق كل من أولياء الأمور ومدرسة الميثاق على وضع آخر.
(34 CFR 300.526)

عندما يكون مسموحا، على البيئات التعليمية البديلة أن تسمح للطفل بمواصلة المشاركة في المناهج العامة وتلقي الخدمات المخصصة لمعالجة السلوك لكي لا تتكرر.
(20 USC 1415[k])

مدارس الدولة الخاصة

مدارس الدولة الخاصة توفر خدمات للطلاب الذين يعانون من الصمم (صعوبة في السمع)، أو المكفوفين، أو ضعاف البصر، أو الصم المكفوفين في كل من المرافق الثلاثة، وهي: مدارس كاليفورنيا للصم في فريمونت وريفرسايد وفي كلية كاليفورنيا للمكفوفين في فريمونت. وتقدم هذه البرامج السكن و برامج يومية للطلاب من سن الرضاعة و حتى سن ٢١ في كل المدارس الحكومية للصم والذين تتراوح أعمارهم بين خمسة إلى ٢١ في كلية كاليفورنيا للمكفوفين. للحصول على معلومات إضافية عن مدارس الدولة الخاصة يرجى زيارة قسم كاليفورنيا من موقع الانترنت التعليمي أو يمكنك طلب المزيد من المعلومات من أعضاء فريق برنامج التعليم الفردي لطفلك.
<http://www.cde.ca.gov/sp/ss/>

الأطفال الملتحقين بالمدارس الخاصة

مدرسة الميثاق هي المسؤولة عن التكلفة الكاملة للتعليم الخاص في المدارس غير الحكومية، والمدارس غير الطائفية، عندما تقترح مدرسة الميثاق مع فريق برنامج التعليم الفردي بأن هذا من شأنه أن يكون الموضع المناسب للطلاب.
(20 USC[a][10][B]; CFR 300.401; CFR 300.349[c]; EC 56361)

مراقبة طفلك في المدرسة غير الحكومية

إذا كنت وضعت طفلك في مدرسة غير حكومية، وأقترحت وضعه في المدارس التي تمول علنا، يجب على مدرسة الميثاق أن تعطى الفرصة لمراقبة الأوضاع المقترحة ومراقبة طفلك في الوضع المقترح. يمكن لمدرسة الميثاق أن لا تقيم أي طفل آخر في المدرسة غير الحكومية دون الحصول على إذن من ولي أمر هذا الطفل الآخر أو الوصي.
(EC 56329(d))

الوضع الرئيسي من جانب واحد في المدرسة غير الحكومية أو الخاصة

إذا تم وضع الطالب في مدرسة خاصة أو غير طائفية أو غير حكومية من جانب واحد دون موافقة مدرسة الميثاق أو إحالة ضبط المحكمة أو الجلسة، قد تكون هناك حاجة فقط لمدرسة الميثاق لتعويض الآباء إذا حصل طفلهم على التربية الخاصة والخدمات ذات الصلة تحت سلطة من وكالة عامة قبل الالتحاق بمدرسة خاصة، وكان ضابط المحكمة أو الجلسة يرى أن مدرسة الميثاق لم تقدم التعليم المجاني والملائم في الوقت المناسب.

ضابط المحكمة أو جلسة الاستماع قد لا يقلل أو ينكر السداد لك إذا كنت قد فشلت في إبلاغ مدرسة الميثاق لأي من الأسباب التالية:

- * الأمية وعدم القدرة على الكتابة؛
- * إعطاء إشعار من شأنه أن يؤدي إلى ضرر جسدي أو عاطفي خطير على للطفل؛
- * المدرسة منعتك من إعطاء الإشعار؛ أو
- * إن كنت لم تتلق نسخة من هذا الإشعار من الضمانات الإجرائية أو لم يتم إبلاغك عن هذا الإشعار.
(20 USC 1412[a]; 34 CFR 300.403)

يجوز للمحكمة أو مكتب الجلسات تقليل أو نفي السداد إذا لم تجعل طفلك متاحا للحصول على تقييم بناء بإشعار خطي من مدرسة الميثاق. و يمكن أيضا رفض التسديد إذا لم تقم بإبلاغ مدرسة الميثاق أنك رفضت التعليم الخاص الذي اقترحه مدرسة الميثاق ولم تعط إشعارا بنواياك تسجيل طفلك في مدرسة خاصة على نفقة الدولة.

إبلاغ مدرسة الميثاق

- يجب أن يتم تبليغ مدرسة الميثاق إذا كانت لديك النية بوضع طفلك في مدرسة خاصة عن طريق:
- * في أحدث اجتماع لبرنامج التعليم الفردي قبل إزالة طفلك من المدرسة العامة، أو
- * الكتابة إلى مدرسة الميثاق قبل عشرة أيام عمل على الأقل (بما في ذلك أيام العطل) من عزل طفلك من المدرسة العامة؛
(20 USC 1412[a]; 34 CFR 300.403)

مدرسة الميثاق ليست ملزمة على تقديم التعليم العام المجاني المناسب للطفل الذي التحق ولي أمره طوعا في مدرسة خاصة. في مثل هذه الحالات، فإن مدرسة الميثاق ستقترح خطة الخدمات الفردية لطلاب المدارس الخاصة الطلاب.

إجراءات الشكوى

عملية استئناف الدولة

ملاحظة: إجراءات الشكوى في هذا القسم ترتبط تحديدا بعملية الاستئناف لولاية كاليفورنيا و هي ليست نفس إجراءات الشكوى المتعلقة بمستند سبق ذكره في هذا المنشور.

إذا كنت ترغب في تقديم شكوى إلى وزارة التربية والتعليم في ولاية كاليفورنيا، يجب أن تقدم شكواك خطيا إلى:

**California Department of Education
Special Education Division
Procedural Safeguards Referral Service
1430 N Street Suite 2401
Sacramento, California 95814
Attn: PSRS Intake**

في غضون ٦٠ يوما بعد أن يتم رفع الشكوى، على قسم التربية والتعليم في كاليفورنيا إجراء تحقيق مستقل، وإعطاء مقدم الشكوى فرصة لتقديم معلومات إضافية، و مراجعة جميع المعلومات واتخاذ القرار بشأن ما إذا كانت وكالات التعليم المحلية قد انتهكت القوانين أو اللوائح و قدمت إصدارا خطيا يتناول كل الادعاءات.

يجب عليك استشارة قسم إجراءات الشكوى في مدرسة الميثاق للشكاوى التي تنطوي على مسائل لا يشملها قانون التعليم للأفراد ذوي الإعاقة.

مدرسة الميثاق تعمل معكم من أجل حل جميع الشكاوى على المستوى المحلي كلما أمكن ذلك. ندعوكم للاجتماع مع المسؤول الذي خصص للعمل مع قضايا الشكاوى ومحاولة حل استفساراتكم قبل أن يتم رفع الشكوى. على هذا المسؤول الحفاظ على سرية المعلومات وفق ما يسمح به القانون. إذا كانت الشكوى لا يمكن حلها، سيتم تحقيق رسمي أو سيتم تحويلك للوكالة المناسبة للحصول على المساعدة.

SCHOOL OF DANCE

Period	Class Title	Teacher Name	Room Number	Notes
3, 4	Ballet I/II	Hurley	Dance Studio	Foundational course for new incoming Middle School students and less advanced second year students
3, 4	Ballet III/IV	Savage	Dance Studio	Intermediate course for more advanced second and third year Middle School students
5	Contemporary I/II	Hurley	Dance Studio	Foundational course for new incoming Middle School students and less advanced second year students
5	Contemporary III/IV	Savage	Dance Studio	Intermediate course for more advanced second and third year Middle School students
7, 8 MONDAYS ONLY	Dance History & Culture	Savage/ Hurley	Dance Studio	Dance History and culture education covering choreographers, dance companies, and professional dancers.
7, 8	Ballet I/II	Savage	Dance Studio	Foundational to Intermediate course for new incoming High School students and less advanced returning students
7, 8	Ballet III/IV	Hurley	Dance Studio	Advanced course geared toward upperclassmen and advanced lowerclassmen
9	Contemporary I/II	Savage	Dance Studio	Foundational to Intermediate course for new incoming High School students and less advanced returning students
9	Contemporary III/IV	Hurley	Dance Studio	Advanced course geared toward upperclassmen and advanced lowerclassmen

SCHOOL OF DIGITAL MEDIA:

Period	Class Title	Teacher	Room Number	Notes
7-9	Digital Media Advisory	Cregge	330, 322 and 333	9 th grade students
7-9	Production	Batchelor	330, 322 and 333	10 th /11 th /12 th grade students
7-9	Digital Media Concepts	Cregge	330, 322, and 333	All students

SCHOOL OF INSTRUMENTAL MUSIC:

Period	Monday	Tuesday	Wednesday	Thursday	Friday
4	<p>Music Theory 1: Ellis 306</p> <p>Music Theory 2: Anseth 216</p> <p>Music Theory 3: Kanozik 257</p>	<p>MS Beginning Jazz Combo: Phillips 222</p> <p>MS Beginning Jazz Combo: Ellis 306</p> <p>MS Beginning Chamber: Kanozik 216</p> <p>MS Beginning Chamber: Ouellet 227</p> <p>Sectional Teachers: pull outs (int/adv students) Piedmont</p> <p>Piano/Practice Rooms</p> <p>Piano Program</p> <p>Sectionals: F. Harris 257</p>	<p>MS Jazz Ensemble: Ellis 306</p> <p>MS Chamber Orchestra: Kazonik/Ouellet 216</p> <p>Piano Program: F. Harris 257</p> <p>Classical Guitar Ensemble: 227</p>	<p>MS Intermediate Jazz Combo: Phillips 222</p> <p>MS Intermediate Jazz Combo: Ellis 306</p> <p>MS Intermediate Chamber: Kanozik 216</p> <p>MS Intermediate Chamber: Ouellet 227</p> <p>Sectional Teachers: pull outs (int/adv students) Piedmont</p> <p>Piano/Practice Rooms</p> <p>Piano Program</p> <p>Sectionals: F. Harris 257</p>	<p>Music Theory 1: Ellis 306</p> <p>Music Theory 2: Anseth 216</p> <p>Music Theory 3: Kanozik 257</p>
5	<p>Musicianship and Improv 1: Ellis 306</p> <p>Musicianship and Improv 2: Anseth 216</p> <p>Piano Program: F Harris/Kanozik 257 and Piedmont Piano</p> <p>Adv. Piano: Piedmont Pian</p>	<p>MS Beginning Jazz Combo: Phillips 222</p> <p>MS Beginning Jazz Combo: Ellis 306</p> <p>MS Beginning Chamber: Kanozik 216</p> <p>MS Beginning Chamber: Ouellet 227</p> <p>Sectional Teachers: pull outs (int/adv students) Piedmont</p> <p>Piano/Practice Rooms</p> <p>Piano Program</p> <p>Sectionals: F. Harris 257</p>	<p>MS Jazz Ensemble: Ellis 306</p> <p>Chamber Orchestra: Kanozik/Ouellet 216</p> <p>Piano Program: F. Harris 257</p> <p>Classical Guitar Ensemble: 227</p>	<p>MS Intermediate Jazz Combo: Phillips 222</p> <p>MS Intermediate Jazz Combo: Ellis 306</p> <p>MS Intermediate Chamber: Kanozik 216</p> <p>MS Intermediate Chamber: Ouellet 227</p> <p>Sectional Teachers: pull outs (int/adv students) Piedmont</p> <p>Piano/Practice Rooms</p> <p>Piano Program</p> <p>Sectionals: F. Harris 257</p>	<p>Symphonic Orchestra: Ouellet/Kazonik 206</p> <p>Piano Program: Kazonik 257/Practice Room</p> <p>Guitar Styles and Performance Workshop: Anseth</p>
7	<p>HS Jazz Ensemble: Ellis 306</p> <p>HS Chamber Orchestra: Kanozik/Ouellet 202</p> <p>Piano Program: F.</p>	<p>Sectionals</p> <p>Piano Program: F. Harris 257</p> <p>Classical Guitar Sectional: 315</p> <p>Music Production and Engineering: Chris, Recording Studio</p>	<p>Music Theory 1: Ellis 202</p> <p>Music Theory 2: Phillips 315</p> <p>Music Theory 3: Menzies 306</p> <p>Music History: Kanozik 316</p>	<p>Musicianship and Improvisation 1: Wiley 306</p> <p>Musicianship and Improvisation 2: Anseth/Kanozik 202</p> <p>Musicianship and Improvisation 3: Ellis/Harris 204</p>	<p>Music Theory 1: Ellis 202</p> <p>Music Theory 2: Phillips 315</p> <p>Music Theory 3: Menzies 306</p> <p>Music History: Kanozik 316</p>

	Harris 257 AP Theory: Anseth 204 Studio Composition: Recording Studio		AP Theory: Anseth 204 Studio Composition: Recording Studio	Music Production and Engineering: Chris, Recording Studio	AP Theory: Anseth 204 Studio Composition: Recording Studio
8 - 9	HS Jazz Ensemble: Ellis 306 HS Chamber Orchestra: Kanozik/Ouel let 202 Piano Program: F. Harris 257 AP Theory: Anseth 204	HS Beginning Jazz Combo: Phillips 324 HS Intermediate Jazz Combo: Ellis 306 HS Advanced Jazz Combo: Wiley 204 HS Intermediate Chamber: Kanozik 202 HS Advanced Chamber: Ouellet 315 Piano Program: F. Harris 257 Music Production and Engineering: Chris, Recording Studio	NOLA Ensemble: Menzies 316 WOSA Combo: Phillips 315 OSA Rock Band: Lamb 204 OSA Contemporary Combo: Ellis 306 OSA Jazz Allstars: Wiley 202 Piano Program: F. Harris 257 Mixed Chamber: Kanozik Piedmont Piano Classical Guitar Ensemble: Piedmont Piano	Period 8: Sectionals: Grade Level Solo Repertoire Piano Program: F. Harris 257 Classical Guitar Sectional: 315 Music Technology: Chris, Recording Studio Period 9: HS Chamber Orchestra Kanozik/Ouellet 202 Classical Guitar Ensemble: 315 HS Jazz Ensemble: Ellis 306 Piano Program: F. Harris 257 Recital Workshops (Once a month) 306	HS Beginning Jazz Combo: Phillips 324 HS Intermediate Jazz Combo: Ellis 306 HS Advanced Jazz Combo: Wiley 204 HS Intermediate Chamber: Kanozik 202 HS Advanced Chamber: Ouellet 315 Piano Program: F. Harris 257 Music Production and Engineering: Chris, Recording Studio

SCHOOL OF LITERARY ART

	Monday	Tues	Wed	Thurs	Fri
7	(11:30-12:50) Transformation Strategies (Kerr, 347) Spoken Word (Audacious, 346) Lit Journal Production (Schatz, 339)	(1:35-2:25) CW I: Fiction (Kerr, 347) CW II: Poetry (Khadiwi, 346) Lit Arts 101 (Schatz, 339)	(1:35-2:25) CW I: Fiction (Kerr, 347) CW II: Poetry (Khadiwi, 346) Lit Arts 101 (Schatz, 339)	(1:35-2:25) CW I: Fiction (Kerr, 347) CW II: Poetry (Khadiwi, 346) Lit Arts 101 (Schatz, 339)	(1:35-2:25) Lit Journal Production (Schatz/ Karnes, 339) Transformation Strategies (Kerr, 347) Spoken Word (Audacious)
8	PD (1:30) Karnes Kerr Schatz	(2:30-3:20) CW I: Fiction (Kerr, 347) CW II: Poetry (Khadiwi, 346) Writing for Publication (Schatz, 339)	(2:30-3:20) CW I: Fiction (Kerr, 347) CW II: Poetry (Khadiwi, 346) Writing for Publication (Schatz, 339)	(2:30-3:20) CW I: Fiction (Kerr, 347) CW II: Poetry (Khadiwi, 346) Writing for Publication (Schatz, 339)	(2:30-3:20) Lit Journal Production (Karnes, 339) Transformation Strategies (Kerr, 347) Spoken Word (Audacious)
9	PD	(3: 25-4:15) Journalism (Karnes, 339) Nomenclatter (Kerr, 347) Long Term Projects/ Senior Book (Schatz, 346)	(3: 25-4:15) Journalism (Karnes, 339) Nomenclatter (Kerr, 347) Long Term Projects/ Senior Book (Schatz, 346)	(3: 25-4:15) Journalism (Karnes, 339) Nomenclatter (Kerr, 347) Long Term Projects/Senior Book (Schatz, 346)	(3: 25-4:15) Friday Reading (339)

Course Descriptions:

SPOKEN WORD: Throughout this course students will discover the art of spoken word poetry through the use of interactive movement/performance exercises, project based experiments, writing prompts and experiences, presentations by guest artists and literary/media reviews while exploring performance and theatrical storytelling, oral tradition and spoken word poetry. This course will provide students with the opportunity to gather their authentic voice, direction and aim as a performance artist in the creative world through several techniques such as developing the writer's awareness and core guide to help navigate their creative journey.

INTRODUCTION TO LITERARY ARTS is a required Fall Semester course for all incoming Literary Arts students. The course serves as an overview of the Literary Arts program, and is intended to lay the groundwork for a successful Lit Arts experience. Students will be introduced to/reminded of numerous literary terms and concepts, and will experience the Creative Writing workshop model of giving and receiving constructive feedback. It is a writing intensive course that will also include a good deal of reading as we read and discuss the poetry, fiction, and creative non-fiction of a diverse range of writers.

SCHOOL OF PRODUCTION DESIGN:

Period	Class Title	Teacher	Room	Notes
7-9	Advanced Production Design	Revon	Black Box	Set Design, Light Design, Sound
7-9	Advanced Production Design	Ricciardi	105	Costumes, Make up

SCHOOL OF THEATRE

Period	Class Title	Teacher Name	Room Number	Notes
4, 5	Theatre I	Duarte-Clarke	Sweets	Foundational course for all 6 th grade Theatre Students
4, 5	Theatre II	Potter	Sweets	Intermediate course for all 7 th grade Theatre Students
4, 5	Theatre III	Bamberger	Sweets	Advanced course for all 8 th grade Theatre Students
7, 8 MONDAYS ONLY	Open Mondays	ALL Staff Guest Artists	Sweets	Voice, Movement, Dance, Yoga, Master Class involving the entire High School Theatre School
7, 8, 9 W/F	Acting: Practicum	Potter	Sweets	Fundamental 9 th grade Acting Class
7, 8, 9 W/F	Acting: Text and Language	Travisano	Sweets	Acting class based in classical and contemporary text
7, 8, 9 W/F	Acting: Practitioners	Bamberger	Sweets	Acting class based in the study of contemporary practitioners.
7- 8 T/Th	Musical Theatre	Potter	Sweets	9 th grade
8-9 T/Th	Theatre History	Duarte Clark	Sweets	9 th grade
7-9 T/Th	Voice	Travisano	Sweets	10 th grade
8-9 T/Th	Movement	Potter	Sweets	10 th grade
7-8 T/Th	Shakespeare	Bamberger	Sweets	11 th grade
8-9 T/Th	Playwriting	Duarte Clarke	Sweets	11 th grade
7-8 T/Th	Senior Showcase	Travisano	Sweets	12 th grade
8-9 T/Th	Directing	Bamberger	Sweets	12 th grade

SCHOOL OF VISUAL ART

Period	Class Title	Teacher Name	Room Number	Notes
4&5	6th Grade Visual Art	Bruna Wynn	248	Intro level, Middle school, Visual Art Course
4&5	7th Grade Visual Art	Underwood	271	Intermediate level, Middle school, Visual Art class for 7th graders
4&5	8th Grade Visual Art	Pablo Cristi and Andrew Junge	White Box	Advanced level, Middle school, Visual Art class for 8th graders
7,8,9	Drawing and Painting 2	Nyame Brown	323	Intro level visual art course for 9th, 10th grade
7,8,9	Drawing and Painting 3	Andrew Junge	White Box	Intermediate level Visual Art course for 11th grade
7,8,9	Drawing & Painting 4	Pablo Cristi	271	12th Grade Visual Art course
7,8,9	AP Studio Art (2D Design)	Pablo Cristi	271	Advanced Placement course in 2d studio art for upper level students

SCHOOL OF VOCAL MUSIC

Period	Monday	Tuesday	Wednesday	Thursday	Friday
4 (MS)	Music Theory Middle School Lalgee: 1 302 Harris: 2 227 Forkish: 3 221	Foundational Choir Lalgee 302 Select Ensemble Harris 221 Encore 250 Forkish	Solo Rep 1 Forkish 221 Solo Rep 2 Plette 302	Foundational Choir Lalgee 302 Select Ensemble Harris 221 Encore Forkish 250	Music Theory Middle School Lalgee: 1 302 Harris: 2 227 Forkish: 3 221
5 (MS)	Aural Skills Lalgee: 1 302 Harris: 2 221	Foundational Choir Lalgee 302 Select Ensemble Harris 221 Encore 250 Forkish	Audition Prep Harris 221 Vocal Technique Plette 302	Foundational Choir Lalgee 302 Select Ensemble Harris 221 Encore 250 Forkish	Aural Skills Lalgee: 1 302 Harris: 2 221
7 (HS)	Music Theory Lalgee: 1 302 Harris: 2 205 Forkish: 3 324 AP Theory: 204 Anseth Studio Composition: Studio Noah/Ko	Solo Rep Rotations 324 McKenzie: Jazz Plette: Classical 205 Forkish: Musical 302 Theatre Harris: IPA, Vocal Technique & Anatomy 316	Music Theory Lalgee: 1 302 Harris: 2 205 Forkish: 3 324 AP Theory: 204 Anseth Studio Composition: Studio Noah/Ko	Solo Rep Rotations 324 McKenzie: Jazz Plette: Classical 205 Forkish: Musical 302 Theatre Harris: IPA, Vocal Technique & Anatomy 316	Music Theory Lalgee: 1 302 Harris: 2 205 Forkish: 3 324 AP Theory: 204 Anseth Studio Composition: Studio Noah/Ko
8 (HS)	One Voice Lalgee 205 Chamber Choir Menzies 302 Vocal Rush Forkish 316	One Voice Lalgee 205 Chamber Choir Menzies 302 Vocal Rush Forkish 316	Classical Choir Harris 302 Songwriting Forkish 324 World Music Ensemble 205 (IM/VM) Lalgee IM/VM Ensembles	One Voice Lalgee 205 Chamber Choir Menzies 302 Vocal Rush Forkish 316	One Voice Lalgee 205 Chamber Choir Menzies 302 Vocal Rush Forkish 316
9 (HS)	One Voice Lalgee 205 Chamber Choir Menzies 302 Vocal Rush Forkish 316	One Voice Lalgee 205 Chamber Choir Menzies 302 Vocal Rush Forkish 316	Same electives offerings as Period 8	One Voice Lalgee 205 Chamber Choir Menzies 302 Vocal Rush Forkish 316	One Voice Lalgee 205 Chamber Choir Menzies 302 Vocal Rush Forkish 316

**Oakland School for the Arts
Board Meeting Minutes
Tuesday,
January 12, 2010 at 6 p.m.**

Attendees: Donn Harris, Randi Protopappas, Bruce Lawrence, Dave Cartwright, Susan Bowes, Rebecca Eisen, Lucella Harrison

Other Attendees: Antonette West

Location: At the School: 530 18th Street, Oakland, CA 94612

- | | | |
|-------------|---|----------------|
| 1.0 | Call to Order | 6:15 pm |
| 1.0 | Roll Call/Attendance | 6:16 pm |
| 2.0 | Public Members Who Wish to Address the Board of Directors
Mr. Maxwell addressed the board about the issues he had raised at the last meeting. | 6:17 pm |
| 3.0a | Approval of Minutes from November
Moved and Seconded, approved with corrections. Mr. Maxwell, member of the public, was not listed as an attendee or that he addressed the board re: a Balanced Scorecard For Charter Schools. | 6:20 pm |
| 4.0 | Nomination if New Board Member
Elena Otero not present due to conflict. Nominated to Board, seconded, approved. | 6:22 pm |
| 3.0b | Approval of Check Register
Moved and Seconded | 6:28 pm |
| 5.0a | Financial Report
Revenues and expenditures explained by Antonette West. Most expenditures in line with budget projections. Discussion on how to use \$500K operating funds gift. Discussion on development of long-range cash flow through end of summer to determine how to use funds. Susan Bowes suggests working with RSF Finance to allow for some use of funds to pay capital expenses once fund-raising floor has been met.
Dave Cartwright discusses CAM charges invoiced by Len Epstein for approx. \$80K. Insurance policy comparison discussed – are we being billed for the wrong type of insurance? Antonette will have our broker examine it. Suggestion to make payment on ABM building engineer charges of 20% as opposed to 47%.
Motion and second to close RSF loan proposal. Passed 6-0.
Motion and second to look at other options (NFF) if RSF does not come through. Passed 6-0. | 6:32 pm |
| 5.0b | Executive Director's report
See attached report. | 7:10 pm |
| 6.0 | Fund-Raising Report
Randi Proropappas reports that this year's gala will be in SF at urging of Marianne Gaddy. Donn and Randi will visit Orange Co. School of the Arts to examine fund-raising plan. | 7:30 pm |
| 7.0 | Adjournment | 7:33 pm |

A closed session followed the adjournment for a discussion of contract and legal matters.

**Oakland School for the Arts
Board Meeting Minutes
Monday,
January 18, 2011 at 4:30 p.m.**

Attendees: Donn Harris, Dave Cartwright, Rebecca Eisen, Lucella Harrison, Susan Bowes, Dr. Bruce Lawrence, Elena Otero, Denise Booker, Randi Protopappas, Bob Christopher

Other OSA Attendees: Antonette West, Sylvia Sherman, speakers (see below)

Location: At the School: 530 18th Street, Oakland, CA 94612, Room 302

1.0 Call to Order 4:36 pm

1.0 Roll Call/Attendance 4:37 pm

2.0 Public Members Who Wish to Address the Board of Directors 4:40 pm
The following individuals spoke to the Board about issues in the Instrumental Music Department slated for the Closed Session:

Chelsea Keck	Carmen Sanchez
Elsie Wiley	Kendall Tang
Paula Eubanks-Major	Lita Tang
Xochitl Perales	Patrick Tang
Carol Dutra	Becky Sanchez
Michael Labins	Rev. Roger Holly
Russell Southall	

3.0 Approval of Minutes, November 2010 5:12 pm
Moved and Seconded, approved unanimously.

4.0 Approval of Check Register 5:30 pm
Discussion re: vendors whose names were not recognized. A. West identified them as textbook companies.
Expenses for musical discussed. A. West reports loss of \$40,000. Discussion re: labor costs in The Fox, other options moving forward.
Moved and Seconded, approved unanimously.

5.0 Financial Report 5:33 pm
Discussion re: payment of employees vs. independent contractors. In past year OSA has moved toward making all personnel employees to comply with regulations.
Susan Bowes questions whether OSA needs HR specialist.
Discussion re: use of RSF Social Finance Growth loan. A. West reports that this resource has been effective, all payments are timely.
D. Cartwright emphasizes the need to get property tax refund from CCIG totaling approximately \$89,000.

6.0 President's Report 5:40 pm
• Time ceded to Executive Director

7.0 Development 5:44 pm
Sylvia Sherman reports we are waiting on Letter to be signed by Jerry Brown for Executive Arts Council invitation.
Friend-raiser planned for April 11, 2011

8.0 Executive Director's Report

5:55 pm

- Marketing Discussion: engagement of graphics firm for newsletter, materials.
- R. Protopappas emphasizes need to engage branding specialist, will make arrangements for this to happen.
- Discussion about State of the School address; will be held in March of 2011.

9.0 Adjournment

6:07 pm

Closed Session opened at 6:10.

MINUTES FROM THE MEETING OF THE BOARD OF DIRECTORS
Monday, January 23, 2012 6:00 PM

Present: Rebecca Eisen, Bruce Lawrence, M.D., Susan Bowes, Denise Booker
Ted Kildegaard, Donn Harris

Absent: Randi Protopappas, Lucella Harrison, Adrienne Hogg, Robert Christopher, Elena Otero,
Pedro Mascaro

Meeting was held in the Oakland School for the Arts (OSA) White Box, San Pablo Avenue, Piedmont Piano Facility

6:05 PM Call to Order

6:05 PM Public Commentary – no comments

Presentation: Visual Arts Department, Andrew Junge, Chair – Several parents presented to the board how the Visual Arts program has grown and how important it is to have the gallery space at the White Box.

6:25 PM M/S/C to approve Consent Calendar
Minutes from October 2011
Check Register

6:30 PM Sylvia Sherman reported on the December 2011 Board Retreat and distributed Board profiles for the board to review. At next meeting will discuss if they should be included in the board binder.

Sylvia also discussed the upcoming Friendraiser which will be held March 27th as Scotts at Jack London Square. Cocktails start at 5:30. Preliminary plans include students doing free sketches, poems on demand, and instrumental music in the background. The program will conclude with the cast of Les Miz singing one song. Goal is to have 25 tables of 12 and raise \$75,000.

6:35 PM Presentation by Phillips/Becker on new identity materials. The new logo will bring OSA to the next level. The process has helped OSA define who we are now and our goals for the future.

OSA needs to see if the logo and tag line, find your voice, can be trademarked. Becky said Morgan Lewis can help.

7:00 PM Financial report by Susan Bowes and Antonette West – City loan will paid off tomorrow. We are on budget but had to borrow on line of credit while waiting for state funds.

President's Report by Becky Eisen General - Becky distributed revised ByLaws for the Board to review. Next meeting will discuss adoption of the new ByLaws.

Executive Director's Report by Donn Harris – 2012-2013 preliminary budget was Distributed. Final budget will be presented next meeting for approval.

Information on OS joining a Joint Powers Authority (JPA) related to Special Ed services (Resolution 012312-IJPA) was presented for adoption. Decision was postponed until the March meeting. Additional information needs to be obtained regarding indemnification from other schools and the self-insurance section. Morgan Lewis will review.

MINUTES FROM THE MEETING OF THE BOARD OF DIRECTORS
Monday, January 23, 2012 6:00 PM

M/S/C Election of Officers:

CFO – Susan Bowes
Secretary – Adrienne Hogg

Committee Assignments - adding students/alum to board and committee assignments
postponed until the March meeting

7:44 P M M/S/C to adjourn to Closed Session

7:45 PM Closed Session – HS Dean report

Next meeting: The next regular meeting will be held Monday March 19, 2012 at 5 PM in room 205 at Oakland School for the Arts

BOARD CERTIFICATION

I, Adrienne Hogg Secretary
Adrienne Hogg Secretary

of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on 1/23/12 as approved by the attending members.

Adrienne Hogg
Signature

3/19/2012
Date



Minutes From The Meeting of the Board of Directors
Thursday, January 23, 2014 5:30 PM

Present: Randi Protopappas, Adrienne Hogg, Ted Kildegaard, Donn Harris, Susan Bowes, Bruce Lawrence, M.D., Dorthy Nowak

Absent: Rebecca Eisen, Lucella Harrison, Stephen Goldstine

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 256

5:38 pm	Call to Order/Roll Call
5:39 pm	Public Commentary - NA
5:39 pm	<p>Approve Consent Calendar</p> <ul style="list-style-type: none"> (a) Approval of Minutes from November 2013 – M/S/C (b) Approval of November and December 2013 Check Registers – M/S/C (c) Report on settlement reached on November 19, 2013 – the settlement was approved by the board. Note: All expenses should be fully reimbursable, including legal fees.
5:41 pm	<p>Action/Discussion Items</p> <ul style="list-style-type: none"> (a) Financial Report – <ul style="list-style-type: none"> • Susan Bowes gave a report on the analysis of the financial reports for the period ending December 2013. Highlights include: <ul style="list-style-type: none"> i. The additional revenue for the general block grant represents 55 additional students this year. ii. State income reflects facility funds that have come in faster than expected. These funds used to be paid in arrears and now have been paid current/in advance. iii. The annual fund drive continues to proceed well iv. There were no unusual expenses. The extra professional consulting expense is primarily due to the Vocal Rush performances on the NBC television show. (b) President's Report – No report for this meeting (c) Fund-Raising/Development Updates/Marketing - Ms. Kathryn Keslosky gave an update on what activities are happening in the area of fund-raising and development. <ul style="list-style-type: none"> • Board of Directors event at Yoshi's Oakland – The event is moving forward as planned. Approximately \$11K in sponsorship has been secured to date. The sponsorship revenue budget for this school year is \$50K. The development department will continue to look for more sponsors for the Yoshi's event, and also other upcoming events. • We have also received \$40K in pledges from foundations. The goal is \$50K • Annual Fund update: As of mid-January the school has received pledges and donations for approximately \$190K. The goal is \$200K (d) Executive Director's Report by Donn Harris – Mr. Harris made a proposal to enter into a lease of 12,000 square feet of space for the property at 1933 Broadway, Oakland, also known as Sweets Ballroom. His presentation to the board outlined the case for obtaining this space, including: <ul style="list-style-type: none"> • OSA would now have its own performance space • The new facility would allow for the expansion of more students by freeing up space in the Fox building • The space would firmly position OSA in Oakland's Uptown neighborhood and solidify OSA as a presence in the community

- The space would provide a venue for guest performances
- This ballroom serves as an historic link to the golden age of Oakland

Mr. Harris went on to present the details of the property and expenses that would be incurred by the school, including:

- The lease term of five years with an option to renew for five additional years
- Rent at \$1.15/square foot
- This would be a triple net (NNN) agreement
- OSA would need to make some improvements to the space so that it could be adapted for the school's use. The cost of those improvements is yet to be decided.
- The space could generate income for OSA by subletting to an existing tenant and renting it out on an event by event basis.

Mr. Harris also reported on additional activities happening at OSA:

- The school has started a Chromebook computer pilot. There are currently 50 Chromebook computers and another 60 have been purchase (110 in total). All of the new standardized testing will be on computers once those tests resume.
- The California Charter Schools Association will be having its annual meeting in San Jose from March 3 through March 6, 2014. Mr. Harris along with some staff and board members are planning to attend.
- Upcoming Events – The school musical, Fame, will be at the Scottish Rite theater from 2/14 – 2/17.
- Auditions for the next school year will be held on January 25th. It is expected that 349 students will audition.

7:02 pm M/S/C to adjourn the meeting

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on January 23, 2014 as approved by the attending members.


Signature

3/14/14
Date

MINUTES FROM THE MEETING OF THE BOARD OF DIRECTORS
October 17, 2011

Present: Becky Eisen, Randi Protopappas, Bruce Lawrence, Lucella Harrison, Susan Bowes, Denise Booker, Adrienne Hogg, Donn Harris, Robert Christopher

Other OSA staff present: Antonette West, Lori Cheatham, Giselle Hendrie, Sylvia Sherman

Absent: Elena Otero

6:02 Quorum reached.

6:03 Principal Giselle Hendrie addresses the Board. She discussed her role as college counselor, her various positions in her seven years at OSA, and responded to questions from the Board about her largest challenges. Topics included math achievement, college acceptance rates and the change in the size of OSA.

6:35 Minutes from August 2011 approved.

6:38 Finance Committee members Bowes and Hogg recommend that check registers and financial reports become a regular item for FC meetings, with the committee recommending actions and approvals to the full Board. The Board agrees to this procedure in the future.

6:40 Financial reports and check register approved.

6:40 Development Report from Sylvia Sherman. State of the School campaign is up to \$70,000. Grant goal of \$120,000 for 2011-12 underway, a very challenging figure. Ms. Sherman will make appointments with Board members to further building individual fund-raising capacity. Ms. Eisen discusses her experience on the Magic Theater Board and offers to bring in pledge forms that are used on that Board. Ms. Sherman will be writing a Board Member job description/set of expectations.

The Friend-Raiser will be held on March 27, 2012, location TBD. Mr. Christopher asks for a new location. Board committee will meet on Nov. 8, 2011 at 5:15pm to plan retreat agenda. Retreat will be held on Dec. 4, 2011 at 10am. Ms. Sherman also mentioned the creation of a school-wide development committee consisting of arts chairs, the APT and alumni. Planning is underway for a 10th anniversary event in 2012.

6:55 President's Report from Becky Eisen. Discussion of by-laws and articles of incorporation and possible need for revision. Ms. Eisen discussed the changes in the OSA institution and relayed a story of Apple University's attempt to stimulate creativity in employees. She mentioned the Central Park New York assignment in which employees studied the complex problems inherent in the park's creation. Dr. Lawrence asked about maintaining creativity at OSA; Ms. Bowes wondered about the by-laws revision process. Mr. Harris suggested a sub-committee to study and revise the by-laws.

7:10 Executive Director's report from Donn Harris. Mr. Harris reported on the opening of school and the smooth two weeks of teacher professional development in August. Mr. Harris made a proposal to approve the \$35,000 marketing proposal from Phillips Becker – approved unanimously. Discussion ensued about the scope of the marketing work – messaging, logo, brochure, color palette, marketing and image guidelines.

Mr. Harris then nominated two new Board Members – Ted Kildegaard and Pedro Mascaro. New members unanimously approved.

7:28 Adjournment.



**Minutes From The Meeting of the Board of Directors
Tuesday, October 2, 2012 5:30 PM**

Present: Randi Protopappas, Lucella Harrison, Rebecca Eisen, Adrienne Hogg, Susan Bowes, Denise Booker, Ted Kildegaard, Donn Harris

Absent: Elena Otero, Pedro Mascaro, Bruce Lawrence, M.D.,

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

- 5:37 PM Call to Order/Roll Call
 No Public Commentary
- 5:38 PM Visual Art Presentations by Andy Junge and Carmen Gara
- Mr. Junge showed a one minute film of the visual art students at work – *Drawings From Life*
 - Mr. Junge showed the board the presentation that was submitted for the Oakland Airport/Museum exhibit. The presentation demonstrates the type of art the OSA students would develop for the airport exhibition
- 6:05 PM Approve Consent Calendar
- (a) Approval of the Amended and Restated Bylaws of Oakland School for the Arts – M/S/C
 - (b) Approval of Minutes from August 2012 – M/S/C
 - (c) Approval of July and August 2012 Check Registers – M/S/C
 - (d) Approvals– M/S/C
 - a. Free and reduced lunch grants
 - b. Facilities Grant, res #100121-1 (State Treasurer Office grant of about \$200,000)
 - c. Unaudited Actuals Financial Reports
 - d. Summit Bank credit card application for Donn Harris' use
- 6:08 PM Action/Discussion Items
- (a) President's Report by Rebecca Eisen –. Reviewed items that were discussed at the 2012 Board of Directors retreat:
 - The board should review its goals at the half way point in the year to see if those goals are still on track for completion
 - The board of directors have certain responsibilities of which each member should be aware
 - Board members should recommend people who can be considered as new board members; first and foremost should be new members who can assist with the upcoming lease negotiations
 - The Board has affirmed and approved the Board and committee members for their terms (document was distributed with committee information and Class Terms for each board member)
 - (b) Executive Director's Report by Donn Harris -
 - Mr. Harris gave a condensed version of his *State of the School* presentation. As part of that presentation he reviewed OSA's 2011/2012 State of California AIP

test scores for grades 6 through 12. He also reviewed the 2012/2013 goals for OSA

6:45 PM Fund-Raising/Development Updates/Marketing – presented by Sylvia Sherman

- State of School campaign follow-up - \$57,000 received to date; \$53,000 in pledges outstanding to date; the goal is to raise \$150,000
- 10th Anniversary campaign – the planning is in progress
- School-wide Development Council - the next development team meeting will be October 3, 2012 at 9 AM
- The Board gave a big Thank You to Sylvia Sherman for her service to OSA and a hearty congratulation on her new job. Sylvia will be leaving her position at the end of October to take a role at another organization.

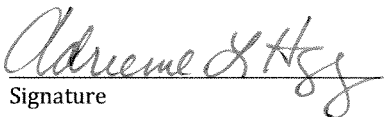
7:00 PM Action/Discussion Items

- (c) Financial Report by Adrienne Hogg– No surprises or anomalies in the recent financial reports distributed to the board by Ms. West. The current budget surplus at the end of the first month (August) is primarily due to the addition of unbudgeted income from fundraising as well as lower than budgeted payroll expense due to the timing of new staff hires. The payroll expense will catch up by the end of the year. There were no outstanding questions between the finance committee and Ms. West.

7:08 PM M/S/C to adjourn the meeting

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on October 2, 2012 as approved by the attending members.


Signature

12/4/2012

Date

**Oakland School for the Arts
Board Meeting Minutes
Tuesday,
November 10, 2009 at 6 p.m.**

Attendees: Donn Harris, Randi Protopappas, Bruce Lawrence, Dave Cartwright, Shonda Scott, Bob Christopher

Other Attendees: Antonette West

Location: At the School: 530 18th Street, Oakland, CA 94612

- | | | |
|-------------|--|----------------|
| 1.0 | Call to Order | 6:10 pm |
| 2.0 | Roll Call/Attendance | 6:11 pm |
| 3.0 | Public Members Who Wish to Address the Board of Directors
None | 6:12 pm |
| 4.0 | Approval of Minutes from September
Moved and Seconded, approved | 6:16 pm |
| 5.0 | Approval of Check Register
Moved and Seconded | 6:18 pm |
| 6.0 | Financial Report
Revenues and expenditures explained by Antonette West. Most expenditures in line with budget projections. Status of obligations discussed re: capital and operating. Variances very small. Waiting on various gifts to see how capital obligations will be paid. Various loan options discussed. | 6:20 pm |
| 7.0 | Long-Range Capital Analysis
Donn Harris reports on outstanding balances; presents total of \$4.6 million as revenues needed to retire all debts. | 6:50 pm |
| 8.0 | Presidents' Report
Board retreat summarized by Randi Protopappas. OSA has adopted the theme of 'flourish' to describe the long-range direction of the school. In-house development capacity is the primary focus. Other key directions are community visibility and student achievement. | 6:55 pm |
| 9.0 | Executive Directors' report
Donn Harris updated Board on school issues, Student performance eligibility has improved, over 80% of students can perform. The Wiz is in rehearsal for the Dec. 10 opening. Charter renewal and special education SELPA switch documents have been submitted to OUSD and El Dorado County respectively. | 7:10 pm |
| 10.0 | Status of Admissions
No. 14 audition completed, larger turn out than expected. Some students will transfer in to OSA January 2010. Current OSA enrollment 503, highest in OSA history. | 7:30 pm |

12.0 Endowment Fund Discussion

7:40 pm

Bob Christopher presented on the creation of an endowment fund. Various bank options discussed for future OSA development initiatives.

14.0 Adjournment

7:53 pm



**Minutes From The Meeting of the Board of Directors
Tuesday, November 20, 2013 5:30 PM**

Present: Rebecca Eisen, Adrienne Hogg, Ted Kildegaard, Donn Harris, Susan Bowes, Bruce Lawrence, M.D., Stephen Goldstine,

Absent: Lucella Harrison, Randi Protopappas, Dory Nowak

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 256

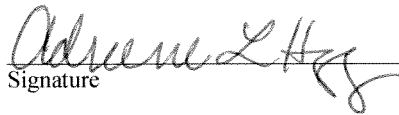
5:40 pm	Call to Order/Roll Call
5:42 pm	<p>Mr. Harris began the meeting with a "Thought of the Day".</p> <p>There was no commentary from the public.</p> <p>There was a presentation by Liza Gesuden and Laurice Guerin, faculty teachers in the English Department. They shared with the board the elements of the middle school and high school curriculum, including many of the books that the students are reading this school year. The English department also helps with the college application process by working with College Summit.</p>
5:57 pm	Insurance broker presentation – John Stock of Barney & Barney LLC presented to the board information regarding the types of coverage OSA is carrying to manage risk. The broker feels that OSA coverage limits are adequate and commensurate with other similar institutions. Mr. Stock provided a Schedule of Insurance handout for the board's review as part of the presentation and to facilitate questions.
6:24 pm	Security System presentation – Greg Rowland of SST, Inc. and Scott Beisner an OSA parent, presented to the board the ShotSpotter – SiteSecure gunfire detection system. OSA was being asked if it would be interested in participating in an upcoming pilot program for this product. Mr. Rowland gave a brief overview of the pilot program. The company would like to install their equipment on the roof and in the ceiling of the school. As part of the pilot, all necessary system technology would be installed for free. The ShotSpotter – SecureSite program is run as a managed service. After the pilot, there would be a contract to cover on-going monitoring and consulting. The board was being asked to make a decision to participate within a week of this board meeting. However the board declined to make a decision citing the need to discuss the matter further and consider whether or not the program is of benefit to OSA.
6:45 pm	<p>Approve Consent Calendar</p> <ul style="list-style-type: none">(a) Approval of Minutes from September 2013 – M/S/C(b) Approval of September and October 2013 Check Registers – M/S/C(c) Approval of Education Protection Act (EPA) Prop 30 – M/S/C(d) Adopt Uniform Complaint Procedure(e) Approval of Common Core transition budget – M/S/C
6:53 pm	Fox Theater school facility review - Lease renewal: Becky Eisen and Mr. Harris met with officials at the City of Oakland to discuss the renewal of OSA's lease in the Fox Theater building. Discussions are on-going and a renewal contract is being drafted.

	<p>Action/Discussion Items</p> <ul style="list-style-type: none">(a) Financial Report –<ul style="list-style-type: none">i. Ms. Hogg gave a report on the analysis of the financial reports for the period ending October 2013. Ms. Hogg discussed that the analysis of operations shows that receipts and spending are in line with the projected 2013/2014 budget. There were no surprises or anomalies in the recent financial reports distributed to the board by Ms. Antonette West.ii. Pay-out to the City of Oakland regarding health benefit debt. OSA has been carrying a liability to the City of Oakland for health benefits paid to employees many years ago. The OSA financial auditors (CPA's) asked OSA to confirm the amount in the school's financial records with that of
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	<p>the City of Oakland. The board discussed paying off the debt owed to the City of Oakland as it is listed on their books..</p> <p>(b) Fund-Raising/Development Updates/Marketing - Ms. Kathryn Keslosky gave an update on what activities are happening in the area of fund-raising and development.</p> <ul style="list-style-type: none"> i. Board of Directors event at Yoshi's Oakland – The school has secured a guest star to headline the March 2014 event. ii. Annual Fund update: As of mid-November the school has received pledges and donations for approximately \$158K. iii. Several upcoming events: December 7th Vocal Music program's Sounds of the Season performance; January 19, 2014 Thank You Performance at Duende restaurant for parents who met the \$950 annual fundraiser ask. <p>(c) President's Report by Becky Eisen – There were no formal remarks by Ms. Eisen at this meeting</p> <p>(d) Executive Director's Report by Donn Harris – The director discussed the status of the renewal of the Fox Lease as part of the above proceedings</p>
7:11 pm	M/S/C to adjourn the meeting
7:12 pm	Closed Session

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on November 20, 2013 as approved by the attending members.


 Signature

3/14/14
 Date

**Oakland School for the Arts
Board Meeting Minutes
Monday,
November 8, 2010 at 6 p.m.**

Attendees: Donn Harris, Dave Cartwright, Rebecca Eisen, Lucella Harrison, Susan Bowes,
Dr. Bruce Lawrence, Elena Otero, Denise Booker, Randi Protopappas,

Other OSA Attendees: Antonette West, Sylvia Sherman, speakers (see below)

Location: At the School: 530 18th Street, Oakland, CA 94612, Room 302

1.0 Call to Order 6:00 pm

1.0 Roll Call/Attendance 6:02 pm

Performance: OSA One Voice Ensemble. Director Branice McKenzie led the choir in a musical selection.

2.0 Public Members Who Wish to Address the Board of Directors 6:10 pm

The following individuals spoke to the Board about teaching and environmental issues in the Instrumental Music Department:

Susan Lockwood	Stacie Walton, M.D.
Atemu Aton	Shawn Ginwright
Joe De Vries	Leonard Washington
Reginald Ray-Savage	Dr. Carl Blake
Cava Menzies	Minister Ogbemor

Donn Harris offered a summary of the issues and the actions taken up to this point.

3.0 Approval of Minutes from September 8 6:40 pm

Moved and Seconded, approved unanimously.

4.0 Approval of Check Register 6:42 pm

Discussion re: IRS, EDD, Stephen Goldstine and BART checks.

Board asked that check registers be ready for review early and approved each meeting to avoid backlog.

Question to Ms. West: can certain single expenses above a certain amount be highlighted. This would be difficult to accomplish given the computer program.

Moved and Seconded, approved unanimously.

5.0 Financial Report 6:55 pm

Antonette West reports:

- Details of in-lieu property tax discussed.
- Variances reviewed, discussed.
- Issues of reclassification of employees from consultants explained.
- City of Oakland grant cut by City Council.

Susan Bowes asked for budget to be presented as a forecast, similar to cash flow report.

OSA lease issues discussed. Becky Eisen is attempting to meet with City Attorney Dan Rossi re: disputed charges. Discussion re: will we be engaging a lease lawyer in the near future?

6.0 President's Report 7:09 pm

- Time ceded to Executive Director

7.0 Executive Director's Report

7:10 pm

- Board Calendar established. Board to meet every other month with committee work to ensure issues are handled. Meeting dates for 2010-2011: January 10, 2011; March 14, 2011; May 9, 2011; August 8, 2011
- Board retreat will continue to be in October.
- Discussion about State of the School address; will be held in March of 2011.
- Long-range budget projection: \$5 million operating, need to raise \$1 million annually until debts retired, at which point \$600K is the fund-raising need. Expenses to stay the same except for 3% teacher raises every other year.
- Stanford ACT report on the need for marketing personnel at OSA discussed. Task Force will be formed to write job description and begin process: Donn Harris, Randi Protopappas, Elena Otero, Sylvia Sherman.

8.0 Development Report

7:35 pm

(SEE ATTACHED REPORT FROM SYLVIA SHERMAN)

Discussion re: Executive Arts Council. Do we need to review the vision? How do we attract good candidates? Can Jerry Brown write a letter to prospective members?

Sylvia Sherman suggests Board dinner to focus on development issues – set for December 13, 2010 at 6:30 PM at Oliveto's.

9.0 Adjournment

7:55 pm

**Oakland School for the Arts
Board Meeting Minutes
Monday,
November 8, 2010 at 6 p.m.**

Attendees: Donn Harris, Dave Cartwright, Rebecca Eisen, Lucella Harrison, Susan Bowes,
Dr. Bruce Lawrence, Elena Otero, Denise Booker, Randi Protopappas,

Other OSA Attendees: Antonette West, Sylvia Sherman, speakers (see below)

Location: At the School: 530 18th Street, Oakland, CA 94612, Room 302

1.0 Call to Order 6:00 pm

1.0 Roll Call/Attendance 6:02 pm

Performance: OSA One Voice Ensemble. Director Branice McKenzie led the choir in a musical selection.

2.0 Public Members Who Wish to Address the Board of Directors 6:10 pm

The following individuals spoke to the Board about teaching and environmental issues in the Instrumental Music Department:

Susan Lockwood	Stacie Walton, M.D.
Atemu Aton	Shawn Ginwright
Joe De Vries	Leonard Washington
Reginald Ray-Savage	Dr. Carl Blake
Cava Menzies	Minister Ogbemor

Donn Harris offered a summary of the issues and the actions taken up to this point.

3.0 Approval of Minutes from September 8 6:40 pm

Moved and Seconded, approved unanimously.

4.0 Approval of Check Register 6:42 pm

Discussion re: IRS, EDD, Stephen Goldstine and BART checks.

Board asked that check registers be ready for review early and approved each meeting to avoid backlog.

Question to Ms. West: can certain single expenses above a certain amount be highlighted. This would be difficult to accomplish given the computer program.

Moved and Seconded, approved unanimously.

5.0 Financial Report 6:55 pm

Antonette West reports:

- Details of in-lieu property tax discussed.
- Variances reviewed, discussed.
- Issues of reclassification of employees from consultants explained.
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Susan Bowes asked for budget to be presented as a forecast, similar to cash flow report.

OSA lease issues discussed. Becky Eisen is attempting to meet with City Attorney Dan Rossi re: disputed charges. Discussion re: will we be engaging a lease lawyer in the near future?

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8.0 Development Report

7:35 pm

(SEE ATTACHED REPORT FROM SYLVIA SHERMAN)

Discussion re: Executive Arts Council. Do we need to review the vision? How do we attract good candidates? Can Jerry Brown write a letter to prospective members?

Sylvia Sherman suggests Board dinner to focus on development issues – set for December 13, 2010 at 6:30 PM at Oliveto's.

9.0 Adjournment

7:55 pm



**Minutes From The Meeting of the Board of Directors
Tuesday, December 4, 2012 6:00 PM**

Present: Bruce Lawrence, M.D., Rebecca Eisen, Adrienne Hogg, Susan Bowes, Denise Booker, Donn Harris, Randi Protopappas

Absent: Pedro Mascaro, Lucella Harrison, Ted Kildegaard


Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

6:15 PM	Call to Order/Roll Call
6:17 PM	Mr. Savage discussed the OSA dance program. Students from the dance program performed three dances.
6:33PM	<p>Approve Consent Calendar</p> <ul style="list-style-type: none"> (a) Approval of Minutes from October 2012 – M/S/C (b) Approval of September and October 2012 Check Registers – M/S/C (c) Financial Statements to Oakland Unified School District – OSA must submit its interim financial report three times per year – M/S/C
6:38 PM	<p>Fund-Raising/Development Updates/Marketing</p> <ul style="list-style-type: none"> • Introduce new development associate – Mr. Harris introduced the new Development Associate, Kathryn Keslosky. Kathryn handed out the development report and discussed where we are at with certain campaigns. <ul style="list-style-type: none"> ○ January 17th Event – as of December 4th, there are pledges of approximately \$34K, with \$19K received and \$15K of pledges still outstanding ○ State of the school – There was a goal at the beginning of the year to raise \$120K. As of December 4, 2012, there are pledges of about \$160K, with \$85K received and \$75K in pledges still outstanding • 10th Anniversary Plans – <ul style="list-style-type: none"> ○ Denise Booker discussed ticket sales for the January 17th event. Ms. Booker is charged with coordinating the sale of tickets, which as of December 4th, were going very well. ○ The event will have a silent auction sponsored by the Alliance of Parents and Teachers (APT) ○ There will be stations to highlight the visual arts program work as well as performances on the stage by students in the other programs (theater, vocal music, instrumental music, dance) ○ One goal is to have businesses as well as parents at the event • Other – Ms. Booker also gave the board an update on her work with alumni relations. There is a new Alumni web site now up and running (alumni.oakarts.org). Ms. Hogg and Mr. Kildegaard will be working with Ms. Booker to get programs that engage the alumni up and running.

7:14 PM	<p>Action/Discussion Items</p> <p>(a) Financial Report by Susan Bowes –</p> <ul style="list-style-type: none"> i. The school is slightly ahead of budget primarily due to the timing of revenue (higher than projected) and expenses (lower than projected). There were no surprises or anomalies in the recent financial reports distributed to the board by Ms. West. ii. The passing of Proposition 30 means that the school likely will not have to enact the contingency budget that was standing by should the measure have failed to be passed by the voters in November. In future years, there is a possibility the State could allocate an additional \$2K in per pupil funding should the State of California budget move to a surplus and the legislature designates more money to public K-12 schools iii. Mr. Harris is working on a resolution to outstanding issues regarding the Hoffman loan and gift. iv. Endowment discussion – OSA is exploring the possibility of starting an endowment. The board would like to have a formal discussion in the near future on what it would mean and how the school could set up an endowment. The board would like Ms. Soma Mei-Sheng Frazier to come to the next board meeting to discuss this topic in more depth. v. Building Lease – The board discussed how best to proceed on the lease discussions with the City of Oakland. The board decided its next step would be to talk with a few attorneys who could possibly help review the lease document. <p>(b) President's Report by Becky Eisen – Ms. Eisen announced the resignation of two board members, Elena Otero due to work constraints and Denise Booker, who has assumed a position with OSA. Ms. Eisen would like to move forward on recruiting new board members as soon as possible.</p> <p>(c) Executive Director's Report by Donn Harris - Long range development planning: Mr. Harris would like to expand the State of the School event so as to involve the business and school communities more fully in 2014. No final decisions were made. Discussion regarding the goals and objectives of the State of the School, along with how it fits with other annual giving campaigns will continue.</p>
7:49 PM	M/S/C to adjourn the meeting
Pre-Meeting	Closed Session: Mr. Harris and Sarah Notch, Director of Special Education, met with several members of the board to inform the board of the financial and legal issues surrounding an on-going special education matter.

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on ~~August 7, 2012~~ December 4, 2012 as approved by the attending members.


Signature

Date 2/5/2013



**Minutes From The Meeting of the Board of Directors
Tuesday, February 5, 2013 5:30 PM**

Present: Bruce Lawrence, M.D., Rebecca Eisen, Adrienne Hogg, Susan Bowes, Ted Kildegard, Donn Harris, Randi Protopappas

Absent: Pedro Mascaro, Lucella Harrison

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

5:38 PM Call to Order/Roll Call

5:39 PM Mr. Harris asked if there was any commentary from the public - None

5:39 PM Presentation: Student Support Team – Staff and administrators gave a presentation to the board regarding intervention programs that are in place for struggling students at OSA. Administrators and teachers presenting included, Staci Smith, Brianna Larkin, Amy O'Herron, Arlyle Shaw, Wendy Snyder. Programs include:

- Student Support Teams (SST)
- Academic Contracts
- Teacher Mentors
- Plans for students with medical disorders and special education plans
- Modifications and accommodations to make teaching more accessible to certain students

The faculty and administration meet regularly to discuss students who might need intervention. They form partnerships with students, parents and other school professionals to see that struggling students get the support they need to succeed at OSA

6:11PM Approve Consent Calendar

(a) Approval of Minutes from December 2012 – M/S/C

(b) Approval of November and December 2012 Check Registers – M/S/C

6:13PM Closed Session – Discussion of upcoming lease renewal activities with Attorney John Coppinger (Privileged)

6:37PM Fund-Raising/Development Updates/Marketing

- 10th Anniversary Debrief –
 - The anniversary event was a success by all measures:
 - 1700 people attended the event at the Fox Theater
 - Expenses incurred were \$15K to stage the event (Budget of \$19K)
 - Income from sponsors and ticket sales was \$40K
- Friend-raiser/Fund raiser discussion
 - April 22nd at Yoshi's in Jack London Square
 - The theme is The "Find Your Voice" Experience
 - Yoshi's holds about 340 guests. The Marketing/Development/Creative group is working to finalize details around the event.

7:11 PM Action/Discussion Items

(a) Executive Director's Report by Donn Harris –

- i. Performance Space Update – Mr. Harris and Mr. Berry-Berlinski pitched the idea of creating a dedicated performance space for the school at a new location in downtown Oakland. The space would be multi-purpose: (1) space for plays, musical and dance performances; (2) classroom space for the production design program, whose curriculum may involve building sets in this location. After hearing the proposal from Mr. Harris and Mr. Barry-Berlinski, the board has requested that Mr. Harris provide a written proposal outlining the purpose of the space as well as the financial and academic impacts of creating this dedicated performance facility. Mr. Harris was also asked to arrange a tour of the current facility that is under consideration.
- ii. Mr. Harris reported that he has been acting as an informal advisor to the City of Sacramento in their discussions to start a charter-based arts school. As the discussions move forward, Mr. Harris will arrange an opportunity for members of the Sacramento team to speak with the OSA board about how OSA might be of assistance in their endeavor to start a charter-based arts school that is similar to OSA.

(b) Financial Report by Susan Bowes –

- i. The school is slightly ahead of budget primarily due to the timing of revenue (higher than projected) and expenses (lower than projected). There were no surprises or anomalies in the recent financial reports distributed to the board by Ms. West.
- ii. Mr. Harris continues to work on a resolution to outstanding issues regarding the Hoffman loan and gift. The due date on the annual interest for loan,, which would have been due on January 31, 2013, has been extended to June 30, 2013, with the anticipation that the loan and gift issue will be resolved by that time.
- iii. Building Lease – The board discussed how best to proceed on the lease discussions with the City of Oakland. The board decided its next step would be for a sub-group of the board to meet with its new lease attorney to sort through the issues.

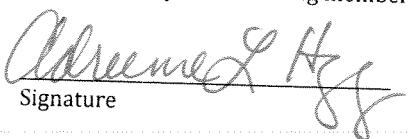
(c) President's Report by Becky Eisen – Ms. Eisen would like to move forward on recruiting new board members as soon as possible. She solicited the names of potential board candidates from board members and Mr. Harris. Three candidates were mentioned; these individuals will be further considered and possibly contacted by the board's nominating committee.

8:11 PM **Closed Session:** Mr. Harris gave an update to the board regarding the financial and legal issues surrounding an on-going special education matter

8:16 PM M/S/C to adjourn the meeting

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on February 5, 2013 as approved by the attending members.


Signature

4/9/2013
Date



**Minutes From The Meeting of the Board of Directors
Tuesday, February 5, 2013 5:30 PM**

Present: Bruce Lawrence, M.D., Rebecca Eisen, Adrienne Hogg, Susan Bowes, Ted Kildegard, Donn Harris, Randi Protopappas

Absent: Pedro Mascaro, Lucella Harrison

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

5:38 PM Call to Order/Roll Call

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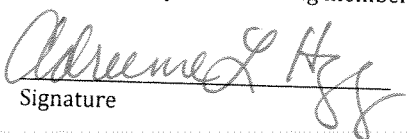
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8:11 PM **Closed Session:** Mr. Harris gave an update to the board regarding the financial and legal issues surrounding an on-going special education matter

8:16 PM M/S/C to adjourn the meeting

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on February 5, 2013 as approved by the attending members.


Signature

4/9/2013
Date



**Minutes From The Meeting of the Board of Directors
Wednesday, February 5, 2014 5:30 PM**

Present: Randi Protopappas, Adrienne Hogg, Ted Kildegaard, Donn Harris, Susan Bowes, Bruce Lawrence, M.D., Dorthy Nowak, Rebecca Eisen, Lucella Harrison, Stephen Goldstine

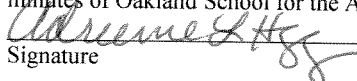
Absent:

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 256

5:41 pm	Call to Order/Roll Call
5:41 pm	Public Commentary - None
5:43 pm	Approve Consent Calendar Motion to enter into a lease for the property located at 1933 Broadway, Oakland, also known as Sweets Ballroom - M/S/C
5:41 pm	Action/Discussion Items The board had a discussion as to what are the issues around entering into the lease for Sweets Ballroom. The board put forward several questions as noted below: <ol style="list-style-type: none">1) Is OSA set up to take on renters who want to rent the space on a short term basis?<ol style="list-style-type: none">a) Mr. Harris says that there is already interest in using the space. The rent could be a significant contributor to helping cover OSA's lease payments. In addition to renting the space during the school year, the summer months may be a good time to find a tenant.b) The board suggested that the school could have a policy for the rates that it would charge for commercial and non-profit organizations so as to standardize the pricing.c) Mr. Harris is looking at grants that can help with funding some necessary capital improvements, including a grant with the Valley Foundation. Valley Foundation has given money to OSA in the past to fund capital improvements.2) The board questioned the financial terms of the lease. The board asked whether or not the \$1.15/square foot is too high. The board also wanted to look more into the 3% increase that will occur in the rent each year.3) The board requested Mr. Harris to retain counsel to help review the lease agreement. Following the above discussion there was an amendment to the previous motion. The board agreed to move ahead with approval of the lease agreement if other details were satisfied: <ol style="list-style-type: none">a) Try to negotiate less than a 3% increase in the rent each yearb) Ask the owner if he is willing to agree to a seven or ten year term instead of a 5 year term with a 5 year option.c) Find out more information about the dance program that may be a subtenantd) Ensure resolution of the punch-list items
6:32 pm	Mr. Harris asked the board to approve a policy that states the board must sign off on capital expenses over a specified amount. The board asked the finance committee to recommend a sign-off level; the board will approve the policy at a subsequent meeting.
6:34 pm	M/S/C to adjourn the meeting

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on February 5, 2014 as approved by the attending members.


Signature

3/14/14
Date

**Oakland School for the Arts
Board Meeting Minutes
Monday,
March 15, 2011 at 6:00 p.m.**

Attendees: Donn Harris, Dave Cartwright, Susan Bowes, Dr. Bruce Lawrence, Randi Protopappas, Bob Christopher

Other OSA Attendees: Antonette West, Sylvia Sherman, Michael Oz

Location: At the School: 530 18th Street, Oakland, CA 94612, Room 205

- | | | |
|-------------|---|----------------|
| 1.0 | Call to Order | 6:00 pm |
| 1.0 | Roll Call/Attendance | 6:05 pm |
| 2.0 | Public Members Who Wish to Address the Board of Directors | 6:05 pm |
| 2.1 | Presentation
Mike Oz, Middle School Dean, speaks to the Board about his work in the OSA Middle School | 6:10 pm |
| 3.0 | Approval of Minutes, November 2010
Moved and Seconded, approved unanimously. | 6:22 pm |
| 4.0 | Approval of Check Register
Moved and Seconded, approved unanimously. | 6:28 pm |
| 5.0 | Financial Report
2011-2012 Budget Proposal Submitted for Review
Donn Harris outlines budget plan – 3% raise for teachers; pay-off of CEDA loan; fund-raising goals; staffing decisions
Discussion re: ongoing negotiations with CCIG re: CAM and other fees; letters exchanged between CCIG and OSA; Antonette West to analyze and follow up
Selection of auditor Hosaka-Nagel approved for 2011-2012; 2009-2010 audit distributed; unqualified rating | 6:40 pm |
| 6.0 | President's Report <ul style="list-style-type: none">• Time ceded to Executive Director | 7:30 pm |
| 7.0 | Executive Director's Report <ul style="list-style-type: none">• 2011-2012 school calendar discussed• Discussion about State of the School address held on March 9/10 | 7:30 pm |
| 8.0 | Development
Sylvia Sherman reports on Friend-raiser planned for April 11, 2011
Dr. Bruce Lawrence will be hosting multiple tables | 7:40 pm |
| 9.0 | Conflict of interest Code tabled for further research and discussion. | 7:45 pm |
| 10.0 | Adjournment | 7:55 pm |

MINUTES FROM THE MEETING OF THE BOARD OF DIRECTORS

March 19, 2012

Present: Rebecca Eisen, Randi Protopappas, Bruce Lawrence, M.D., Lucella Harrison, Adrienne Hogg, Susan Bowes, Denise Booker, Ted Kildegaard, Donn Harris, Executive Director

Absent: Robert Christopher, Pedro Mascaro, Elena Otero

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

5:09 PM Call to order

5:09 PM Public Commentary – no comments

Presentation: Circus Arts students

5:15 PM M/S/C to approve Consent Calendar
Minutes from January 2012
Check Register
Conflict of Interest Policy

5:30 PM Sylvia Sherman reported on status of board pledges, upcoming Friendraiser, Schoolwide Development Council, Gala in May, and 10th Anniversary Committee. Adrienne Hogg Volunteered to be on the Anniversary Committee.

6:00 PM Financial Report by Antonette West

President's Report by Rebecca Eisen - General report, discussion of By-Law revisions – Becky to respond to the questions that were posed and at next meeting board will vote on adopting revised By-Laws, OSA trademark protection and Board committee assignments topics postponed.

Executive Director's Report by Donn Harris - 2012-2013 preliminary budget discussion. Final budget will be submitted at next meeting for approval. Postponed to next meeting JPA Approval – subject to **legal review**: OSA to join Joint Powers Authority related to Special Ed services and (Resolution 012312-1JPA); 2nd reading, and Student reps on Board, discussion.

Nominating Committee report by Bruce Lawrence - discussed types of backgrounds that would be desirable to have on the board.

7:30 PM M/S/C to adjourn to Closed Session

7:33 PM Closed Session – Personnel Issues related to budget

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on March 19, 2012 as approved by the attending members.

Signature

Adrienne Hogg

Date

8/7/2012

**Oakland School for the Arts
Board Meeting Minutes
Monday,
March 8, 2010 at 6 p.m.**

Attendees: Donn Harris, Randi Protopappas, Bruce Lawrence, Dave Cartwright, Bob Christopher, Shonda Scott

Other OSA Attendees: Antonette West

Location: At the School: 530 18th Street, Oakland, CA 94612

- | | | |
|------------|--|--------------------------------------|
| 1.0 | Call to Order | 6:03 pm |
| 1.0 | Roll Call/Attendance | 6:03 pm |
| 2.0 | Public Members Who Wish to Address the Board of Directors
Mr. Maxwell asked about the motivation for the State of the School address. Mr. Harris explained the visit to OCHSA and their process that OSA is adapting for community engagement. | 6:04 pm |
| 3.0 | Approval of Minutes from January
Moved and Seconded, approved unanimously. | 6:05 pm |
| | Randi explained Orange County trip
Analysis of development team at OCHSA. OSA working to evolve in this area. create its own Development model. | 6:07 pm |
| 4.0 | Approval of Check Register
Moved and Seconded, approved unanimously. | 6:17 pm |
| 5.0 | Financial Report
Revenues and expenditures explained by Antonette West. 2010-2011 budget presented. Personnel costs discussed; Dave Cartwright comments on progress in school finances, Fund-raising needs near \$1 million for the year.
Motion to approve budget, seconded, approved. | 6:20 pm

6:35 pm |
| 6.0 | President's Report
Randi reads Becky Eisen's report on CAM charges, Billboard #1 funds, analysis on-going. | 6:40 pm |
| 7.0 | Development Updates
Gala will be in mid-May, Marianne Gatty will inform us. Soma Frazier report introduced re: fund-raising efforts and pending grant requests. | 6:44 pm |
| 8.0 | Executive Director's Report
a. State of the School address 3/9, 3/10
b. Board calendar for 2010-2011 proposed
c. Charter renewal complete, OSA authorized through 2015.
d. OSA accepted into El Dorado SELPA, will develop Special Ed. Dept. next year
e. New organizational chart introduced, OSA to have more decentralized structure, to include Asst. Principals in HS and MS with only minimal cost impact.
f. Meeting between Exec. Director and Valley Foundation reported, Valley pledge to be used when CEDA balloon payment is due in 2012. | 6:48 pm |
| 9.0 | Adjournment | 7:03 pm |



**Minutes From The Meeting of the Board of Directors
Wednesday, April 21, 2014 5:00 PM**

Present: Randi Protopappas, Adrienne Hogg, Ted Kildegaard, Donn Harris, Lucella Harrison, Stephen Goldstine, Susan Bowes, Bruce Lawrence, M.D.

Absent: Rebecca Eisen, Dorthy Nowak

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 221

5:09 pm Call to Order/Roll Call

5:09 pm Public Commentary - None

5:10 pm Action/Discussion Items

Ms. Antonette West gave a presentation on the Local Control Funding Formula (LCFF).

- The California 2013-14 Budget Act and related legislation (Assembly Bill 97, Senate Bill 97, and Senate Bill 91) made significant changes to the State public school funding system. The legislation introduced the new Local Control Funding Formula (LCFF) which simplifies the funding process and strengthens local accountability.
- Ms. West outlined how the LCFF is calculated. This new funding is for the annual State grants the school will receive for each student who attends OSA. The funding increases will be phased in over the next 5-8 years, with amounts changing (increasing) depending on the California economy. This is the first year of this new funding formula and we are receiving \$6,538.09/student.

5:19 pm 2014-15 Budget Discussion

The board had a final discussion of the new school year budget. Below are the highlights:

- Changes were made to the health care expense line. The expense increased over the last iteration to more truly reflect increased employees.
- The board requested the Donations/Fundraising revenue be decreased in the budget to reflect changes that will take place in the development department.
- The board requested that the budget increase expenses to account for cost that may be incurred to renovate Sweet's Ballroom

Approval of the OSA 2014-2015 Annual Budget – M/S/C

5:45 pm M/S/C to adjourn the meeting

BOARD CERTIFICATION

I, Rebecca Eisen, President of Oakland School for the Arts Board of Directors do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on April 21, 2014 as approved by the attending members.

Signature

Date

8-27-14
27



**Minutes From The Meeting of the Board of Directors
Tuesday, April 9, 2013 5:30 PM**

Present: Bruce Lawrence, M.D., Rebecca Eisen, Adrienne Hogg, Susan Bowes, Ted Kildegaard, Donn Harris, Randi Protopappas, Lucella Harrison

Absent: Pedro Mascaro

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

5:40 PM Call to Order/Roll Call

5:40 PM Mr. Harris began with a quote. A student read a poem that she had written.

Mr. Harris asked if there was any commentary from the public - None

5:43 PM Soma Mei-Sheng Frazier gave a report about the grant pipeline for the development activities. Ms. Frazier handed out a donor cultivation plan document and discussed some of the grants for which she has applied or plans to apply. Ms. Eisen has asked Mr. Harris and Ms. Frazier to redesign the grants report so that the board can track what is "asked" and "in process" as well as how we are tracking toward the grant goals.

6:03PM Fund-Raising/Development Updates/Marketing

- Friend-raiser/Fund raiser discussion
 - April 22nd at Yoshi's in Jack London Square
 - The theme is: ***The "Find Your Voice" Experience***
 - Kathryn Keslosky reported that she has sent out 450 letters to existing OSA contacts. She is awaiting quite a few responses as of the date of this meeting. Denise Booker reported that she is working on ticket sales for the event.

6:10PM Approve Consent Calendar

- (a) Approval of Minutes from February 2013 – M/S/C
- (b) Approval of January and February 2013 Check Registers – M/S/C
- (c) Approval of Interim Financial Report to Oakland Unified School District – M/S/C

6:19 PM Action/Discussion Items

(a) Financial Report by Susan Bowes -

- i. The school is on budget, with income up offset by expenses up by roughly the same amount. The largest variance in the financial analysis is in the General Block grant. This is primarily due to fewer students attending classes than budgeted for daily attendance and fewer students enrolled overall due to attrition. Mr. Harris spoke about the cause for the attendance issues. Dr. Lawrence suggested the school should get some assistance from outside resources to help understand what is occurring with our student attendance issues. From such assistance the school administration can come up with a solution to bring the attendance in line with our budget expectations. Mr. Harris said that is already looking at creating a task force and other solutions to ensure the school is diligent about correctly accounting for daily attendance. There were no surprises or anomalies in the recent financial reports distributed to the board by Ms. West.

(b) Executive Director's Report by Donn Harris -

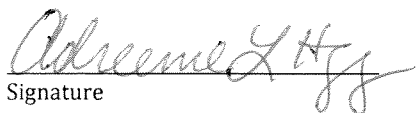
- i. 2013/14 Budget Presentation - Ms. Bowes gave a presentation that highlighted the primary financial drivers (income and expense) for the draft of the 2013/2014 school budget. This draft budget is based on 650 students with income from general block grants calculated for a 94/95% attendance rate. The draft budget shows net operating income would be break-even. Mr. Harris gave a presentation on the many considerations and issues that went into determining the 2013/2014 budget, such as personnel changes and salary increases. The Board discussed with Mr. Harris the proposed composition of staff for OSA's development efforts in 2013/2014. The Board asked Mr. Harris to give some thought as to whether or not the proposed staff is meeting and can meet OSA's needs.
- ii. OSA Expansion - Mr. Harris discussed expanding the student body by 60 students. The students would be added to the digital media, literary arts and production design programs. The net effect of the increased student income and instructional expenses would be approximately \$136,000.
- iii. Proposed Sacramento Arts School - Mr. Harris gave a presentation to the board regarding the concept of participating in the creation of an arts school in downtown Sacramento. The presentation discussed at a high-level the anticipated revenues and costs of starting a school for 270 students in the 2014/2015 school year. He also discussed with the board the rationale for creating a charter management organization to manage both OSA and the Sacramento school. The board decided that it needed more specific information and more time to discuss the matter before making any decisions on how to proceed with this matter.

(c) President's Report by Becky Eisen - Ms. Eisen did not give a report for this meeting.

8:00 PM M/S/C to adjourn the meeting

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on April 9, 2013 as approved by the attending members.


Signature

5/28/13
Date

**Oakland School for the Arts
Board Meeting Minutes
Monday,
May 17, 2010 at 6 p.m.**

Attendees: Donn Harris, Randi Protopappas, Bruce Lawrence, Dave Cartwright, Rebecca Eisen, Shonda Scott, Susan Bowes

Other OSA Attendees: Antonette West

Location: At the School: 530 18th Street, Oakland, CA 94612

- | | | |
|------------|--|----------------|
| 1.0 | Call to Order | 6:05 pm |
| 1.0 | Roll Call/Attendance | 6:05 pm |
| 2.0 | Public Members Who Wish to Address the Board of Directors
Two students from Theater Arts performed for the Board. | 6:06 pm |
| 3.0 | Approval of Minutes from March
Moved and Seconded, approved unanimously. | 6:13 pm |
| 4.0 | Approval of Check Register
Moved and Seconded, approved unanimously. | 6:19 pm |
| 5.0 | Financial Report
Antonette West reports: <ul style="list-style-type: none">• Gala has netted \$416,000 with pledges that will bring total to \$650,000• Vendor contracts are in place: fire safety, elevator, HVAC• State has deferred February and April apportionments• OSA has filed a property tax exemption Discussion: <ul style="list-style-type: none">• Clear Channel's new billboard deal could hurt OSA's billboard revenues• Strategies for getting the city council to reconsider, create a more open process• Can OSA parents get involved? Legal parameters of politicking during the work day brought up by Donn Harris | 6:20 pm |
| 6.0 | President's Report <ul style="list-style-type: none">• Becky Eisen reports on meeting with landlord re: use of revenue stream from billboard• Differences in lease and pledge interpretation between OSA and landlord• Looking for a compromise position• No next steps yet; phone conference set for May 19 | 6:42 pm |
| 7.0 | Executive Director's Report <ul style="list-style-type: none">• School year closes on June 17 with HS graduation.• State of the School address discussed; \$30,000 raised.• Board calendar; Meetings – July 26, 6PM; Sept. 13, 6PM; retreat Oct. 3 11:00• New org chart presented• Board approved adding Artistic Director title to Executive Director• Summer school and enrollment discussed | 7:02 pm |
| 8.0 | Development <ul style="list-style-type: none">• Board to create its own gala | 7:25 pm |

- Hiring of new development lead person imminent
- Bruce Lawrence to spearhead creation of arts council

9.0 Adjournment

7:35 pm

**Minutes From The Meeting of the Board of Directors
Monday, May 21, 2012 5:00 PM**

Present: Randi Protopappas, Rebecca Eisen, Adrienne Hogg, Susan Bowes, Denise Booker, Ted Kildegaard, Donn Harris

Absent: Bruce Lawrence, M.D., Lucella Harrison, Elena Otero, Pedro Mascaro

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

5:04 PM

Call to Order/Roll Call

Donn announced that Bob ~~Cartwright~~ ^{Christman} resigned

5:05 PM

Public Commentary – no comments

Presentation: Vocal Rush

5:19 PM

Approve Consent Calendar

Approval of Minutes from March 2012 – M/S/C

Approval of Check Register – M/S/C

Approval of Conflict of Interest Policy – Approved at 3/19/12 meeting

5:20 PM

Fund-Raising/Development Updates/Marketing

Sylvia Sherman distributed the 5/21/12 Development Report, and discussed the Friendraiser and 10th anniversary. For 10/11 the Friendraiser total includes donations from board members. Susan Bowes requested that the donations from the board should not be included in the Friendraiser total.

Sylvia reported on the Friendraiser:

- Important steps forward were made with the involvement of the board with the Friendraiser.
- Location was good for name recognition
- Program was great
- Wish list for next year includes, better performing space and food, more hosts
- Long range consider hosts paying for table

10th anniversary plans – Celebration in The Fox January 17, 2013 at 7 p.m.

Board retreat scheduled for September 16, 2012 from 10 – 3

6:10 PM

Action/Discussion Items

Financial Report by Susan Bowes – Approximately \$300,000 in reserves. Reserve money will be transferred to the Merrill Lynch account. Need to review strategy for setting reserves, long term finances and lease. The Independent Auditors' Report for the Fiscal Year ending 6/30/11 and the Report to the Board of Directors from Hosaka, Rotherham & Company was distributed to the Board

President's Report by Becky Eisen – Accomplishments for the year were building discipline/stability, creating a platform for success and paying back debt. Next year at the May meeting wants to see a report on where seniors are going.

Executive Director's Report by Donn Harris - he has the best team that he has ever worked with – they are intelligent and creative

2012-2013 budget approved with the following changes to Class 8500:

\$120,000	Annual Fund
32,500	Board Donations (Individual, including Gala donations)
82,500	\$41,250 Corporate + \$41250 Foundation (through grants)
60,000	Friendraiser

Fox Theater - OSA has 12 times per year. For future discussion – should there be a Sub-Committee to help decide how the days can be used.

Adrienne Hogg distributed OSA Goals for Social Media – this will be discussed at future Meetings.

7:26 PM

M/S/C to adjourn to Executive Session

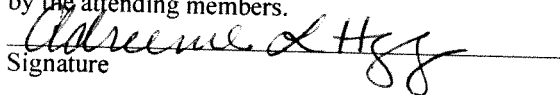
7:30 PM

Closed Session – Executive Director's Evaluation

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on May 21, 2012 as approved by the attending members.

Signature



Date

8/7/2012



**Minutes From The Meeting of the Board of Directors
Tuesday, May 28, 2013 5:00 PM**

Present: Bruce Lawrence, M.D., Rebecca Eisen, Randi Protopappas, Adrienne Hogg, Susan Bowes, Ted Kildegaard, Donn Harris

Absent: Lucella Harrison

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

5:16 PM Call to Order/Roll Call

5:40 PM Mr. Harris asked if there was any commentary from the public – Several members of the Alliance of Parents and Teachers (APT) were in attendance. Bridgette Anderson asked several questions regarding staffing changes, class size and configurations and the need for more communication between the school administration and the parent community. Mr. Harris responded to each question as appropriate.

Mr. Harris read two inspirational quotes to begin the meeting.

5:23 PM Approve Consent Calendar

- (a) Approval of Minutes from April 2013 – M/S/C
- (b) Approval of March and April 2013 Check Registers – M/S/C
- (c) Approval to apply for Federal funding under Title I (Free and reduced lunch program) and Title II (Improving Teacher Quality) - M/S/C
- (d) Ms. Antonette West, discussed with the board the need to approve monies obtained through Proposition 30 – Education Protection Account. The board has asked Ms. West to provide more information regarding the actual statute that requires a board to approve the use of these funds. Ms. West will provide this information at a future board meeting.

5:33 PM Action/Discussion Items

- (a) Financial Report –
 - i. Ms. Bowes requested that Ms. West give an overview of the current financial reports (April 2013). Ms. West discussed that the analysis of operations (revenues and expenses) shows that receipts and spending are in line with the projected 2012/2013 budget. There were no surprises or anomalies in the recent financial reports distributed to the board by Ms. West.
 - ii. Ms. West also informed the board that the outstanding issues with the Hoffman Foundation donation have been resolved. The foundation has forgiven the \$500,000 loan that was made to OSA. Additionally, OSA will be writing off the remaining \$500,000 pledge receivable that has been on the balance sheet.
 - iii. 2013/14 Budget Presentation – Mr. Harris gave an overview presentation of the fiscal 2013/2014 school budget. After reviewing the draft budget during the April 2013 board meeting, the board asked Mr. Harris to revisit the current budget inputs and make necessary changes in order to reduce the need to raise a large amount of money through development efforts. Mr. Harris worked with his team, including Ms. West to trim expenses and maximize non-development revenues. As a result, the new budget has fundraising development needs that the board is comfortable with for the upcoming fiscal year. Ms. Protopappas discussed how the development budget was formed. She reported that the development team

will try to set up metrics and key performance indicators (KPIs) to measure success. Additionally, the development team will strive to be more organized next year in determining which grants the school should apply for, in order to maximize success in meeting budgetary goals.

iv. Approval of fiscal year 2013-2014 Operating Budget – M/S/C

(b) Executive Director's Report by Donn Harris –

- i. OSA Expansion – As a follow up to discussions at the April 2013 board meeting, Mr. Harris discussed two ideas that could help make OSA a financially stronger entity.
 - a. Plan A - Develop a 7 year plan to grow the school from its current size of 650 students to 800 students. The new plan would move the student body per class size from an average of 90 students to an average of 115 students. The increase in students would likely come in the following programs:
 1. Literary Arts
 2. Dance
 3. Production Design
 4. Digital Media
 5. Figure Skating (proposed future program)

The other programs would likely stay at the same levels they are currently. Mr. Harris said expansion could begin as early as 2013-2014 with additional students to the middle school (Literary Arts and Figure Skating). Additional space for the expansion could be achieved through leasing the Newberry building facility on Telegraph Avenue across the street from the Fox Theater.

- b. Plan B – Continue to explore in detail what it would take to create a Charter Management Organization (CMO) and explore working with the City of Sacramento to bring an arts school to the downtown area in Sacramento using OSA as the primary administrative body.

The board did not make any decisions regarding either of the above plans. It will take up further discussions at a future board meeting in the new fiscal year.

- ii. Mr. Harris reported that he has been in contact with attorney John Coppinger regarding the drafting of a new lease document in preparation for discussions with the City of Oakland regarding renewal of OSA's lease in the Fox Theater.

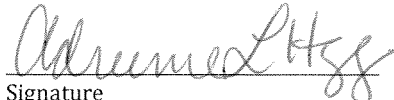
(c) President's Report by Becky Eisen – Ms. Eisen did not give a report for this meeting.

7:25 PM M/S/C to adjourn the meeting

Closed Session The board held a closed session to discuss the Executive Director's performance evaluation for the 2012/2013 school year.

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on May 28, 2013 as approved by the attending members.


Signature


Date

**Oakland School for the Arts
Board Meeting Minutes
Monday,
May 9, 2011 at 5:00 p.m.**

Attendees: Donn Harris, Susan Bowes, Dr. Bruce Lawrence, Randi Protopappas, Becky Eisen, Lucella Harrison, Denise Booker

Absent: Bob Christopher, Elena Otero

Other OSA Attendees: Antonette West, Giselle Hendrie, Lori Cheatham, Jean-Francois Revon

Location: At the School: 530 18th Street, Oakland, CA 94612, Room 205

- 1.0 Call to Order** 5:20 pm
- 1.0 Roll Call/Attendance** 5:21 pm
- 2.0 Public Members Who Wish to Address the Board of Directors** 5:22 pm
Speakers thanking the Board for considering the approval of the 2011-2012 budget that included 3% teacher raises:
Jean-Francois Revon
Michael Berry
Michelle Henry-Ellis
- 2.1 Presentation** 5:30 pm
Sarah Notch, Director of Special Education, speaks to the Board about the Special Education program at OSA and answers Board questions about aspects of the program and the finances.
- 3.0 Approval of Minutes, November 2010** 5:40 pm
Moved and Seconded, approved unanimously.
- 4.0 Approval of Check Register** 5:40 pm
Moved and Seconded, approved unanimously.
- 5.0 Financial Report** 5:42 pm
1. Antonette West submits the cash flow and financials, explains variances. Health Care costs a bit lower than anticipated. Susan Bowes asks for a future report on fund-raising possibilities. Randi Protopappas asks for inclusion of departmental finances so that all school expenditures and revenues are accounted for. Donn Harris suggests they be reported separately. Board agrees. Special Education and Friend-Raiser accounting could also be more specific.
2. 2011-2012 budget discussed. Discussion about staffing, teacher raises, categories explained. Susan Bowes asks for information about the projected \$895,000 fund-raising goal, how those monies are reflected and the likelihood of achieving them. Discussion about accounting procedures – can we submit a budget with a deficit? Antonette West states this is not sound accounting. It was discovered that the \$895K goal includes facility pay-offs, bring operational needs down below \$400K.
3. Lori Cheatham, Finance Administrator, answers questions about OSA insurance coverages. She will prepare full insurance report at next meeting.
4. Budget moved, seconded, approved unanimously.
- 6.0 President's Report** 6:20 pm
• Time ceded to Executive Director

7.0 Executive Director's Report 6:20 pm
See document included in board packet.

8.0 Development 6:28 pm
Discussion of possible fund-raisers in LA after the summer.

9.0 Conflict of Interest Code 6:30 pm
Discussion about forms for conflict of interest.
Policy moved, seconded, adopted unanimously.
Follow up report on needed documents to come at next meeting.

10.0 Adjournment 6:35 pm

Closed Session began at 6:45.



Minutes From The Meeting of the Board of Directors
Monday, June 16, 2014 5:00 PM

Present: Rebecca Eisen, Randi Protopappas, Ted Kildegaard, Donn Harris, Lucella Harrison, Stephen Goldstine, Dory Nowak

Absent: Adrienne Hogg, Susan Bowes, Bruce Lawrence, M.D.

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 302

5:28 pm Call to Order/Roll Call

5:05 pm Public Commentary - None

5:30 pm Action/Discussion Items

Donn Harris reviewed the Local Control and Accountability Plan

- Approval of the LCAP – M/S/C

5:45 pm Action/Discussion Items

- Becky Eisen discussed
 - Tenure court case
 - Aspire article on teacher evaluations
 - Wants at future meeting presentation on how OSA evaluates teachers
- Donn Harris discussed the Executive Director's report to the board
- Agreed meeting 14/15 will be on Wednesday at 5:30
- Board retreat to be scheduled for late Sept. or early Oct.

Approve Consent Calendar

- Minutes from April 2014
- Check Registers for March, April, May 2014

M/S/C

6:20 pm M/S/C to adjourn to Closed Session to discuss Personnel

BOARD CERTIFICATION

I, Rebecca Eisen, President of Oakland School for the Arts Board of Directors do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on June 16, 2014 as approved by the attending members.

Signature

Date

8-27-14

**Oakland School for the Arts
Board Meeting Minutes
Tuesday,
August 16, 2011 at 5:30 p.m.**

Attendees: Donn Harris, Susan Bowes, Dr. Bruce Lawrence, Randi Protopappas, Becky Eisen, Lucella Harrison, Bob Christopher

Absent: Denise Booker, Elena Otero

Other OSA Attendees: Antonette West, Lori Cheatham

Location: At the School: 530 18th Street, Oakland, CA 94612, Room 205

- 1.0 **Call to Order** 5:31 pm
- 1.0 **Roll Call/Attendance** 5:33 pm
- 2.0 **Public Members Who Wish to Address the Board of Directors** 5:22 pm
Gwen McCormick, parent, spoke on the July 13 incident in which her daughter had been the target of an Air Soft pellet. She stated she would accept Mr. Harris' recommendation to the Board about next steps.
Lori Cheatham, Director of Compliance, offered a hand-out on OSA Insurance Policies, coverages, etc.
- 3.0 **Approval of Minutes, November 2010** 5:40 pm
Moved and Seconded, approved unanimously.
- 4.0 **Approval of Check Register** 5:42 pm
Discussion about annotation of non-recurring charges. Ms. West will work on a system to identify charges that require explanation.
Moved and Seconded, approved unanimously.
- 5.0 **Financial Report** 5:47 pm
Antonette West submitted the cash flow and financials, explained variances. Special Ed funds came in at a higher rate, as did federal income. In 2010-2011, the overall spending had a \$380,000 overage. Large factors were extra fees from OUSD, extra special ed staff that was covered by the funds mentioned above, and property tax fees that will be refunded or credited this fiscal year. This brought the total variance down to approximately 5%.
Board members Bowe and Eisen asked for clarity on uncommitted fund-raising "plug-ins" in the budget. These will be highlighted in future documents.
- Two approvals were voted on and passed unanimously:
1. Resolution 081611RSF-1: renew \$427,000 line of credit with RSF Social Finance.
2. Consolidated Application – application for federal Title I approved. Resolution 081611CAP-2.
- 6.0 **President's Report** 6:10 pm
President Eisen reported on the positive direction for the Board and the school she senses for the 2011-2012 year.
- 7.0 **Executive Director's Report** 6:20 pm
See document included in board packet.
Presentation from Becker-Phillips on the marketing initiative undertaken in 2010-2011. Process discussed, sample visuals and text displayed, budget for future work submitted. E.D. Harris

suggested creating a small marketing committee to discuss proposal. Board members Lawrence, Protopappas, Christopher volunteered to serve.
Nomination of new Board member Adrienne Hogg. Introduced and nominated by Susan Bowes, seconded, approved unanimously.

8.0 Development

6:58 pm

Sylvia Sherman discussed development plans for 2011-2012. She will be contacting board members for individual meetings. Hand-out distributed with 2011-2012 fund-raising goals. Board retreat scheduled for Nov. 6 at President Eisen's home.
Alumni fund-raising event discussed for OSA's 10th year anniversary in summer/fall 2012.

9.0 Adjournment

7:12 pm

Closed Session began at 7:15.

**Minutes From The Meeting of the Board of Directors
Tuesday, August 7, 2012 6:00 PM**

Present: Pedro Mascaro, Bruce Lawrence, M.D., Lucella Harrison, Rebecca Eisen, Adrienne Hogg, Susan Bowes, Denise Booker, Ted Kildegaard, Donn Harris

Absent: Elena Otero, Randi Protopappas

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

6:03 PM Call to Order/Roll Call

Mr. Harris announced that he would like to start each meeting with a quote; he then recited a quotation.

6:06 PM Three school administrators were in the audience to give presentations regarding an overview of 2011/12 school year results and preview of changes coming in the 2012/13 school year in their respective areas

- (1) Giselle Hendrie – Ms. Hendrie gave a report on the college counseling program and reviewed the class of 2012 college placement results; distributed current OSA Fact sheet
- (2) Brianna Larkin – Ms. Larkin gave a report on the results of testing in the AP course. She also discussed changes that are expected to occur in the 2012/13 school year; distributed AP test score summaries
- (3) Staci Smith – Ms. Smith reviewed the upcoming changes being made in the middle school math program; she announced that OSA has hired a math chair and discussed training that was being conducted with both the high school and middle school math instructors

6:47 PM Public Commentary – Susan Matteson, Co-President of the APT for 2012/13, introduced herself and spoke briefly about her role and some of the upcoming activities that the APT would be focusing on for the current school year.

6:53 PM Approve Consent Calendar

- (a) Approval of Minutes from May 2012 – M/S/C
- (b) Approval of June 2012 Check Register – M/S/C

6:55 PM Fund-Raising/Development Updates/Marketing

- Sylvia Sherman distributed the new “OSA 10th Anniversary” sponsorship brochure along with an “OSA Sponsor Target Sheet”. She explained that the goal of the sponsor target sheet is to gather contacts of businesses and individuals who may be interested in sponsoring activities associated with the 10th anniversary celebration. She asked the board to review the list and update her with any additional sponsors or contacts they would like to include. She also updated the board regarding talks that were taking place with the APT regarding a silent auction at the January 17th event.
- Ms. Sherman gave an update on the Friendraiser including possible location. She and the board discussed options for getting more Friendraiser attendees to give a donation during the event, including:
 - Request of a minimum expected donation
 - Paddle raise
 - Selling tickets to the event
- Ms. Sherman distributed the Board of Directors pledge forms for 2012/13. Board members were asked to return the pledge forms at the September Board retreat.

7:35 PM Action/Discussion Items

- (a) Financial Report by Susan Bowes – No surprises or anomalies in the recent financial reports distributed to the board by Ms. West. The surplus at the end of the 2011/12 fiscal year are primarily due to unbudgeted fundraising results and are reflected in the cash surplus the school now has on hand. Since Ms. West was on vacation, Ms. Bowes will follow up with her before the next board meeting regarding a few questions she would like to answer.
- (b) President's Report by Becky Eisen – There is reason for optimism at the exciting year ahead for OSA, which includes the 10th anniversary. With various financial and operational issues now in the past, OSA can focus on the future. Board needs to set the agenda for the September 16th board retreat.
- (c) Executive Director's Report by Donn Harris -
 - For the 2011/12 school year : Presented a summary of student enrollment, academic achievement, and graduation rates; summarized both staff and student retention results; discussed variances in certain budget items
 - For the 2012/13 school year: Presented a preview of his goals and priorities; announced the new proposed theme for the current school year; outlined goals for the improving student attendance; create leadership structures and sustain professional development of staff, effective preparation for upcoming financial and regulatory events (WASC) and a focus on certain activities related to the arts, including greater support of the school musical and resolution of performance space issues. Other goals/priorities include the 10th Anniversary events and increased social media presence
- (d) Dr. Bruce Lawrence raised discussion around moving forward with displaying OSA artwork in an exhibit at the Oakland International Airport. Mr. Harris said that he will follow-up and work with the appropriate OSA staff to move the project forward.

8:05 PM M/S/C to adjourn the meeting

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on August 7, 2012 as approved by the attending members.

Signature Adrienne L Hogg

Date 10/2/2012

**Minutes From The Meeting of the Board of Directors
Tuesday, August 7, 2013 6:00 PM**

Present: Lucella Harrison, Rebecca Eisen, Adrienne Hogg, Ted Kildegaard, Donn Harris

Absent: Bruce Lawrence, M.D., Susan Bowes, Randi Protopappas

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 205

6:06 PM	Call to Order/Roll Call
6:08 PM	Mr. Harris began the meeting with an inspirational quote. Mr. Harris showed two short films representing work from the digital media program
6:14 PM	Public Commentary: Representatives from the Alliance of Parents and Teachers (APT), Susan Matheson and Eric Reynolds spoke with the board about some of the activities of the APT. <ul style="list-style-type: none"> Ms. Matheson spoke about the recent APT retreat. APT's objective this school year is to change its focus from fundraising and program support to assisting academic support. APT also would like to improve how they provide information to their parent community. For example, there are plans to streamline the APT web site to make it more user-friendly and relevant to parents.
6:22 PM	Approve Consent Calendar <ul style="list-style-type: none"> (a) Approval of Minutes from May 2013 – M/S/C (b) Approval of May and June 2013 Check Registers – to be approved at the next board meeting
6:24 PM	Action/Discussion Items <ul style="list-style-type: none"> (a) Financial Report – <ul style="list-style-type: none"> i. Ms. Hogg gave an overview of the current financial reports (May 2013). Ms. Hogg discussed that the analysis of operations (revenues and expenses) shows that receipts and spending are in line with the projected 2012/2013 budget. There were no surprises or anomalies in the recent financial reports distributed to the board by Ms. Antonette West. ii. The board discussed that due to the improved financial resources of the State of California, the school may receive an increase in state funding for 2013/2014 year. (b) President's Report by Becky Eisen – Ms. Eisen reviewed the goals and objectives for the 2013/2014 school year: <ul style="list-style-type: none"> Focus on academics for 2013/2014 Continue to make progress on the lease renewal for the school facilities Get the school more fully integrated into the Oakland business community On-board and integrate new board members Ms. Eisen requested that Mr. Harris include presentations from some of the academic teachers at future board meetings, along with continued presentations from the arts programs. (c) Executive Director's Report by Donn Harris – <ul style="list-style-type: none"> i. Status of the lease – Mr. Harris has continued to meet with attorney John Coppinger regarding the drafting of a new lease document in preparation for discussions with the City of Oakland regarding renewal of OSA's lease in the Fox Theater. Mr. Harris provided the board with copies of the revised lease for review. Board members were asked to communicate all comments to Mr. Harris by August 31, 2013. Mr. Harris will try to get a meeting with the City of Oakland sometime in September 2013.

	<p>ii. Mr. Harris will be meeting with the OSA staff as they return next week. He will be working with staff and administrators to solidify the new school year goals and objectives, including choosing a new theme for the year.</p>
7:09 PM	M/S/C to adjourn the meeting
Closed Session	<p>The board held a closed session to discuss and vote on adding two new members to the board of directors and renew the term of one continuing member of the board of directors.</p> <ul style="list-style-type: none"> • Dory Nowak - <i>New</i> • Stephen Goldstine - <i>New</i> • Susan Bowes - <i>Continuing</i>

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on August 7, 2013 as approved by the attending members.

Adrienne L Hogg
Signature

9/25/13
Date

Minutes From The Meeting of the Board of Directors
Tuesday, September 25, 2013 6:00 PM

Present: Lucella Harrison, Rebecca Eisen, Adrienne Hogg, Ted Kildegaard, Donn Harris, Susan Bowes, Dorty Nowak

Absent: Bruce Lawrence, M.D., Stephen Goldstine, Randi Protopappas

Meeting was held at Oakland School for the Arts, 530 18th Street, Oakland, CA 94612, Room 256

6:02 PM	Call to Order/Roll Call
6:03 PM	Mr. Harris welcomed new board member Dorty Nowak and began the meeting with an inspirational quote. He announced the theme for the year: "Many Voices, One Spirit"
6:44 PM	<p>Approve Consent Calendar</p> <ul style="list-style-type: none"> (a) Approval of Minutes from August 2013 – M/S/C (b) Approval of May, June, July and August 2013 Check Registers – M/S/C
6:50 PM	<p>Action/Discussion Items</p> <ul style="list-style-type: none"> (a) Financial Report – <ul style="list-style-type: none"> i. Ms. Hogg gave an overview of the current financial reports (August 2013). Ms. Hogg discussed that the analysis of operations (revenues and expenses) shows that receipts and spending are in line with the projected 2013/2014 budget. There were no surprises or anomalies in the recent financial reports distributed to the board by Ms. Antonette West. ii. Mr. Harris and Ms. Hogg updated the board on the property at 19th and San Pablo Avenue that the school is considering for additional work space for the production design program. Mr. Harris presented a cash flow worksheet that indicates the school has sufficient cash to pay for the anticipated rental expense on this property. iii. Ms. West handed out several documents describing possible rules regarding the board's responsibility to approve the funds received through the <i>Education Protection Act</i>. The board will review the documents and vote to approve if appropriate. (b) Fund-Raising/Development Updates/Marketing <ul style="list-style-type: none"> i. Ms. Kathryn Keslosky gave an update on activities in the development department: <ul style="list-style-type: none"> a. A new assistant has been hired b. Ms. Keslosky handed out a report outlining the current donation pledges and monies received to date ii. Ms. Keslosky handed out a "Grants Pipeline" report. The report gives a snapshot of grants applied for, the status of open applications and grants received. The board asked for additional details to be added to the report to enhance its usefulness: "Total" and "Date Awarded" iii. The Friend-raiser event is scheduled for March 18, 2014 at Yoshi's in Jack London Square. The school is looking to attract a headliner entertainer to anchor the student program. iv. The Development department would like the board's assistance in identifying new foundations that have grants for which OSA should apply. (c) President's Report by Becky Eisen – <ul style="list-style-type: none"> i. Ms. Eisen reiterated the goals and objectives for the 2013/2014 school year: <ul style="list-style-type: none"> ◆ Focus on academics for 2013/2014 ◆ Continue to make progress on the lease renewal for the school facilities

	<ul style="list-style-type: none"> ◆ Get the school more fully integrated into the Oakland business community ◆ On-board and integrate new board members
	<ul style="list-style-type: none"> ii. Ms. Eisen discussed broader matters that are being seen within the California State University system. She lead a discussion with the board on emerging issues at CSU, such as environmental sustainability, lack of high school student preparation for entering college and the shortage of college graduates for the healthcare and teaching fields. The board discussed that OSA may want to start thinking about some of these issues as well and how we can ensure our students are prepared to address these broader societal challenges.
	(d) Executive Director's Report by Donn Harris –
	<ul style="list-style-type: none"> i. Mr. Harris gave highlights from his "State of the School" presentation, including OSA's California State standardized test scores summary of 2012/13. Overall, OSA's standardized test scores continue to rise and are anticipated to be at the highest level in the school's history. Below are some areas of interest. <ul style="list-style-type: none"> a. Math scores at the high school level continue to struggle b. Language Arts scores continues to be a strong c. Science scores in the high school are doing well d. Algebra continues to be a struggle for students at grade level The school is looking to improve student outcomes by adding a new math chair, focusing on the new common core curriculum and adding math support resources. ii. Mr. Harris and Mr. John Coppinger will be meeting with the City of Oakland during the first week of October to discuss the school's lease in the Fox Theater.
7:49 PM	M/S/C to adjourn the meeting

BOARD CERTIFICATION

I, Adrienne Hogg, Secretary of Oakland School for the Arts do hereby certify that the foregoing is a true and correct copy of the minutes of Oakland School for the Arts Board of Directors meeting held on September 25, 2013 as approved by the attending members.

Adrienne L Hogg
Signature

11/20/13
Date

**Oakland School for the Arts
Board Meeting Minutes
Tuesday,
September 8, 2009 at 6 p.m.**

Attendees: Donn Harris, Randi Protopappas, Bruce Lawrence, Dave Cartwright, Kim Sow,
Bob Christopher, Lucella Harrison

Other Attendees: Antonette West

Location: At the School: 530 18th Street, Oakland, CA 94612

- | | | |
|-------------|---|----------------|
| 1.0 | Call to Order | 6:15 pm |
| 2.0 | Roll Call/Attendance | |
| 3.0 | Public Members Who Wish to Address the Board of Directors
None | 6:17 pm |
| 4.0 | Approval of Minutes from June 8
Moved and Seconded, approved | 6:18 pm |
| 5.0 | Approval of Check Register
Deferred | 6:19 pm |
| 6.0 | Financial Report
Revenues and expenditures explained by Antonette West. Discussion Regarding OSA students in college – are there financial issues once they are admitted? Suggestion that OSA staff compile data. Suggestion from Bruce Lawrence that Stanford Consulting Group return to do follow-up OSA study. Suggestion that accomplishments of grads go on website. | 6:20 pm |
| 7.0 | Long-Range Capital Analysis
Donn Harris reports on outstanding balances; presents total of \$4.6 million As revenues needed to retire all debts. | 6:40 pm |
| 8.0 | Discussion of Custodial Fund
Bob Christopher outlines processes for developing long-range financial tool. | 6:50 pm |
| 9.0 | Thanks to Kim Sow for years of service on the Board.
Kim's term was up this school year. Kim will advise new parent rep Shonda Scott. Discussion ensued regarding how parents are asked for money throughout the year. | 6:52 pm |
| 10.0 | Presidents' Report
Board retreat announced by Randi Protopappas. Meant to build capacity for strategic planning. Development of committee structure, Board development, marketing, donors, stewardship. Development of Executive Arts Council. | 7:02 pm |
| 11.0 | Executive Directors' report
Donn Harris updates Board on school issues, grades, test scores, opening of school, plans for 2009-2010. | 7:10 pm |

- 12.0 Nomination of New Board Member 7:30 pm**
Nominated by Dr. Bruce Lawrence.
Seconded by Randi Protopappas. Approved unanimously.
- 13.0 Fund-Raising Update 7:40 pm**
Discussion of long-range plan; avoidance of duplicate requests. Overall management of donors must be taken on in new fund-raising structure.
- 14.0 Adjournment 7:47 pm**

**Oakland School for the Arts
Board Meeting Minutes
Wednesday,
September 8, 2010 at 5 p.m.**

Attendees: Donn Harris, Dave Cartwright, Rebecca Eisen, Lucella Harrison, Susan Bowes

Other OSA Attendees: Antonette West

Location: At the School: 530 18th Street, Oakland, CA 94612

- | | | |
|------------|--|----------------|
| 1.0 | Call to Order | 5:05 pm |
| 1.0 | Roll Call/Attendance | 5:05 pm |
| | <p>Presentation: OSA Digital Media. Chair Heidi Cregge and student Zoe Yi presented department curriculum, long-range goals and showed a short film by senior Jessica Necor.</p> | |
| 2.0 | Public Members Who Wish to Address the Board of Directors | 5:22 pm |
| | <p>Alumni Chelsea Keck, Theater, Class of 2009, spoke to the Board about the alumni group and their plans for the future.</p> | |
| 3.0 | Approval of Minutes from May 17 | 5:28 pm |
| | <p>At first tabled, then Moved and Seconded, approved unanimously when a quorum was reached. (5:55pm)</p> | |
| 4.0 | Approval of Check Register | 5:29 pm |
| | <p>Tabled until next meeting.</p> | |
| 5.0 | Financial Report | 5:35 pm |
| | <p>Antonette West reports:</p> <ul style="list-style-type: none">• Revised 10-11 budget presented, no vote needed.• Cash flow positive through March 2011• OSA has filed a property tax exemption | |
| 6.0 | President's Report | 5:58 pm |
| | <ul style="list-style-type: none">• Sylvia Sherman introduced as new Development Consultant• She described development efforts, future goal-setting, long-range plans to develop "Friend-Raiser" event and build the Executive Arts Council• | |
| 7.0 | Executive Director's Report | 6:15 pm |
| | <ul style="list-style-type: none">• School enrollment at 610 students• Academic achievement/test scores reported. OSA API now at 756, a 33-point gain.• Discussion about how scores are compiled, how similar schools' ranking is chosen• Exec. Director submits annual goals and priorities to Board.• Parent rep Denise Booker nominated to Board. | |
| 8.0 | Resolutions | 6:25 pm |
| | <ul style="list-style-type: none">• Resolution 09082010-1: open Merrill Lynch account to enable OSA to accept stock donations; \$40 per transaction; approved unanimously• Resolution 09082010-2: create STRS-based 403b plan for OSA; tabled pending further investigation of alternate plans | |

9.0 Board Calendar

6:30 pm

- Board retreat will be either Oct. 3 or Oct. 10 at Becky Eisen's house; full calendar will be developed then
- Next regular Board meeting: Monday, November 8, 6:00 pm

10.0 Adjournment

6:40 pm

- Approved unanimously

11.0 Closed Session

6:40 – 6:50 pm

- Discussion of legal matters facing the board
- Approval of parent Denise Booker to be a Board member for 2010-2011

**Oakland School for the Arts
Board Meeting Minutes
Wednesday,
September 8, 2010 at 5 p.m.**

Attendees: Donn Harris, Dave Cartwright, Rebecca Eisen, Lucella Harrison, Susan Bowes

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Oakland School for the Arts
Board of Directors – 2014-2015 Committee Assignments/Terms

Michael Barr

Board Member since 2014

Stephen Borg

Board Member since 2014

Jonathan Dharmapalan

Board Member since 2014

Rebecca Eisen (Chair)

Executive/Governance

Board Member since 2007

Donn Harris

Executive Director and Artistic Director

Board Member since 2008

Lucella Harrison

Founding Board Member since 2002

April Hines

Board Member since 2014

Stephen Goldstine

Board Member since 2013

Carol Isen

Board Member since 2014

Ted Kildegaard (Secretary)

Board Member since 2011

Bruce Lawrence, MD (Vice President)

Executive/Governance/Marketing

Founding Board Member since 2002

Dorty Nowak

Board Member since 2013

Randi Protopappas (Treasurer)

Executive/Fundraising/Governance/Marketing

Executive Board Member since 2007

Executive Committee

Rebecca Eisen (Chair)

Bruce Lawrence

Randi Protopappas

Finance Committee

Mike Barr

April Hines

Marketing Committee

Bruce Lawrence

Randi Protopappas

Steve Borg

Governance Committee

Bruce Lawrence (Chair)

Rebecca Eisen

Randi Protopappas

Fundraising

Randi Protopappas (Chair)

Ted Kildegaard

Unassigned

Lucella Harrison

Ex Officio

Donn Harris

Class Terms

2015: Rebecca Eisen

Lucella Harrison

Bruce Lawrence

Randi Protopappas

2016: Dorty Nowak

Stephen Goldstine

2017: Ted Kildegaard

Carol Isen

Jonathan Dharmapalan



CALIFORNIA
ASSOCIATION
OF REALTORS®

COMMERCIAL LEASE AGREEMENT

(C.A.R. Form CL, Revised 10/01)

Date (For reference only): April 1, 2014

Broadway Telegraph Partners

("Landlord") and

Oakland School for the Arts

("Tenant") agree as follows:

1. **PROPERTY:** Landlord rents to Tenant and Tenant rents from Landlord, the real property and improvements described as: 1933 Broadway Ave,
Oakland California ("Premises"), which
comprise approximately 36.000 % of the total square footage of rentable space in the entire property. See exhibit A for a further
description of the Premises.

2. **TERM:** The term begins on (date) April 1, 2014 ("Commencement Date").
(Check A or B):

☒ **A. Lease:** and shall terminate on (date) July 30, 2019 at 11:59 ☐ AM ☒ PM. Any holding over after the
term of this agreement expires, with Landlord's consent, shall create a month-to-month tenancy that either party may terminate as specified in
paragraph 2B. Rent shall be at a rate equal to the rent for the immediately preceding month, payable in advance. All other terms and
conditions of this agreement shall remain in full force and effect.

☐ **B. Month-to-month:** and continues as a month-to-month tenancy. Either party may terminate the tenancy by giving written notice to the other at
least 30 days prior to the intended termination date, subject to any applicable laws. Such notice may be given on any date.

☒ **C. RENEWAL OR EXTENSION TERMS:** See attached addendum Addendum Three

3. BASE RENT:

A. Tenant agrees to pay Base Rent at the rate of (CHECK ONE ONLY):

☐ (1) \$ _____ per month, for the term of the agreement.

☐ (2) \$ _____ per month, for the first 12 months of the agreement. Commencing with the 13th month, and upon expiration of
each 12 months thereafter, rent shall be adjusted according to any increase in the U.S. Consumer Price Index of the Bureau of Labor
Statistics of the Department of Labor for All Urban Consumers ("CPI") for
(the city nearest the location of the Premises), based on the following formula: Base Rent will be multiplied by the most current CPI
preceding the first calendar month during which the adjustment is to take effect, and divided by the most recent CPI preceding the
Commencement Date. In no event shall any adjusted Base Rent be less than the Base Rent for the month immediately preceding the
adjustment. If the CPI is no longer published, then the adjustment to Base Rent shall be based on an alternate index that most closely
reflects the CPI.

☐ (3) \$ _____ per month for the period commencing _____ and ending _____ and
\$ _____ per month for the period commencing _____ and ending _____ and
\$ _____ per month for the period commencing _____ and ending _____

☐ (4) In accordance with the attached rent schedule.

☒ (5) Other: See Attached Rent Schedule in Addendum 1

B. Base Rent is payable in advance on the 1st (or ☐) day of each calendar month, and is delinquent on the next day.

C. If the Commencement Date falls on any day other than the first day of the month, Base Rent for the first calendar month shall be prorated based
on a 30-day period. If Tenant has paid one full month's Base Rent in advance of Commencement Date, Base Rent for the second calendar month
shall be prorated based on a 30-day period.

4. RENT:

A. Definition: ("Rent") shall mean all monetary obligations of Tenant to Landlord under the terms of this agreement, except security deposit.

B. Payment: Rent shall be paid to (Name) Broadway Telegraph Partners at (address)
C/o Versetel Properties 34749 Fairchild common Fremont CA. 94555, or at any other
location specified by Landlord in writing to Tenant.

C. Timing: Base Rent shall be paid as specified in paragraph 3. All other Rent shall be paid within 30 days after Tenant is billed by Landlord.

5. EARLY POSSESSION:

Tenant is entitled to possession of the Premises on March 23, 2014
If Tenant is in possession prior to the Commencement Date, during this time (i) Tenant is not obligated to pay Base Rent, and (ii) Tenant ☐ is
☒ is not obligated to pay Rent other than Base Rent. Whether or not Tenant is obligated to pay Rent prior to Commencement Date, Tenant is
obligated to comply with all other terms of this agreement.

6. SECURITY DEPOSIT:

A. Tenant agrees to pay Landlord \$ 13,800.00 as a security deposit. Tenant agrees not to hold Broker responsible for its return.
(IF CHECKED:) ☐ If Base Rent increases during the term of this agreement, Tenant agrees to increase security deposit by the same proportion
as the increase in Base Rent.

B. All or any portion of the security deposit may be used, as reasonably necessary, to: (i) cure Tenant's default in payment of Rent, late charges,
non-sufficient funds ("NSF") fees, or other sums due; (ii) repair damage, excluding ordinary wear and tear, caused by Tenant or by a guest or
licensee of Tenant; (iii) broom clean the Premises, if necessary, upon termination of tenancy; and (iv) cover any other unfulfilled obligation of
Tenant. **SECURITY DEPOSIT SHALL NOT BE USED BY TENANT IN LIEU OF PAYMENT OF LAST MONTH'S RENT.** If all or any portion of the
security deposit is used during tenancy, Tenant agrees to reinstate the total security deposit within 5 days after written notice is delivered to
Tenant. Within 30 days after Landlord receives possession of the Premises, Landlord shall: (i) furnish Tenant an itemized statement indicating the
amount of any security deposit received and the basis for its disposition, and (ii) return any remaining portion of security deposit to Tenant.
However, if the Landlord's only claim upon the security deposit is for unpaid Rent, then the remaining portion of the security deposit, after
deduction of unpaid Rent, shall be returned within 14 days after the Landlord receives possession.

C. No interest will be paid on security deposit, unless required by local ordinance.

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unauthorized reproduction of this form, or any portion thereof, by photocopy
machine or any other means, including facsimile or computerized formats.
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ALL RIGHTS RESERVED.

Landlord's Initials ()

Tenant's Initials () ()

Reviewed by _____ Date _____



CL REVISED 10/01 (PAGE 1 of 6)

COMMERCIAL LEASE AGREEMENT (CL PAGE 1 OF 6)

Agent: Yucel Celebi	Phone: 510.744.3531	Fax: 510.744.3530	Prepared using zipForm® software
Broker: UJeli and Associates 41111 Mission Blvd	Fremont	CA 94539	

Premises: 1933 Broadway Ave, Oakland CaliforniaDate April 1, 2014**7. PAYMENTS:**

	<u>TOTAL DUE</u>	<u>PAYMENT RECEIVED</u>	<u>BALANCE DUE</u>	<u>DUE DATE</u>
A. Rent: From <u>07/01/2014</u> To <u>07/31/2014</u> Date Date	\$ <u>13,800.00</u>	\$ _____	\$ <u>13,800.00</u>	<u>04/01/14</u>
B. Security Deposit	\$ <u>13,800.00</u>	\$ _____	\$ <u>13,800.00</u>	<u>04/01/14</u>
C. Other: <u>NNN based on .37 cents</u> Category	\$ <u>4,440.00</u>	\$ _____	\$ <u>4,440.00</u>	<u>07/01/14</u>
D. Other: _____ Category	\$ _____	\$ _____	\$ _____	_____
E. Total:	\$ <u>32,040.00</u>	\$ _____	\$ <u>32,040.00</u>	

8. **PARKING:** Tenant is entitled to n/a unreserved and n/a reserved vehicle parking spaces. The right to parking ☐ is ☒ is not included in the Base Rent charged pursuant to paragraph 3. If not included in the Base Rent, the parking rental fee shall be an additional \$ _____ per month. Parking space(s) are to be used for parking operable motor vehicles, except for trailers, boats, campers, buses or trucks (other than pick-up trucks). Tenant shall park in assigned space(s) only. Parking space(s) are to be kept clean. Vehicles leaking oil, gas or other motor vehicle fluids shall not be parked in parking spaces or on the Premises. Mechanical work or storage of inoperable vehicles is not allowed in parking space(s) or elsewhere on the Premises. No overnight parking is permitted.

9. **ADDITIONAL STORAGE:** Storage is permitted as follows: N/A

The right to additional storage space ☐ is ☒ is not included in the Base Rent charged pursuant to paragraph 3. If not included in Base Rent, storage space shall be an additional \$ _____ per month. Tenant shall store only personal property that Tenant owns, and shall not store property that is claimed by another, or in which another has any right, title, or interest. Tenant shall not store any improperly packaged food or perishable goods, flammable materials, explosives, or other dangerous or hazardous material. Tenant shall pay for, and be responsible for, the clean-up of any contamination caused by Tenant's use of the storage area.

10. **LATE CHARGE; INTEREST; NSF CHECKS:** Tenant acknowledges that either late payment of Rent or issuance of a NSF check may cause Landlord to incur costs and expenses, the exact amount of which are extremely difficult and impractical to determine. These costs may include, but are not limited to, processing, enforcement and accounting expenses, and late charges imposed on Landlord. If any installment of Rent due from Tenant is not received by Landlord within **5 calendar days** after date due, or if a check is returned NSF, Tenant shall pay to Landlord, respectively, \$ 828.00 as late charge, plus 10% interest per annum on the delinquent amount and \$25.00 as a NSF fee, any of which shall be deemed additional Rent. Landlord and Tenant agree that these charges represent a fair and reasonable estimate of the costs Landlord may incur by reason of Tenant's late or NSF payment. Any late charge, delinquent interest, or NSF fee due shall be paid with the current installment of Rent. Landlord's acceptance of any late charge or NSF fee shall not constitute a waiver as to any default of Tenant. Landlord's right to collect a Late Charge or NSF fee shall not be deemed an extension of the date Rent is due under paragraph 4, or prevent Landlord from exercising any other rights and remedies under this agreement, and as provided by law.

11. **CONDITION OF PREMISES:** Tenant has examined the Premises and acknowledges that Premise is clean and in operative condition, with the following exceptions: Plumbing, electrical, Mechanical and Heating unit to be in working order
Items listed as exceptions shall be dealt with in the following manner: Plumbing, electrical, Mechanical and Heating unit to be in working order at the rent commencement date and for 90 days thereafter.

12. **ZONING AND LAND USE:** Tenant accepts the Premises subject to all local, state and federal laws, regulations and ordinances ("Laws"). Landlord makes no representation or warranty that Premises are now or in the future will be suitable for Tenant's use. Tenant has made its own investigation regarding all applicable Laws.

13. **TENANT OPERATING EXPENSES:** Tenant agrees to pay for all utilities and services directly billed to Tenant Tenant to pay their proportionate share of common facility water bill currently estimated to be 36% of the total water bill.

14. PROPERTY OPERATING EXPENSES:

A. Tenant agrees to pay its proportionate share of Landlord's estimated monthly property operating expenses, including but not limited to, common area maintenance, consolidated utility and service bills, insurance, and real estate taxes, based on the ratio of the square footage of the Premises to the total square footage of the rentable space in the entire property. Shall not exceed 37 cents per square foot. monthly for 2 years from Rent Commencement Date.

OR B. ☐ (If checked) Paragraph 14 does not apply.

15. **USE:** The Premises are for the sole use as Performance & Events, classrooms or education activities & related uses

No other use is permitted without Landlord's prior written consent. If any use by Tenant causes an increase in the premium on Landlord's existing property insurance, Tenant shall pay for the increased cost. Tenant will comply with all Laws affecting its use of the Premises.

16. **RULES/REGULATIONS:** Tenant agrees to comply with all rules and regulations of Landlord (and, if applicable, Owner's Association) that are at any time posted on the Premises or delivered to Tenant. Tenant shall not, and shall ensure that guests and licensees of Tenant do not, disturb, annoy, endanger, or interfere with other tenants of the building or neighbors, or use the Premises for any unlawful purposes, including, but not limited to, using, manufacturing, selling, storing, or transporting illicit drugs or other contraband, or violate any law or ordinance, or committing a waste or nuisance on or about the Premises.

17. MAINTENANCE:

A. Tenant OR ☐ (If checked, Landlord) shall professionally maintain the Premises including heating, air conditioning, electrical, plumbing and water systems, if any, and keep glass, windows and doors in operable and safe condition. Unless Landlord is checked, if Tenant fails to maintain the Premises, Landlord may contract for or perform such maintenance, and charge Tenant for Landlord's cost.

B. Landlord OR ☐ (If checked, Tenant) shall maintain the roof, foundation, exterior walls, common areas and including but not limited to window damage and graffiti as well as upgrades to bring premises to comply with Title 9.

Landlord's Initials (Signature)Tenant's Initials (Signature)

Reviewed by _____ Date _____



18. **ALTERATIONS:** Tenant shall not make any alterations in or about the Premises, including installation of trade fixtures and signs, without Landlord's prior written consent, which shall not be unreasonably withheld. Any alterations to the Premises shall be done according to Law and with required permits. Tenant shall give Landlord advance notice of the commencement date of any planned alteration, so that Landlord, at its option, may post a Notice of Non-Responsibility to prevent potential liens against Landlord's interest in the Premises. Landlord may also require Tenant to provide Landlord with lien releases from any contractor performing work on the Premises.
19. **GOVERNMENT IMPOSED ALTERATIONS:** Any alterations required by Law as a result of Tenant's use shall be Tenant's responsibility. Landlord shall be responsible for any other alterations required by Law.
20. **ENTRY:** Tenant shall make Premises available to Landlord or Landlord's agent for the purpose of entering to make inspections, necessary or agreed repairs, alterations, or improvements, or to supply necessary or agreed services, or to show Premises to prospective or actual purchasers, tenants, mortgagees, lenders, appraisers, or contractors. Landlord and Tenant agree that 24 hours notice (oral or written) shall be reasonable and sufficient notice. In an emergency, Landlord or Landlord's representative may enter Premises at any time without prior notice.
21. **SIGNS:** Tenant authorizes Landlord to place a FOR SALE sign on the Premises at any time, and a FOR LEASE sign on the Premises within the 90 (or ☐ _____) day period preceding the termination of the agreement.
22. **SUBLETTING/ASSIGNMENT:** Tenant shall not sublet or encumber all or any part of Premises, or assign or transfer this agreement or any interest in it, without the prior written consent of Landlord, which shall not be unreasonably withheld. Unless such consent is obtained, any subletting, assignment, transfer, or encumbrance of the Premises, agreement, or tenancy, by voluntary act of Tenant, operation of law, or otherwise, shall be null and void, and, at the option of Landlord, terminate this agreement. Any proposed sublessee, assignee, or transferee shall submit to Landlord an application and credit information for Landlord's approval, and, if approved, sign a separate written agreement with Landlord and Tenant. Landlord's consent to any one sublease, assignment, or transfer, shall not be construed as consent to any subsequent sublease, assignment, or transfer, and does not release Tenant of Tenant's obligation under this agreement.
23. **POSSESSION:** If Landlord is unable to deliver possession of Premises on Commencement Date, such date shall be extended to the date on which possession is made available to Tenant. However, the expiration date shall remain the same as specified in paragraph 2. If Landlord is unable to deliver possession within 60 (or ☐ _____) calendar days after the agreed Commencement Date, Tenant may terminate this agreement by giving written notice to Landlord, and shall be refunded all Rent and security deposit paid.
24. **TENANT'S OBLIGATIONS UPON VACATING PREMISES:** Upon termination of agreement, Tenant shall: (i) give Landlord all copies of all keys or opening devices to Premises, including any common areas; (ii) vacate Premises and surrender it to Landlord empty of all persons and personal property; (iii) vacate all parking and storage spaces; (iv) deliver Premises to Landlord in the same condition as referenced in paragraph 11; (v) clean Premises; (vi) give written notice to Landlord of Tenant's forwarding address; and (vii) not be responsible for moving any approved alterations unless specifically documented for removal by Landlord at time of approval. All improvements installed by Tenant, with or without Landlord's consent, become the property of Landlord upon termination. Landlord may nevertheless require Tenant to remove any such improvement that did not exist at the time possession was made available to Tenant.
25. **BREACH OF CONTRACT/EARLY TERMINATION:** In event Tenant, prior to expiration of this agreement, breaches any obligation in this agreement, abandons the premises, or gives notice of tenant's intent to terminate this tenancy prior to its expiration, in addition to any obligations established by paragraph 24, Tenant shall also be responsible for lost rent, rental commissions, advertising expenses, and painting costs necessary to ready Premises for re-rental. Landlord may also recover from Tenant: (i) the worth, at the time of award, of the unpaid Rent that had been earned at the time of termination; (ii) the worth, at the time of award, of the amount by which the unpaid Rent that would have been earned after expiration until the time of award exceeds the amount of such rental loss the Tenant proves could have been reasonably avoided; and (iii) the worth, at the time of award, of the amount by which the unpaid Rent for the balance of the term after the time of award exceeds the amount of such rental loss that Tenant proves could be reasonably avoided. Landlord may elect to continue the tenancy in effect for so long as Landlord does not terminate Tenant's right to possession, by either written notice of termination of possession or by relending the Premises to another who takes possession, and Landlord may enforce all Landlord's rights and remedies under this agreement, including the right to recover the Rent as it becomes due.
26. **DAMAGE TO PREMISES:** If, by no fault of Tenant, Premises are totally or partially damaged or destroyed by fire, earthquake, accident or other casualty, Landlord shall have the right to restore the Premises by repair or rebuilding. If Landlord elects to repair or rebuild, and is able to complete such restoration within 90 days from the date of damage, subject to the terms of this paragraph, this agreement shall remain in full force and effect. If Landlord is unable to restore the Premises within this time, or if Landlord elects not to restore, then either Landlord or Tenant may terminate this agreement by giving the other written notice. Rent shall be abated as of the date of damage. The abated amount shall be the current monthly Base Rent prorated on a 30-day basis. If this agreement is not terminated, and the damage is not repaired, then Rent shall be reduced based on the extent to which the damage interferes with Tenant's reasonable use of Premises. If damage occurs as a result of an act of Tenant or Tenant's guests, only Landlord shall have the right of termination, and no reduction in Rent shall be made.
27. **HAZARDOUS MATERIALS:** Tenant shall not use, store, generate, release or dispose of any hazardous material on the Premises or the property of which the Premises are part. However, Tenant is permitted to make use of such materials that are required to be used in the normal course of Tenant's business provided that Tenant complies with all applicable Laws related to the hazardous materials. Tenant is responsible for the cost of removal and remediation, or any clean-up of any contamination caused by Tenant.
28. **CONDEMNATION:** If all or part of the Premises is condemned for public use, either party may terminate this agreement as of the date possession is given to the condemner. All condemnation proceeds, exclusive of those allocated by the condemner to Tenant's relocation costs and trade fixtures, belong to Landlord.
29. **INSURANCE:** Tenant's personal property, fixtures, equipment, inventory and vehicles are not insured by Landlord against loss or damage due to fire, theft, vandalism, rain, water, criminal or negligent acts of others, or any other cause. Tenant is to carry Tenant's own property insurance to protect Tenant from any such loss. In addition, Tenant shall carry liability insurance in an amount of not less than \$ 3,000,000.00. Tenant's liability insurance shall name Landlord and Landlord's agent as additional insured. Tenant, upon Landlord's request, shall provide Landlord with a certificate of insurance establishing Tenant's compliance. Landlord shall maintain liability insurance insuring Landlord, but not Tenant, in an amount of at least \$ 3,000,000.00, plus property insurance in an amount sufficient to cover the replacement cost of the property. Tenant is advised to carry business interruption insurance in an amount at least sufficient to cover Tenant's complete rental obligation to Landlord. Landlord is advised to obtain a policy of rental loss insurance. Both Landlord and Tenant release each other, and waive their respective rights to subrogation against each other, for loss or damage covered by insurance.

Landlord's Initials () ()Tenant's Initials () ()

Reviewed by _____ Date _____



- 30. TENANCY STATEMENT (ESTOPPEL CERTIFICATE):** Tenant shall execute and return a tenancy statement (estoppel certificate), delivered to Tenant by Landlord or Landlord's agent, within 3 days after its receipt. The tenancy statement shall acknowledge that this agreement is unmodified and in full force, or in full force as modified, and state the modifications. Failure to comply with this requirement: (i) shall be deemed Tenant's acknowledgment that the tenancy statement is true and correct, and may be relied upon by a prospective lender or purchaser; and (ii) may be treated by Landlord as a material breach of this agreement. Tenant shall also prepare, execute, and deliver to Landlord any financial statement (which will be held in confidence) reasonably requested by a prospective lender or buyer.
- 31. LANDLORD'S TRANSFER:** Tenant agrees that the transferee of Landlord's interest shall be substituted as Landlord under this agreement. Landlord will be released of any further obligation to Tenant regarding the security deposit, only if the security deposit is returned to Tenant upon such transfer, or if the security deposit is actually transferred to the transferee. For all other obligations under this agreement, Landlord is released of any further liability to Tenant, upon Landlord's transfer.
- 32. SUBORDINATION:** This agreement shall be subordinate to all existing liens and, at Landlord's option, the lien of any first deed of trust or first mortgage subsequently placed upon the real property of which the Premises are a part, and to any advances made on the security of the Premises, and to all renewals, modifications, consolidations, replacements, and extensions. However, as to the lien of any deed of trust or mortgage entered into after execution of this agreement, Tenant's right to quiet possession of the Premises shall not be disturbed if Tenant is not in default and so long as Tenant pays the Rent and observes and performs all of the provisions of this agreement, unless this agreement is otherwise terminated pursuant to its terms. If any mortgagee, trustee, or ground lessor elects to have this agreement placed in a security position prior to the lien of a mortgage, deed of trust, or ground lease, and gives written notice to Tenant, this agreement shall be deemed prior to that mortgage, deed of trust, or ground lease, or the date of recording.
- 33. TENANT REPRESENTATIONS; CREDIT:** Tenant warrants that all statements in Tenant's financial documents and rental application are accurate. Tenant authorizes Landlord and Broker(s) to obtain Tenant's credit report at time of application and periodically during tenancy in connection with approval, modification, or enforcement of this agreement. Landlord may cancel this agreement: (i) before occupancy begins, upon disapproval of the credit report(s); or (ii) at any time, upon discovering that information in Tenant's application is false. A negative credit report reflecting on Tenant's record may be submitted to a credit reporting agency, if Tenant fails to pay Rent or comply with any other obligation under this agreement.
- 34. DISPUTE RESOLUTION:**
- A. MEDIATION:** Tenant and Landlord agree to mediate any dispute or claim arising between them out of this agreement, or any resulting transaction, before resorting to arbitration or court action, subject to paragraph 34B(2) below. Paragraphs 34B(2) and (3) apply whether or not the arbitration provision is initiated. Mediation fees, if any, shall be divided equally among the parties involved. If for any dispute or claim to which this paragraph applies, any party commences an action without first attempting to resolve the matter through mediation, or refuses to mediate after a request has been made, then that party shall not be entitled to recover attorney fees, even if they would otherwise be available to that party in any such action. THIS MEDIATION PROVISION APPLIES WHETHER OR NOT THE ARBITRATION PROVISION IS INITIALED.
- B. ARBITRATION OF DISPUTES:** ~~(1) Tenant and Landlord agree that any dispute or claim in Law or equity arising between them out of this agreement or any resulting transaction, which is not settled through mediation, shall be decided by neutral, binding arbitration, including and subject to paragraphs 34B(2) and (3) below. The arbitrator shall be a retired judge or justice, or an attorney with at least 5 years of real estate transactional law experience, unless the parties mutually agree to a different arbitrator, who shall render an award in accordance with substantive California Law. In all other respects, the arbitration shall be conducted in accordance with Part III, Title 9 of the California Code of Civil Procedure. Judgment upon the award of the arbitrator(s) may be entered in any court having jurisdiction. The parties shall have the right to discovery in accordance with Code of Civil Procedure §1283.05.~~
- ~~(2) EXCLUSIONS FROM MEDIATION AND ARBITRATION:~~ The following matters are excluded from Mediation and Arbitration hereunder: (i) a judicial or non-judicial foreclosure or other action or proceeding to enforce a deed of trust, mortgage, or installment land sale contract as defined in Civil Code §2985; (ii) an unlawful detainer action; (iii) the filing or enforcement of a mechanic's lien; (iv) any matter that is within the jurisdiction of a probate, small claims, or bankruptcy court; and (v) an action for bodily injury or wrongful death, or for latent or patent defects to which Code of Civil Procedure §337.1 or §337.15 applies. The filing of a court action to enable the recording of a notice of pending action, for order of attachment, receivership, injunction, or other provisional remedies, shall not constitute a violation of the mediation and arbitration provisions.
- ~~(3) BROKERS:~~ Tenant and Landlord agree to mediate and arbitrate disputes or claims involving either or both Brokers, provided either or both Brokers shall have agreed to such mediation or arbitration, prior to, or within a reasonable time after the dispute or claim is presented to Brokers. Any election by either or both Brokers to participate in mediation or arbitration shall not result in Brokers being deemed parties to the agreement.

~~"NOTICE: BY INITIALING IN THE SPACE BELOW YOU ARE AGREEING TO HAVE ANY DISPUTE ARISING OUT OF THE MATTERS INCLUDED IN THE 'ARBITRATION OF DISPUTES' PROVISION DECIDED BY NEUTRAL ARBITRATION AS PROVIDED BY CALIFORNIA LAW AND YOU ARE GIVING UP ANY RIGHTS YOU MIGHT POSSESS TO HAVE THE DISPUTE LITIGATED IN A COURT OR JURY TRIAL. BY INITIALING IN THE SPACE BELOW YOU ARE GIVING UP YOUR JUDICIAL RIGHTS TO DISCOVERY AND APPEAL, UNLESS THOSE RIGHTS ARE SPECIFICALLY INCLUDED IN THE 'ARBITRATION OF DISPUTES' PROVISION. IF YOU REFUSE TO SUBMIT TO ARBITRATION AFTER AGREEING TO THIS PROVISION, YOU MAY BE COMPELLED TO ARBITRATE UNDER THE AUTHORITY OF THE CALIFORNIA CODE OF CIVIL PROCEDURE. YOUR AGREEMENT TO THIS ARBITRATION PROVISION IS VOLUNTARY."~~

~~"WE HAVE READ AND UNDERSTAND THE FOREGOING AND AGREE TO SUBMIT DISPUTES ARISING OUT OF THE MATTERS INCLUDED IN THE 'ARBITRATION OF DISPUTES' PROVISION TO NEUTRAL ARBITRATION."~~

Landlord's Initials _____ / _____ Tenant's Initials _____ / _____

Landlord's Initials (SLC) (_____)
 Tenant's Initials (DM) (_____)

Reviewed by _____ Date _____

Premises: 1933 Broadway Ave, Oakland California

Date April 1, 2014

35. JOINT AND INDIVIDUAL OBLIGATIONS: If there is more than one Tenant, each one shall be individually and completely responsible for the performance of all obligations of Tenant under this agreement, jointly with every other Tenant, and individually, whether or not in possession.

36. NOTICE: Notices may be served by mail, facsimile, or courier at the following address or location, or at any other location subsequently designated:

Landlord: Broadway Telegraph Partners

Tenant: Oakland School for the Arts

C/o Versetel Properties

530 18th street Oakland CA. 94612

34749 Fairchild Common Fremont, Ca.94555

Notices must be served by certified mail or by

courier providing proof of service, facsimile

option is null and void.

Notice is deemed effective upon the earliest of the following: (i) personal receipt by either party or their agent; (ii) written acknowledgement of notice; or (iii) 5 days after mailing notice to such location by first class mail, postage pre-paid.

37. WAIVER: The waiver of any breach shall not be construed as a continuing waiver of the same breach or a waiver of any subsequent breach.

38. INDEMNIFICATION: Tenant shall indemnify, defend and hold Landlord harmless from all claims, disputes, litigation, judgments and attorney fees arising out of Tenant's use of the Premises.

39. OTHER TERMS AND CONDITIONS/SUPPLEMENTS: A). Rent Commencement Date shall be July 1st 2014, 3 months after Lease Commencement. The first 3 months of the lease shall be complete rent free, which shall mean free of base rent and free of all CAM/NNN charges. (B) Subtenancy: Paragraph 22, page 3 of the Lease shall be modified as such. Tenant shall be allowed to have a Subtenancy Agreement with Ecstatic Dance, which is currently on an event by event user basis. Ecstatic Dance shall enter in to a subtenancy relationship with Oakland School for the Arts, subject to them coming to agreed terms. Ecstatic Dance may become the tenant of Oakland School based on a subtenancy agreement. (C) Landlord and Tenant shall agree that during the Tenant's obtaining of all permits, and until the date of Tenant's rent commencement date, Landlord shall continue to be the beneficiary of revenue from the existing business known as Ecstatic Dance, until the Rent commencement date of July 1st, 2014. Oakland School for the Arts shall agree to transfer and give all revenue collected from and paid by the business known as Ecstatic Dance to the Landlord during the 90 day rent free period ending July 1st, 2014. Tenant shall pay these revenues to Landlord either weekly as collected, or on the first day of each month. All Revenue from the existing business known as Ecstatic Dance starting July 1st 2014 shall there after be paid solely to the tenant of which they shall then be the beneficiary of such revenues.

The following ATTACHED supplements/exhibits are incorporated in this agreement: ☐ Option Agreement (C.A.R. Form OA) Addendum One, Addendum Two, Addendum Three, Addendum Four, Addendum Five, Addendum Six, Addendum Seven, Addendum Eight, Exhibit "A"

40. ATTORNEY FEES: In any action or proceeding arising out of this agreement, the prevailing party between Landlord and Tenant shall be entitled to reasonable attorney fees and costs from the non-prevailing Landlord or Tenant, except as provided in paragraph 34A.

41. ENTIRE CONTRACT: Time is of the essence. All prior agreements between Landlord and Tenant are incorporated in this agreement, which constitutes the entire contract. It is intended as a final expression of the parties' agreement, and may not be contradicted by evidence of any prior agreement or contemporaneous oral agreement. The parties further intend that this agreement constitutes the complete and exclusive statement of its terms, and that no extrinsic evidence whatsoever may be introduced in any judicial or other proceeding, if any, involving this agreement. Any provision of this agreement that is held to be invalid shall not affect the validity or enforceability of any other provision in this agreement. This agreement shall be binding upon, and inure to the benefit of, the heirs, assignees and successors to the parties.

42. BROKERAGE: Landlord and Tenant shall each pay to Broker(s) the fee agreed to, if any, in a separate written agreement. Neither Tenant nor Landlord has utilized the services of, or for any other reason owes compensation to, a licensed real estate broker (individual or corporate), agent, finder, or other entity, other than as named in this agreement, in connection with any act relating to the Premises, including, but not limited to, inquiries, introductions, consultations, and negotiations leading to this agreement. Tenant and Landlord each agree to indemnify, defend and hold harmless the other, and the Brokers specified herein, and their agents, from and against any costs, expenses, or liability for compensation claimed inconsistent with the warranty and representation in this paragraph 42.

43. AGENCY CONFIRMATION: The following agency relationships are hereby confirmed for this transaction:

Listing Agent: Ujell & Associates Commercial Properties (Print Firm Name) is the agent of (check one):

☒ the Landlord exclusively; or ☐ both the Tenant and Landlord.

Selling Agent: California Capital and Investment Group (Print Firm Name) (if not same as Listing Agent) is the agent of (check one): ☒ the Tenant exclusively; or ☐ the Landlord exclusively; or ☐ both the Tenant and Landlord.

Real Estate Brokers are not parties to the agreement between Tenant and Landlord.

Landlord's Initials (Signature) ()

Tenant's Initials (Signature) ()

Reviewed by _____ Date _____



Premises: 1933 Broadway Ave, Oakland CaliforniaDate April 1, 2014

Landlord and Tenant acknowledge and agree that Brokers: (i) do not guarantee the condition of the Premises; (ii) cannot verify representations made by others; (iii) will not verify zoning and land use restrictions; (iv) cannot provide legal or tax advice; (v) will not provide other advice or information that exceeds the knowledge, education or experience required to obtain a real estate license. Furthermore, if Brokers are not also acting as Landlord in this agreement, Brokers: (vi) do not decide what rental rate a Tenant should pay or Landlord should accept; and (vii) do not decide upon the length or other terms of tenancy. Landlord and Tenant agree that they will seek legal, tax, insurance, and other desired assistance from appropriate professionals.

 Tenant *Dr K. Harris* Date 3/27/14
(Print Name) Oakland School for the Arts
 Address 1933 Broadway City Oakland State CA Zip 94612

Tenant _____ Date _____

(Print Name) _____

Address _____ City _____ State _____ Zip _____

 Landlord *Michael Shapiro* Date _____
(owner or agent with authority to enter into this agreement) Broadway Telegraph Partners
 Address 34749 Fairchild Common City Fremont State CA Zip 94555

Landlord _____ Date _____

(owner or agent with authority to enter into this agreement) _____

Address _____ City _____ State _____ Zip _____

Agency relationships are confirmed as above. Real estate brokers who are not also Landlord in this agreement are not a party to the agreement between Landlord and Tenant.

 Real Estate Broker (Leasing Firm) California Capital and Investment Group DRE Lic. # _____

By (Agent) _____ DRE Lic. # _____ Date _____

Alex Epstein
 Address 300 Frank Ogawa Plaza, Suite 300 City Oakland State CA Zip 94612

 Telephone (916) 780-2700 Fax (916) 922-2749 E-mail tedler@pacificcoastadvisors.com

 Real Estate Broker (Listing Firm) Ujell & Associates Commercial Properties DRE Lic. # 819079

 By (Agent) _____ DRE Lic. # 819079 Date _____
Yucel Celebi
 Address 41111 Mission Blvd City Fremont State CA Zip 94539

 Telephone (510) 744-3531 Fax (510) 894-4310 E-mail yucelcelebi@gmail.com

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ADDENDUM

(C.A.R. Form ADM, Revised 4/12)

No. ONE

The following terms and conditions are hereby incorporated in and made a part of the: ☐ Residential Purchase Agreement, ☐ Manufactured Home Purchase Agreement, ☐ Business Purchase Agreement, ☐ Residential Lease or Month-to-Month Rental Agreement, ☐ Vacant Land Purchase Agreement, ☐ Residential Income Property Purchase Agreement, ☐ Commercial Property Purchase Agreement, ☒ Other Commercial Lease

dated April 1, 2014, on property known as 1933 Broadway
Oakland, CA 94612
in which Oakland School for the Arts is referred to as ("Buyer/Tenant")
and Broadway Telegraph Partners is referred to as ("Seller/Landlord").

A). Rent schedule: base rent year one shall be \$ 13,800.00 per month. Base rent for year 2 through year 5 shall be subject to 3% annual increases. (B). Additional Rent: During the Term of the lease, Tenant shall pay it's proportionate share, on a monthly basis, towards (1) the cost of maintaining and insuring the common areas of the Property; (2) the real estate taxes and assessments on the land and building comprising the Property; (3) the cost of all insurance of these carried by Landlord with respect to the Property. CAM/NNN charges shall not exceed 37 cents per square foot monthly rate for 2 years from Rent Commencement Date & no increases resulting from property tax reassessment due to a change in ownership for the initial term.

(C). Signs: subject to the approved sign program with the city of Oakland, Tenant shall be entitled to utilize its standard signage, logo's and colors on the building at Tenant's sole cost and shall be approved by Landlord of which shall not be unreasonably withheld. (D). Building Hours and Access: Hours of operation shall be As is allowed per city of Oakland regulations. Tenant shall have rights to control access to the premises 24/7 365 days of the year. Entry by Landlord as is defined by paragraph 20 of the Lease shall be limited to Landlord entering with 24 hours notice provided the entry is not during Tenant's scheduled events or performances. Emergency access as per paragraph 20 of the Lease.

(D) Paragraph 17 A, Page 2, of Lease shall be modified to state that Tenant shall professionally maintain the Premises including, to the extent the same exclusively serve the Premises the heating, air conditioning, electrical, plumbing and water systems, if any, and keep glass, windows and doors in operable and safe condition. If Tenant fails to maintain the Premises, Landlord may, after the applicable notice and cure period, contract for or perform such maintenance, and charge Tenant for Landlord's cost. Paragraph 17 B of Lease shall be modified to include floor slab, all structural elements, common areas, & Plumbing, electrical, Mechanical & Heating units which do not serve Tenant or any other Tenant exclusively.

The foregoing terms and conditions are hereby agreed to, and the undersigned acknowledge receipt of a copy of this document.

Date 3/27/14

Date 3/27/14

Buyer/Tenant D.K. Harris
Oakland School for the Arts

Seller/Landlord Michael Chinn
Broadway Telegraph Partners

Buyer/Tenant _____

Seller/Landlord _____

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ADM REVISED 4/12 (PAGE 1 OF 1)

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ADDENDUM (ADM PAGE 1 OF 1)

Agent: Yucel Celebi Phone: 510.744.3531 Fax: 510.744.3530 Prepared using zipForm® software
Broker: UJell and Associates 41111 Mission Blvd Fremont, CA 94539



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ADDENDUM
(C.A.R. Form ADM, Revised 4/12)

No. TWO

The following terms and conditions are hereby incorporated in and made a part of the: ☐ Residential Purchase Agreement, ☐ Manufactured Home Purchase Agreement, ☐ Business Purchase Agreement, ☐ Residential Lease or Month-to-Month Rental Agreement, ☐ Vacant Land Purchase Agreement, ☐ Residential Income Property Purchase Agreement, ☐ Commercial Property Purchase Agreement, ☒ Other Commercial Lease

dated April 1, 2014, on property known as 1933 Broadway,
Oakland, CA 94612,
in which Oakland School for the Arts, is referred to as ("Buyer/Tenant")
and Broadway Telegraph Partners, is referred to as ("Seller/Landlord").

A). Landlord Improvement: Landlord will deliver the Premises with Heating unit, all existing plumbing, mechanical & electrical in working order and in compliance with law. All bathrooms shall be ADA compliant and shall be the responsibility of the Landlord to bring to current codes. Except for Landlord's work, Tenant shall take the Premises in its current AS IS existing condition. Any additional changes made by Tenant to the existing ducts, electrical, lighting, & plumbing systems along with any changes made to bathrooms, floors and ceiling, shall be the sole responsibility of the Tenant. Tenant shall be responsible for hiring their own inspectors for inspections to determine any corrections within 60 days of Rent Commencement date of the Lease. Landlord shall remove all of prior furniture & signage that Tenant does not request to have kept. Landlord shall replace carpet near bar area. (B). Tenant Improvement & construction Time Period: Tenant shall have 90 days free of all rents & NNN expenses, from the Rent Commencement Date of the Lease to complete all of its intended improvements along with obtaining necessary permits & licenses. Subject to Landlord delivering the Premises with all Landlord's work complete, Tenant shall be responsible for all interior tenant improvements such as, but not limited to sheet rock for walls, interior duct ventilation distribution with thermostatic controls, bathrooms, floors, ceilings, electrical distribution, plumbing distribution and any interior separation walls within the interior of the Premises. Tenant shall submit Tenant's plans to Landlord for Landlord's approval (which shall not be unreasonably withheld) Tenant's plans shall be prepared by licensed Architects and shall be built by licensed contractors which shall be retained by Tenant. (C). Premises: Approximately, 12000 square feet at 1933 Broadway Oakland, CA., the first entry level is common area. Further described on attached Exhibit "A". (D). Utilities: All tenants must maintain a standard utility usage for general business practice. Tenant's operating expenses shall not increase more than 5% per annum or 3% at anytime due to a different Tenant's increased utility usage. (E). Paragraph 10 Late Charge: Twice per annum Tenant shall have allowed 10 days grace period.

The foregoing terms and conditions are hereby agreed to, and the undersigned acknowledge receipt of a copy of this document.

Date 3/27/14

Date 3/27/14

Buyer/Tenant D. K. Harris
Oakland School for the Arts

Seller/Landlord Maureen S. Micari
Broadway Telegraph Partners

Buyer/Tenant _____

Seller/Landlord _____

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ADDENDUM

(C.A.R. Form ADM, Revised 4/12)

No. THREE

The following terms and conditions are hereby incorporated in and made a part of the: ☐ Residential Purchase Agreement, ☐ Manufactured Home Purchase Agreement, ☐ Business Purchase Agreement, ☐ Residential Lease or Month-to-Month Rental Agreement, ☐ Vacant Land Purchase Agreement, ☐ Residential Income Property Purchase Agreement, ☐ Commercial Property Purchase Agreement, ☒ Other Commercial Lease

dated April 1, 2014, on property known as 1933 Broadway
Oakland, CA 94612
in which Oakland School for the Arts, is referred to as ("Buyer/Tenant")
and Broadway Telegraph Partners, is referred to as ("Seller/Landlord").

A) OPTION TO EXTEND: Tenant shall have the right at its option to extend the term of the lease for One(1) additional five(5) year term (the "Extended Term"). The the base rent for the Premises during the extended Term shall be based on the fair market value. If Landlord does not receive from the Tenant written notice of Tenant's exercise of this option by 180 days prior to the expiration date of the Lease Term (the "Option Notice"), all rights under this option shall automatically terminate at the sole discretion of the Landlord. (B). FIRST MONTH RENT: Tenant shall pay the first month's rent in the amount of \$ 13,800.00 on the Lease Commencement Date of April 1, 2014 to be applied to rent for the period of 7/1/2014 to 7/31/2014 ("Rent Commencement Date"). (C). Operating EXPENSES: In Addition to Paragraph 14 of the Lease, Landlord shall keep full, accurate, and separate books of account covering Landlord's operating costs and property taxes and the statement of Tenant shall accurately reflect the total operating costs and property taxes and Tenant's share. The books of account shall be retained by Landlord for a period of at least two years after the expiration of each calendar year. Tenant shall have the right at all reasonable times to inspect the books of account. (D). Ticket Box Office: Landlord shall grant access and use of the ticket Box office to Tenant before and during all scheduled events and performances not to exceed 3 times per week. If Tenant shall need more than 3 times per week, Tenant shall obtain approval from Landlord of which permission shall not be unreasonably withheld. Tenant shall keep the Ticket Box Office broom clean. (E) LANDLORD'S TRANSFER: Tenant agrees that the transferee of Landlord's interest shall be substituted as Landlord under this agreement. Landlord will be released of any further obligation to Tenant regarding the security deposit, only if the security deposit is returned to Tenant upon such transfer, or if the security deposit is actually transferred to the transferee. For all other obligations under this agreement, Landlord is released of any liability to Tenant first arising after such transfer provided, the transferee assumes the obligations of landlord under this Lease. Paragraph supersedes paragraph 31, page 5 of Lease.

The foregoing terms and conditions are hereby agreed to, and the undersigned acknowledge receipt of a copy of this document.

Date 3/27/14

Date 3/27/14

Buyer/Tenant D. K. Han
Oakland School for the Arts

Seller/Landlord Michael Shuman
Broadway Telegraph Partners

Buyer/Tenant _____

Seller/Landlord _____

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ADM REVISED 4/12 (PAGE 1 OF 1)

ADDENDUM (ADM PAGE 1 OF 1)

Reviewed by _____ Date _____



Agent: Yucel Celebi Phone: 510.744.3531 Fax: 510.744.3530 Prepared using zipForm® software
Broker: UJell and Associates 41111 Mission Blvd Fremont, CA 94539



CALIFORNIA
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ADDENDUM

(C.A.R. Form ADM, Revised 4/12)

No. FOUR

The following terms and conditions are hereby incorporated in and made a part of the: ☐ Residential Purchase Agreement, ☐ Manufactured Home Purchase Agreement, ☐ Business Purchase Agreement, ☐ Residential Lease or Month-to-Month Rental Agreement, ☐ Vacant Land Purchase Agreement, ☐ Residential Income Property Purchase Agreement, ☐ Commercial Property Purchase Agreement, ☒ Other Commercial Lease

dated April 1, 2014, on property known as 1933 Broadway
Oakland, CA 94612
in which Oakland School for the Arts, is referred to as ("Buyer/Tenant")
and Broadway Telegraph Partners, is referred to as ("Seller/Landlord").

(A) PROPERTY: Landlord rents to Tenant & Tenant rents from Landlord, the real property & improvements described as 1933 Broadway Oakland CA. ("Premises"), which comprise approx. 36.00% of the total square footage of rentable space in entire property. See exhibit "A" for further description of Premises. The parties acknowledge the square footage of rentable space of the Premises is approx. & agree that Tenant may cause square footage of rentable space of Premises to be measured in accordance with BOMA standards. If actual square footage of rentable space of the Premises varies from foregoing percentage, Tenant's percentage share of total square footage of rentable space in entire property shall be adjusted proportionately. Such re-measurement shall adjust Tenant's share only & not Base Rent. This paragraph shall supersede paragraph 1, Page 1, of the Lease Agreement.
(B) ALTERATIONS: Tenant shall not make alterations in or about the Premises, including installation of trade fixtures and signs, without Landlord's prior written consent, which shall not be unreasonably withheld; the foregoing notwithstanding, Tenant, subject to applicable Laws and without the prior written consent of Landlord, shall be permitted to make non-structural changes to the interior of the Premises, which do not materially impact the building systems, if the aggregate cost of such work does not exceed \$75,000.00 per calendar year. Any alterations to the Premises shall be done according to Law and with required permits. Tenant shall pay promptly for any work done by or at direction of Tenant (or material furnished therefor) in or about the Premises. Tenant shall promptly give Landlord written notice of the recording of any lien against Premises in connection with work done by or at direction of Tenant. Tenant shall, within thirty (30) days after becoming aware of the filing of any lien against the Premises, cause the same to be discharged of record by payment, deposit, or bond in the amount required by a court of competent jurisdiction." Paragraph shall supersede Paragraph 18, Page 3 of Lease.
(C) INDEMNIFICATION: Tenant hereby agrees to indemnify, defend & hold Landlord harmless from & against any & all third party claims for property damage, personal injury or any other matter arising, claimed, charged or incurred against Landlord to the extent caused by Tenant. Paragraph supersedes paragraph 38, page 5 of Lease.

The foregoing terms and conditions are hereby agreed to, and the undersigned acknowledge receipt of a copy of this document.

Date 3/27/14

Date 3/27/14

Buyer/Tenant D. C. Han
Oakland School for the Arts

Seller/Landlord Mahmoud Shikine
Broadway Telegraph Partners

Buyer/Tenant _____

Seller/Landlord _____

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ADDENDUM (ADM PAGE 1 OF 1)

Agent: Yucel Celebi Phone: 510.744.3531 Fax: 510.744.3530 Prepared using zipForm® software
Broker: UJell and Associates 41111 Mission Blvd Fremont, CA 94539



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ADDENDUM

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No. FIVE

The following terms and conditions are hereby incorporated in and made a part of the: ☐ Residential Purchase Agreement, ☐ Manufactured Home Purchase Agreement, ☐ Business Purchase Agreement, ☐ Residential Lease or Month-to-Month Rental Agreement, ☐ Vacant Land Purchase Agreement, ☐ Residential Income Property Purchase Agreement, ☐ Commercial Property Purchase Agreement, ☒ Other Commercial Lease

dated April 1, 2014, on property known as 1933 Broadway
Oakland, CA 94612
in which Oakland School for the Arts is referred to as ("Buyer/Tenant")
and Broadway Telegraph Partners is referred to as ("Seller/Landlord").

A) TENANT'S OBLIGATIONS UPON VACATING PREMISES: Upon termination of agreement, Tenant shall: (i) give Landlord all copies of all keys or opening devices to Premises, including any common areas; (ii) vacate Premises and surrender it to Landlord empty of all persons and personal property; (iii) vacate all parking and storage spaces; (iv) deliver Premises to Landlord broom clean and in good condition, reasonable wear and tear and damage by casualty excepted; (v) clean Premises; (vi) give written notice to Landlord of Tenant's forwarding address; and (vii) not be responsible for moving any alterations unless specifically documented for removal by Landlord at time of approval. All improvements installed by Tenant, with or without Landlord's consent, become the property of Landlord upon termination. This paragraph shall supersede Paragraph 24, Page 3 of the Lease Agreement. **(B) DAMAGE TO PREMISES:** Tenant, will replace the improvements it made, if the Premises are totally or partially damaged or destroyed by fire, earthquake, accident or other casualty. Landlord shall restore the Premises by repair or rebuilding if landlord can complete such restoration within 180 days from the date of damage, this agreement shall remain in full force and effect. If Landlord is unable to restore the Premises within this time, or if Landlord fails, despite good faith diligent efforts, elects not to restore within such 180 days, then either Landlord, if it has exercised such good faith diligent efforts, or Tenant may terminate this agreement by giving the other written notice. Rent shall be abated as of the date of damage. The abated amount shall be the current monthly Rent prorated on a 30-day basis. If this Lease Agreement is not terminated, and damage is not repaired, then Rent shall be reduced based on the extent to which the damage interferes with Tenant's reasonable use of Premises. If damage occurs as a result of the Tenant or Tenant's guests gross negligence or willfull misconduct, only Landlord shall have the right of termination, and no reduction in Rent shall be made. This paragraph shall supersede Paragraph 26, Page 3 of the Lease Agreement.

The foregoing terms and conditions are hereby agreed to, and the undersigned acknowledge receipt of a copy of this document.

Date 3/27/14

Date 3/27/14

Buyer/Tenant [Signature]
Oakland School for the Arts

Seller/Landlord [Signature]
Broadway Telegraph Partners

Buyer/Tenant _____

Seller/Landlord _____

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No. SIX

The following terms and conditions are hereby incorporated in and made a part of the: ☐ Residential Purchase Agreement, ☐ Manufactured Home Purchase Agreement, ☐ Business Purchase Agreement, ☐ Residential Lease or Month-to-Month Rental Agreement, ☐ Vacant Land Purchase Agreement, ☐ Residential Income Property Purchase Agreement, ☐ Commercial Property Purchase Agreement, ☒ Other Commercial Lease

dated April 1, 2014, on property known as 1933 Broadway

Oakland, CA 94612

in which Oakland School for the Arts, is referred to as ("Buyer/Tenant")
and Broadway Telegraph Partners, is referred to as ("Seller/Landlord").

A) TENANCY STATEMENT (ESTOPPEL CERTIFICATE): Tenant shall execute & return a tenancy statement (estoppel certificate), delivered to Tenant by Landlord or Landlord's agent, within 10 business days after its receipt. Tenancy statement shall acknowledge that this agreement is unmodified & in full force, or in full force as modified, & state the modifications. Failure to comply with this requirement after the applicable notice and cure period: (i) shall be deemed Tenant's acknowledgment that the tenancy statement is true and correct, and may be relied upon by a prospective lender or purchaser; and (ii) may be treated by Landlord as a material breach of this agreement. Tenant shall also prepare, execute, and deliver to Landlord any financial statement (which will be held in confidence) reasonably requested by a prospective lender or buyer. This paragraph shall supersede Paragraph 30, Page 4 of Lease Agreement. **(B) SUBORDINATION:** This agreement shall be subordinate to the lien of any first deed of trust or first mortgage subsequently placed upon the real property of which the Premises are a part, and to any advances made on the security of the Premises, and to all renewals, modifications, consolidations, replacements, and extensions. However, as to the lien of any deed of trust or mortgage entered into after execution of this agreement, Tenant's right to quiet possession of the Premises shall not be disturbed if Tenant is not in default in the payment of Rent and the observation of Tenant's other obligations under this Lease beyond the applicable notice and cure period. If any mortgagee, trustee, or ground lessor elects to have this agreement placed in a security position prior to the lien of a mortgage, deed of trust, or ground lease, and gives written notice to Tenant, this agreement shall be deemed prior to that mortgage, deed of trust, or ground lease, or the date of recording. This paragraph shall supersede Paragraph 32, Page 4 of the Lease Agreement. **(C) Paragraph, 25 page 3 of the lease "Breach of Contract/Early Termination" paragraph shall be modified, subparagraphs i, ii, and iii shall be eliminated. Tenant and Landlord shall agree that California civil codes 1951.2 and 1951.4 shall replace and apply in place of these subparagraphs.**

The foregoing terms and conditions are hereby agreed to, and the undersigned acknowledge receipt of a copy of this document.

Date 3/27/14

Date 3/27/14

Buyer/Tenant DLC Harris
Oakland School for the Arts

Seller/Landlord Michael Shapiro
Broadway Telegraph Partners

Buyer/Tenant _____

Seller/Landlord _____

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ADDENDUM
(C.A.R. Form ADM, Revised 4/12)

No. SEVEN

The following terms and conditions are hereby incorporated in and made a part of the: ☐ Residential Purchase Agreement, ☐ Manufactured Home Purchase Agreement, ☐ Business Purchase Agreement, ☐ Residential Lease or Month-to-Month Rental Agreement, ☐ Vacant Land Purchase Agreement, ☐ Residential Income Property Purchase Agreement, ☒ Commercial Property Purchase Agreement, ☒ Other Commercial Lease

dated April 1, 2014, on property known as 1933 Broadway,
Oakland, CA. 94612
in which Oakland School for the Arts is referred to as ("Buyer/Tenant")
and Broadway Telegraph Partners is referred to as ("Seller/Landlord").

(A) All or any portion of the security deposit may be used, as reasonably necessary, after applicable notice and cure period and subject to the provisions of Paragraph 29, to: (i) cure Tenant's default in payment of Rent, late charges, non-sufficient funds ("NSF") fees, or other sums due; (ii) repair damage, excluding ordinary wear and tear, caused by Tenant or by a guest or licensee of Tenant; (iii) broom clean the Premises, if necessary, upon termination of tenancy; and (iiiv) cover any other unfulfilled obligation of Tenant. SECURITY DEPOSIT SHALL NOT BE USED BY TENANT IN LIEU OF PAYMENT OF LAST MONTH'S RENT. If all or any portion of the security deposit is used during tenancy, Tenant agrees to reinstate the total security deposit within 5 days after written notice is delivered to Tenant. Within 30 days after Landlord receives possession of the Premises, Landlord shall: (i) furnish Tenant an itemized statement indicating the amount of any security deposit received and the basis for its disposition, and (ii) return any remaining portion of security deposit to Tenant. However, if the Landlord's only claim upon the security deposit is for unpaid Rent, then the remaining portion of the security deposit, after deduction of unpaid Rent, shall be returned within 14 days after the Landlord receives possession. This paragraph shall supersede paragraph 6B, page one of the Lease Agreement.

The foregoing terms and conditions are hereby agreed to, and the undersigned acknowledge receipt of a copy of this document.

Date 3/27/14

Date 3/27/14

Buyer/Tenant *Ali Ham*
Oakland School for the Arts

Seller/Landlord *Mahmoud Chamin*
Broadway Telegraph Partners

Buyer/Tenant _____

Seller/Landlord _____

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Agent: Yucel Celebi	Phone: 510.744.3531	Fax: 510.744.3530	Prepared using zipForm® software
Broker: UJell and Associates 41111 Mission Blvd	Fremont	, CA 94539	



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ADDENDUM

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No. EIGHT

The following terms and conditions are hereby incorporated in and made a part of the: ☐ Residential Purchase Agreement, ☐ Manufactured Home Purchase Agreement, ☐ Business Purchase Agreement, ☐ Residential Lease or Month-to-Month Rental Agreement, ☐ Vacant Land Purchase Agreement, ☐ Residential Income Property Purchase Agreement, ☐ Commercial Property Purchase Agreement, ☒ Other Commercial Lease

dated April 1, 2014, on property known as 1933 Broadway
Oakland, CA. 94612
in which Oakland School for the Arts is referred to as ("Buyer/Tenant")
and Broadway Telegraph Partners is referred to as ("Seller/Landlord").

(A) INSURANCE: Tenant's personal property, fixtures, equipment, inventory and vehicles are not insured by Landlord against loss or damage due to fire, theft, vandalism, rain, water, criminal or negligent acts of others, or any other cause. Tenant is to carry Tenant's own property insurance to protect Tenant from any such loss. In addition, Tenant shall carry liability insurance in an amount of not less than \$ 3,000,000.00. Tenant's liability insurance shall name Landlord and Landlord's agent as additional insured. Tenant, upon Landlord's request, shall provide Landlord with a certificate of insurance establishing Tenant's compliance. Landlord shall maintain liability insurance insuring Landlord, but not Tenant, in an amount of at least \$ 3,000,000.00, plus property insurance in an amount sufficient to cover the replacement cost of the property. Tenant is advised to carry business interruption insurance in an amount at least sufficient to cover Tenant's complete rental obligation to Landlord. Landlord is advised to obtain a policy of rental loss insurance. Both Landlord and Tenant waive against each other, and each shall have their insurance policies issued in such form as to waive any rights of subrogation which might otherwise exist for loss or damage covered by insurance. This paragraph shall supersede paragraph 29, page 3 of the Lease Agreement.

The foregoing terms and conditions are hereby agreed to, and the undersigned acknowledge receipt of a copy of this document.

Date 3-27-14

Date 3/27/14

Buyer/Tenant D. K. Harris
Oakland School for the Arts

Seller/Landlord Michael Chmielewski
Broadway Telegraph Partners

Buyer/Tenant _____

Seller/Landlord _____

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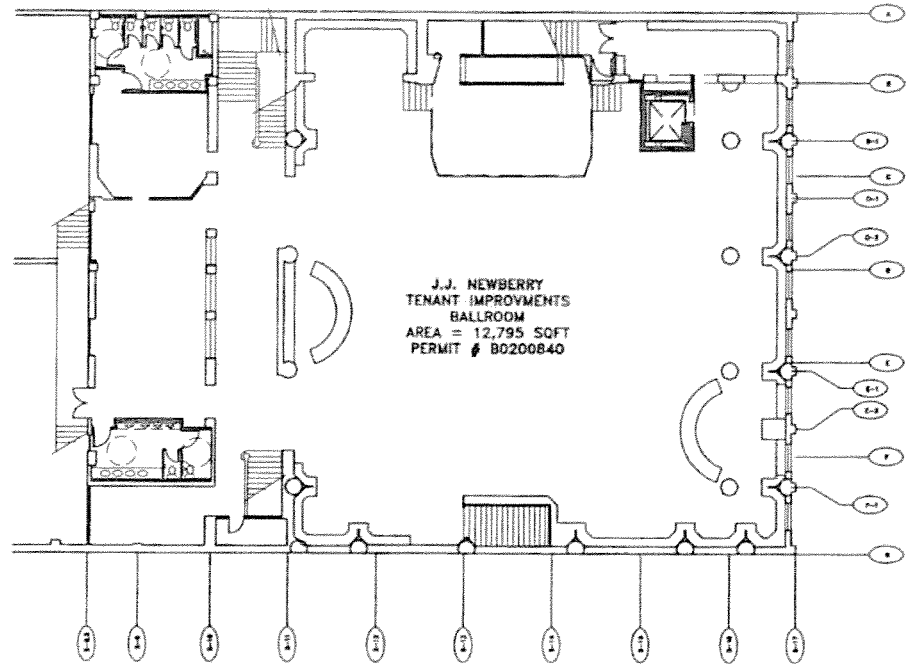
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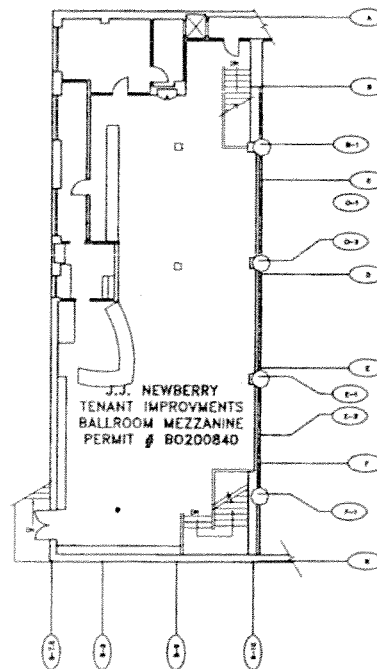
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4 BALLROOM FLOOR PLAN

SCALE: 1/16" = 1'-0"

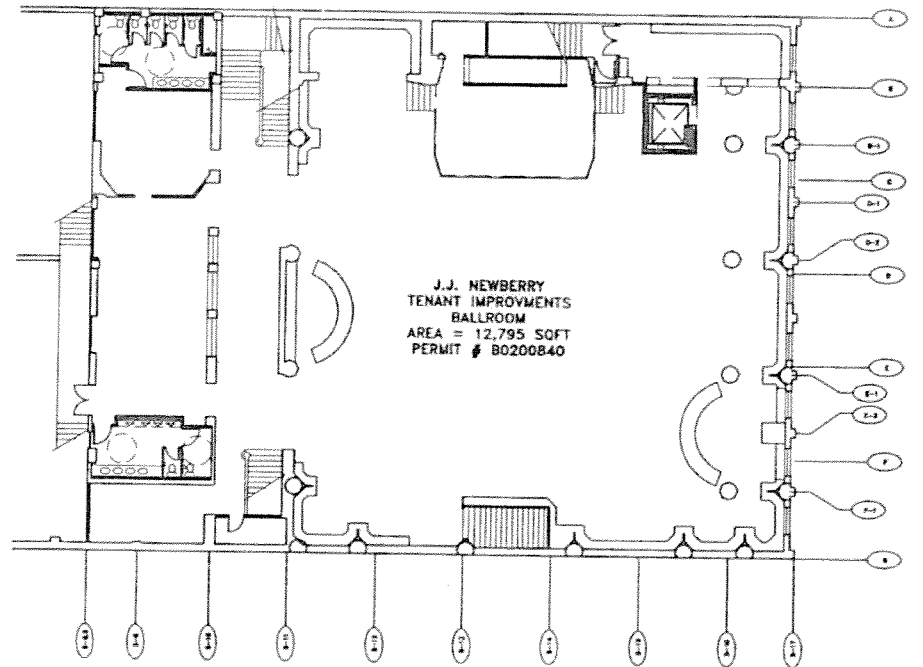


6 BALLROOM MEZZANINE FLOOR PLAN

SCALE: 1/16" = 1'-0"

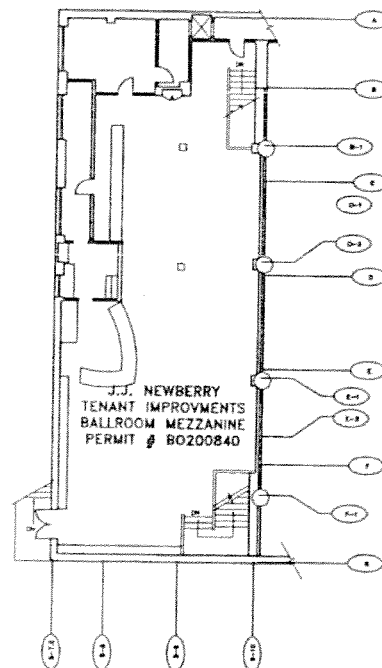
EXHIBIT A Tenant _____

2



4 BALLROOM FLOOR PLAN




SCALE: 1/16" = 1'-0"



6 BALLROOM MEZZANINE FLOOR PLAN

SCALE: 1/16" = 1'-0"

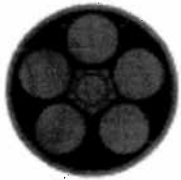
Landlord _____

From:  Alex Epstein <aepstein@californiagroup.com> 4/28/2014 10:4... 
Subject: RE: Countersigned Lease
To:  **Lori Cheatham**

Lori,

We do not need to, the document is only binding between the tenant and the Landlord, but we can if you prefer.

Alex Epstein
Cell: 925-876-8313
Direct: 510-463-6360
aepstein@californiagroup.com
CA License: #01884874
View my listings at californiagroup.com



CALIFORNIA
CAPITAL & INVESTMENT
GROUP

From: Lori Cheatham [mailto:lcheatham@oakarts.org]
Sent: Sunday, April 27, 2014 12:20 PM
To: Alex Epstein
Subject: Countersigned Lease

Hi Alex.

Please advise if you and Yucel need to sign page 6 of the lease.

Thanks.

Lori Cheatham

Oakland School for the Arts

Special Events:

September 2013- June 2014

Oakland School for the Arts kicks off its 11th year with an exciting events calendar. Each of these events will bring the OSA community of families, arts patrons, businesses, and Oakland enthusiasts together.

A Raisin in the Sun

November 14-17

A classic piece of theatre from renowned playwright Lorraine Hansberry. The Younger family faces the challenges of the 1950s: economic hardship, family loyalty and racial integration. At OSA's Marion E. Greene Black Box Theater. Directed by Matthew Travisano.

OSA Presents "Fame"

February 14-15

OSA's annual musical production, the story of an inner City performing arts school and the drama that goes with Ambition, talent, and growing up. At the majestic Scottish Rite Auditorium. Directed by Becky Potter and Matthew Travisano.

OSA Jazz at Yoshi's Oakland

March 18, 2014

Join us for OSA's Annual Friend Raiser at the world-class Jazz venue for an evening with the OSA jazz players and special guests. Under the direction of Atemu Aton.

The Vocal Show at The Fox Theater

May 2, 2014

OSA's award-winning vocalists put on their annual show in Their home venue, the glorious Fox Oakland. Complete with Special effects, video projection and large choir power, this Always sold-out show promises to be inspiring and riveting. Under the direction of Cava Menzies.

OSA's Got Talent in The Fox Theater

June 4, 2014

Again on our home turf, OSA hosts the first annual regional Talent show. Performers from all over the Bay Area, combined With their host OSA students, show us their talent and drive. This will be an annual event so be sure to get in on the ground Floor. Under the direction of Michael Berry-Berlinski.

Sponsorship Opportunities

Corporate Patron Program

Oakland School for the Arts relies on its vital partnership with the corporate community to provide a foundation of operating support. Join our Corporate Patrons who support the Oakland School for the Arts Corporate Patron Program. Along with a substantial tax deduction, Corporate Patrons receive benefits corresponding to their sponsorship level for executives and employees—from free admission to Special Events, pre-show recognition and VIP receptions at the fabulous Fox Theater and invitation to Oakland School for the Arts exclusive Governor's Gala in May 2014.

All Sponsorship levels include: Your brand, with an image based link to your website in the Supporters section of our website for 12 months (35,000 hits/year).

Corporate Sponsorship Levels

- Chairman's Circle: \$25,000
- Director's Circle: \$10,000
- Leader: \$5,000
- Partner: \$2,500
- Sponsor: \$1,500
- Small Business: \$1,000
- Contributor: \$500

Choose the level of corporate sponsorship that is right for your company and employees. For more information, contact Kathryn Keslosky at 510-873-8819 or via kkeslosky@oakarts.org

Chairman's Circle (\$25,000)

A full page ad placement in all event programs
Recognition on posters, invitations and event signs
Acknowledgment in press releases and advertisements
Included in the e-blasts for special events
Live show acknowledgement at selected events
Ten tickets to all pre-show and VIP receptions
One table at OSA Jazz at Yoshi's Oakland
Invitations to exclusive Master Class
A performance by OSA students at your organization's event
Two tickets to OSA's exclusive Governor's Gala in May
Acknowledgment in OSA's Annual Report, on OSA's website, and in any printed listing of Corporate Patrons

Director's Circle (\$10,000)

A full page ad placement in all event programs
Recognition on posters, invitations and event signs
Acknowledgment in press releases and advertisements
Included in the e-blasts for special events
Live show acknowledgement at selected events
Eight tickets to all pre-show and VIP receptions
Six seats at OSA Jazz at Yoshi's Oakland
Invitations to exclusive Master Class
A performance by OSA students at your organization's event

Leader (\$5,000)

1/2 page ad placement in all event programs
Recognition on posters, invitations and event signs
Acknowledgment in press releases and advertisements
Included in the e-blasts for special events
Four seats at OSA Jazz at Yoshi's Oakland
Invitations to exclusive Master Class
Four tickets to all pre-show and VIP receptions

Partner (\$2,500)

1/4 page ad placement in all event programs
Recognition on posters, invitations and event signs
Acknowledgment in press releases and advertisements
Included in the e-blasts for special events
Two seats at OSA Jazz at Yoshi's Oakland
Two tickets to all pre-show and VIP receptions

Sponsor (\$1,500)

1/4 page ad placement in all event programs
Recognition on posters, invitations and event signs
Acknowledgment in press releases and advertisements
Included in the e-blasts for special events
Two tickets to all events

Small Business (\$1,000)

1/4 page ad placement in all event programs
Recognition on posters, invitations and event signs
Acknowledgment in press releases and advertisements
Two tickets to all events

Contributor (\$500)

Recognition on posters, invitations and event signs
Acknowledgment in press releases and advertisements
Two tickets to all events

Oakland School for the Arts
Profit & Loss Budget Overview

		Original FY 13-14	Original FY14-15
Income			
8100	General Block Grant		
	8110 - State Aid (All grades)	2,613,318	3,068,767
	8112 - Education Protection Account		674,714
	8120 - Property Tax	982,112	1,260,250
	8130 - Char Sch Categorical Blk Grant	274,850	
	Prior Year Adjustments	0	
	Total 8100 - General Block Grant	3,870,280	5,003,731
8200	Federal Income		
	8210 - Title I - Basic Grant	25,000	26,656
	8220-Title II-Teacher Quality	1,000	965
	8255-SELPA Federal	85,935	81,838
	8258 - Food Reimbursement-Federal	15,000	10,000
	Total 8200 - Federal Income	126,935	119,459
8300	Other State Income		
	8305 - SELPA	278,797	349,012
	8310 - School Facilities Apportionment	437,790	483,420
	8320 - State Lottery	84,636	95,446
	8370-Consolidated Categorical	23,312	0
	8380-Food Reimbursement-State	5,000	1,000
	8390-Other SELPA	171,013	297,565
	8399 - Other	0	0
	Total 8300 - Other State Income	1,000,549	1,226,444
8400	Local Revenues		
	8420 - Billboard Revenue (#2)	157,500	157,500
	8400 - Local Revenues - Other		
	Total 8400 - Local Revenues	157,500	157,500
8500	Donations and Grants		
	8510 - Corporations	50,000	25,000
	8520 - Foundations	50,000	75,000
	8530 - Individuals	0	0
	8540 - Board of Directors	20,500	20,500
	8560-Annual Fund	200,000	200,000
	8680-Annual Event	75,000	35,000
	8925-Gala	800,000	650,000
	Total 8500 - Donations and Grants	1,195,500	1,005,500
8700	School Generated Income		
	8710 - Food Service Sales	10,000	6,000
	8720 - After School Program	0	0
	8730 - Arts Program	0	0
	8740-BART Sales	37,000	37,000
	8760-Interest Income	600	600
	8770 - Schools Revenue Sharing	15,000	10,000
	8790-Testing Fees	0	3,500
	8791 - Special Education Indirect Fees	13,825	0
	8797- Field Trips	0	0
	8799 - Other	0	0
	Total 8600 - School Generated Income	76,425	57,100
8850	Rental Income	10,000	112,800
8860	Other Sales	0	0
8900	Prior Year Income	2,500	2,500
Total Income		6,439,689	7,685,033

Oakland School for the Arts
Profit & Loss Budget Overview

			Original FY 13-14	Original FY14-15
	Expense			
	1000 - Certificated Employees			
	1010 - Administration	372,540	375,440	
	1020 - Teachers	1,602,417	1,682,243	
	1030 - Substitutes	20,000	20,000	
	1060-Summer School	2,500	2,500	
	Total 1000 - Certificated Employees	1,997,457	2,080,183	
	2000 - Classified Employees			
	2010 - Administration	791,523	944,468	
	2020 - Art Faculty	985,178	1,284,152	
	2030 - Substitutes	13,000	10,000	
	2040 - Security	148,800	180,080	
	Total 2000 - Classified Employees	1,938,501	2,418,700	
	3000 - Employee Benefits			
	3010 - Health Insurance	543,586	674,736	
	3020 - Social Security	120,274	152,229	
	3030 - State Unemployment	1,968	2,249	
	3050 - Medicare	57,280	65,910	
	3070 - STRS	164,790	171,615	
	3080 - Workers Compensation	45,000	47,740	
	3900 - Other Employee Benefits			
	Total 3000 - Employee Benefits	932,898	1,114,479	
	4000 - Books and Supplies			
	4010 - Textbooks and Core Materials	20,500	21,700	
	4020-Books and Other Reference Materials	500	1,500	
	4030 - Custodial Supplies	14,000	15,185	
	4060 - Office Supplies	9,000	31,200	
	4070 - OSA Gear	0	3,650	
	4085-Production Supplies	7,000	7,000	
	4090 - Class Furn and Equip	15,000	31,900	
	4100 - Computers	10,000	172,638	
	4110-Office Furn and Equip	0	3,000	
	4130 - Student Food Services	30,000	25,000	
	4140-Other Food	2,500	4,340	
	4150 - Computer Supplies	6,000	25,690	
	4160 - Art Supplies	5,000	6,000	
	4170-BART Tickets	37,000	37,000	
	4180 - Field Trips	0	2,500	
	4185-Transportation-Student	1,000	1,000	
	4190-After School Expenses	0	2,000	
	4195 - College Placement Program	26,615	24,013	
	4196-Student Assessment	4,500	5,500	
	4197-Student Information System	3,000	11,000	
	4198-Student Arts Share Payment	0	0	
	4198- Other	0	5,000	
	4230-Indirect Costs	13,825	0	
	Total 4000 - Books and Supplies	205,440	436,816	
	5000 - Services and Other Operating			
	5010 - Accounting Fees	12,000	12,000	
	5025- Bad Debt Expense	0	0	
	5030 - Banking	100	250	
	5035-Broker/Commissions	2,500	2,500	
	5040-Business Services	5,000	5,000	
	5050-Charter Development	1,000	1,000	
	5060 - Communications-Cell Phone	2,000	2,200	
	5070 - Communications-Internet/Website	18,000	18,000	
	5080 - Communications-Telephone&Fax	6,500	8,748	
	5100 - Board and Care	99,708	99,708	
	5101 - Tuition and Fees	33,600	33,600	

Oakland School for the Arts
Profit & Loss Budget Overview

			Original FY 13-14	Original FY14-15
		5150 - District Oversight Fees	38,703	50,037
		5160 - Dues & Memberships-Prof Assns	9,300	9,300
		5175 Employee Appreciation	0	0
		5180 - Equipment Leases	10,819	10,777
		5185-Equipment Rentals	8,800	11,400
		5200 - Fines and Penalties	0	0
		5210 - Fingerprinting	1,500	1,550
		5220-Fundraising	20,000	45,000
		5230 - Grant Writing Svcs-Venturespark	96,000	0
		5240 - Insurance-Liab	50,000	50,000
		5260 - Interest Expense	7,500	0
		5270-Janitorial Services	45,000	60,000
		5280-Legal Fees	8,000	13,000
		5281-Loan Fees	5,000	0
		5285-Labor	3,000	4,500
		5290 - Licenses and Other Fees	2,000	2,000
		5300 - Marketing & Student Recruiting	3,000	3,300
		5310 Misc Operating Expenses	0	0
		5320 - Payroll Fees	8,800	8,800
		5330 - Postage and Delivery	5,000	6,250
		5340 - Printing and Reproduction	15,000	21,200
		5350-Professional Development	11,000	38,000
		5360 - Recruiting-Staff	75	650
		5370-Moving	0	0
		5380 - Rent	92,100	305,180
		5400 - Repairs and Maint-Bldg	30,000	65,000
		5420 - Repairs and Maint-Other Equip	4,000	5,250
		5425 Returned Checks	0	0
		5430 - Security	16,000	18,000
		5450 - Spec Educ-Encroachment	0	0
		5460 - Storage	0	0
		5480 - Student Information System	0	0
		5490 - Subscription	500	0
		5510-Technology Services	35,000	26,464
		5550-Travel-Meals and Entertainment	6,500	3,500
		5560-Travel-Mileage, Parking, Tolls	1,000	500
		5570-Travel and Lodging	5,000	1,200
		5580 - Utilities-Gas and Electirc	55,000	55,000
		5590 - Utilities-Waste	8,000	14,000
		5600-Utilities-Water	2,200	2,200
		5620-Website Hosting	0	0
		5810 -Artists in Residence	0	0
		5850-Consultants-Counselor	16,125	197,857
		5860-Consultants-Other	35,000	45,500
		Total 5000 - Services and Other Operating	835,330	1,258,421
	7000	Prior Year Expense	10,000	10,000
	Total Expense		5,919,626	7,318,599
Net Operating Income			520,063	366,434

Oakland School for the Arts
Profit & Loss Budget Overview

				Original FY 13-14	Original FY14-15
Capital Income:					
	Reserves				
Total Capital Income				0	0
Capital Expense:					
	Tenant Improvement				0
	Contingency Reserve			520,063	366,434
Total Capital Debt Reduction				520,063	366,434
Net Cash				-0	0

**Oakland School for the Arts
Profit & Loss Budget Overview**

			Original FY 14-15	Notes
Income				
	8200 · Federal Income			
	8255-SELPA Federal	81,838		
	Total 8200 · Federal Income	81,838		
	8300-Other State Income			
	8305 - SELPA State	349,012		
	8390- Other SELPA	297,565		Inc. Level 1 MH, Level 2 MH, and Level 3 Board and care
	Total 8300 - Other State Income	646,577		
	8860 Other Income	0		
	8900 Prior Year Income	0		
	Total Income	728,415		
Expense				
	1000 · Certificated Employees			
	1010 · Administration	154,100		
	1020 · Teachers	149,243		
	1030 · Substitutes			
	Total 1000 · Certificated Employees	303,343		
	2000 · Classified Employees			
	2010 · Administration	46,600		
	2020 · Teachers			
	2030 · Substitutes			
	2040 · Security			
	Total 2000 · Classified Employees	46,600		
	3000 · Employee Benefits			
	3010 · Health Insurance	54,098		
	3020 · Social Security	2,889		
	3030 · State Unemployment	175		
	3050 · Medicare	5,074		
	3070 · STRS	25,026		
	3080 · Workers Compensation	3,744		
	Total 3000 · Employee Benefits	91,007		
	4000 · Books and Supplies			
	4010 · Textbooks and Core Materials	500		
	4020-Books and Other Reference Materials	500		
	4030 · Custodial Supplies	0		
	4060 · Office Supplies	2,000		
	4085-Production Supplies			
	4090 · Class Furn and Equip	0		
	4100 · Computers	0		
	4110-Office Furn and Equip	3,000		
	4130 · Student Food Services	0		
	4140-Other Food	1,000		
	4150 · Computer Supplies	500		
	4160 - Art Supplies	0		
	4170-BART Tickets	0		
	4180 - Field Trips	0		
	4185-Transportation-Student	0		
	4195 - College Placement Program	0		
	4196-Student Assessment	1,000		
	4197-Student Information System	0		
	4198-Student Arts Share Payment	0		
	4230-Indirect Costs			Balance of budget
	Total 4000 · Books and Supplies	8,500		
	5000 · Services and Other Operating			
	5010 · Accounting Fees	0		
	5025- Bad Debt Expense	0		
	5030 · Banking	0		
	5035-Broker/Commissions	0		
	5040-Business Services	0		
	5050-Charter Development	0		
	5060 · Communications-Cell Phone	0		
	5070 · Communications-Internet/Website	0		
	5080 · Communications-Telephone&Fax	0		

**Oakland School for the Arts
Profit & Loss Budget Overview**

			Original FY 14-15	Notes
		5100 - Board and Care	99,708	
		5101 - Tuition and Fees	33,600	
		5150 - District Oversight Fees	0	
		5160 - Dues & Memberships-Prof Assns	500	
		5180 - Equipment Leases	0	
		5185-Equipment Rentals	0	
		5200 - Fines and Penalties	0	
		5210 - Fingerprinting	50	
		5220-Fundraising	0	
		5230 - Grant Writing Svcs-Venturespark	0	
		5240 - Insurance-Liab	0	
		5260 - Interest Expense	0	
		5270-Janitorial Services	0	
		5280-Legal Fees	8,000	
		5281-Loan Fees	0	
		5285-Labor	0	
		5290 - Licenses and Other Fees	0	
		5300 - Marketing & Student Recruiting	0	
		5320 - Payroll Fees	0	
		5330 - Postage and Delivery	0	
		5340 - Printing and Reproduction	0	
		5350-Professional Development	2,000	
		5360 - Recruiting-Staff	150	
		5370-Moving	0	
		5380 - Rent	0	
		5400 - Repairs and Maint-Bldg	0	
		5420 - Repairs and Maint-Other Equip	0	
		5430 - Security	0	
		5450 - Spec Educ-Encroachment	0	
		5460 - Storage	0	
		5490 - Subscription	0	
		5510-Technology Services	0	
		5550-Travel-Meals and Entertainment	500	
		5560-Travel-Mileage, Parking, Tolls	500	
		5570-Travel and Lodging	1,200	
		5580 - Utilities-Gas and Electirc	0	
		5590 - Utilities-Waste	0	
		5600-Utilities-Water	0	
		5620-Website Hosting	0	
		5810 -Artists in Residence	0	
		5820-Substitutes	0	
		5850-Consultants-Counselor	197,857	Lincoln, Seneca
		5840-Consultants-Summer School	0	
		5860-Consultants-Other	0	
		Total 5000 - Services and Other Operating	344,065	
	7000	Prior Year Expense	0	
	Total Expense		793,515	
	Net Operating Income		-65,100	

AMENDED AND RESTATED

BYLAWS

OF

OAKLAND SCHOOL FOR THE ARTS

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**Amended and Restated Bylaws
of
Oakland School for the Arts**

A California Nonprofit Public Benefit Corporation

ARTICLE I

OFFICES

Section 1. Principal Office. The principal office of Oakland School for the Arts (the “School”) shall be located within the State of California, at such place as the Board of Directors shall from time to time determine. The Board is granted full power and authority to change the principal office from one location to another. The School may establish or maintain additional offices at such other places as the Board of Directors may determine.

ARTICLE II

MEMBERSHIP

Section 1. Members. The School shall have no members within the meaning of Section 5056 of the California Nonprofit Public Benefit Corporation Law as now in effect or as may hereafter be amended. Any action which otherwise would require approval by a majority of all members or approval by the members shall require approval only of the Board of Directors. All rights which otherwise would vest in the members including, without limitation, the right to elect directors, shall vest in the Board.

ARTICLE III

BOARD OF DIRECTORS

Section 1. Power of Board. Subject to any limitations contained in the California Charter Schools Act of 1992 (“Charter Schools Act”), the Charter for the School approved by the Oakland Unified School District, the Articles of Incorporation or these Bylaws, the activities and affairs of the School shall be conducted and all corporate powers shall be exercised by or under the direction of the Board of Directors. The Board may delegate the management of the activities of the School to any person or persons, management company, or committee or committees however composed, provided that the activities and affairs of the School shall be managed and all corporate powers shall be exercised under the ultimate direction of the Board. Without limiting the generality of the powers granted herein, the Board shall have the authority to:

- Article III;
- (a) elect and remove directors, except as provided in Section 3(b) of this
 - (b) appoint, evaluate, and remove the President of the School;

- (c) manage and oversee the financial affairs of the School, including review, approval, and monitoring of the annual budget;
- (d) make rules, regulations, and policies respecting the affairs and activities of the School;
- (e) enter into contracts, leases, and other agreements that are, in the judgment of the Board, necessary or desirable in furthering the purposes of the School;
- (f) acquire real or personal property, by purchase, exchange, lease, gift, devise, bequest, or otherwise, and to hold, improve, lease, sublease, mortgage, transfer in trust, encumber, convey or otherwise dispose of such property;
- (g) borrow money, incur debt, and to execute and deliver promissory notes, bonds, debentures, deeds of trust, mortgages, pledges, hypothecations and other evidences of debt and securities; and,
- (h) indemnify and maintain insurance on behalf of any of its Board Members, officers, employees or agents for liability asserted against or incurred by such person in such capacity or arising out of such person's status as such, subject to the provisions of the Charter Schools Act and the limitations noted in these Bylaws.

Section 2. Number of Directors. The number of directors of the Board shall be no less than five (5) nor more than fifteen (15), with the exact number of directors to be fixed from time to time, within such limits, by approval of the Board. The authorized number of directors of the School, whether fixed or subject to a minimum and maximum number of directors, may be changed by an amendment to these Bylaws.

Section 3. Election and Term of Office.

(a) Except as provided in Section 3(b) of this Article III, directors shall be elected at each annual meeting of the Board of Directors. Board Members shall be representative of the various groups interested in the success of the charter school, which may include parents, educators, community members, and members of the arts. Each elected director shall hold office for a term of (3) three years and until his or her successor is elected and qualified. Solely for the purposes of staggering terms, elected directors shall be divided into three classes of approximately equal numbers such that the term of approximately one-third of the directors expires each year. In order to establish evenly distributed classes, directors may be assigned to a class, the initial term of which expires in less than three years, provided that subsequent terms for such class are three years. Directors may be reelected so long as they do not exceed three (3) consecutive three year terms. Directors that have served three consecutive three year terms shall not be eligible for reelection until one (1) year has passed since the expiration of the third such term.

(b) The President of the School shall be a non-voting ex officio member of the Board of Directors and shall serve as long as he or she is President. The Oakland Unified School District shall have the right at all times to appoint one (1) non-voting ex officio member of the Board of Directors to serve at the pleasure of the Oakland Unified School District.

Section 4. Resignation. Any director may resign effective upon giving written notice to the Chair of the Board unless the notice specifies a later time for the effectiveness of such resignation.

Section 5. Removal. A director may be removed by the Board at any time, with or without cause, subject to Section 14(b) of this Article III.

Section 6. Vacancies. A vacancy in the Board shall be deemed to exist on the occurrence of the death, resignation or removal of any director, or if the authorized number of directors is increased. Such vacancy may be filled by a majority of the remaining directors. Each director so elected shall hold office until the expiration of the term of the replaced director and until his or her successor has been elected and qualified. No reduction of the authorized number of directors shall have the effect of removing any director prior to the expiration of that director's term of office.

Section 7. Place of Meetings. Meetings of the Board of Directors may be held at the School's principal location or at any other reasonably convenient place as the Board may designate within the boundaries of the Oakland Unified School District, or as specified in any applicable California public meeting laws.

Section 8. Annual Meetings. The Board of Directors shall hold an annual meeting in September of each year for the purpose of electing directors and officers, setting a schedule for Regular meetings, and all other business as may properly come before the Board.

Section 9. Regular Meetings. Regular Meetings shall be held every two months or as needed at various times during the year as the Board determines at its Annual Meeting.

Section 10. Special Meetings. Special meetings of the Board of Directors for any purpose or purposes may be called at any time by the chair or a majority of directors.

Section 11. Notice.

(a) Notice of special and annual meetings of the Board of Directors shall be given to each director at least four days before any such meeting if given by first-class mail or 48 hours before any such meeting if given personally or by email, telephone, or facsimile transmission, and shall state the date, place, and time of the meeting. A notice need not specify the purpose of any meeting of the Board. Notice need not be given of regular meetings of the Board held at times and places fixed by the Board.

(b) Notice will be deemed given when deposited in the United State mail, addressed to the recipient at the address shown for the recipient in the School's records, first-class postage prepaid. Any other written notice shall be deemed to have been given 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 notice, by electronic means such as fax or e-mailed, to the recipient. Oral notice shall be deemed to have been given at the time it is communicated, in person or by telephone or wireless, to the Board Member or to a person whom it is reasonably believed will communicate it promptly to the Board Member, or to a telephone message recording system.

Section 12. Public Notice. The Board shall comply with the requirements of California's public meeting laws applicable to the School with respect to public notice and written agendas of meetings and opportunities for public participation in such meetings. Any member of the extended community may request the placement of an item on the Board's agenda by making such request to the Chair or President no less than nine (9) days in advance of the meeting. Time will be provided on the agenda of each meeting for members of the public to address the Board on issues concerning the School.

Section 13. Waiver of Notice. Notice of a meeting need not be given to any director who signed a waiver of notice or a written consent to holding the meeting or an approval of the minutes thereof, whether before or after the meeting, or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to such director. All such waivers, consents, and approvals shall be filed with the corporate records or made a part of the minutes of the meeting.

Section 14. Quorum and Action of the Board.

(a) A majority of directors authorized in Article III, Section 2 of these Bylaws constitutes a quorum of the Board for the transaction of business, except for purposes of adjournment as provided in Article III, Section 16 of these Bylaws. Unless a greater number is required by law, the Articles of Incorporation or these Bylaws (including, but not limited to, Section 14(b) of this Article), every action taken or decision made by a majority of the directors present at a meeting duly held at which a quorum is present is the act of the Board; provided, however, that a meeting at which a quorum is initially present may continue to transact business following the withdrawal of directors, so long as any action taken is approved by at least a majority of the required quorum for such meeting.

(b) The following actions shall requires a 2/3 majority of directors authorized in Article III, Section 2 of these bylaws:

- (1) removal of director;
- (2) appointment and removal of the President; and
- (3) amendment or repeal of these Bylaws.

Section 15. Participation in Meetings by Conference Telephone. Members of the Board of Directors may participate in a meeting through the use of conference telephone, electronic video screen communication, or other communications equipment if all of the following apply: (1) each member participating in the meeting can communicate with all of the other members concurrently, (2) each member is provided the means of participating in all matters before the Board, including the capacity to propose or to interpose an objection to a specific action to be taken by the School, and (3) the School adopts and implements some means of verifying both that (i) a person communicating by telephone, electronic video screen, or other communications equipment is a director entitled to participate in the Board meeting, and (ii) all statements, questions, actions, or votes were made by that director and not by another person not permitted to participate as a director. Participation in a meeting pursuant to this Section 15 constitutes presence in person at such meeting.

Section 16. Adjournment. A majority of the directors present, whether or not a quorum is present, may adjourn any meeting to another time and place. If the meeting is adjourned for more than 24 hours, notice of any adjournment to another time or place shall be given prior to the time of the adjourned meeting to the directors who were not present at the time of the adjournment.

Section 17. Action Without Meeting. Any action required or permitted to be taken by the Board of Directors may be taken without a meeting if all members of the Board shall individually or collectively consent in writing to such action; provided, however, that the preceding provision shall not include the consent of any director who has a material financial interest in a transaction to which the School is a party and who is an "interested director" as defined in Section 5233 of the California Nonprofit Public Benefit Corporation Law. Such written consent or consents shall be filed with the minutes of the proceedings of the Board and shall have the same force and effect as the unanimous vote of such directors.

Section 18. Board Member Compensation. Directors shall not be compensated for their services as directors, except for payment or reimbursement of reasonable expenses incurred in connection with such services such as costs to attend Board or committee meetings. Directors may serve the School in any other capacity and receive reasonable compensation therefor.

ARTICLE IV

COMMITTEES

Section 1. Board Committees. The Board of Directors may, by resolution adopted by a majority of the number of directors then in office, create one or more committees, each consisting of two or more directors, to serve at the pleasure of the Board. Appointments to such committees may be made by any method determined by a majority vote of the directors then in office. Board Committees may be given all the authority of the Board, except for the powers to:

- (a) set the number of directors within a range specified in these Bylaws;
- (b) fill vacancies on the Board or in any Board Committee;
- (c) fix compensation, if any, of the directors for serving on the Board or on any Board Committee;
- (d) amend or repeal these Bylaws or adopt new Bylaws;
- (e) adopt amendments to the Articles of Incorporation of the School;
- (f) amend or repeal any resolution of the Board of Directors which by its express terms is not so amendable or repealable;
- (g) create any other Board Committees or appoint the members of any Board Committees;

- (h) remove any director without cause;
- (i) approve any merger, reorganization, voluntary dissolution, or disposition of substantially all of the assets of the School; or
- (j) approve any self-dealing transaction, as defined in Section 5233(a) of the California Nonprofit Public Benefit Corporation Law.

Section 2. Advisory Committees. The Board of Directors may establish one or more Advisory Committees to the Board. The members of any Advisory Committee may consist of directors or non-directors and may be appointed as the Board determines.

Section 3. Meetings and Actions of Committees.

(a) Board Committees. Meetings and actions of Board Committees shall be governed by the provisions of Article III applicable to meetings and actions of the Board, with such changes in the content of these Bylaws as are necessary to substitute the Board Committee and its members for the Board of Directors and its members. Minutes shall be kept of each meeting of any Board Committee and shall be filed with the corporate records.

(b) Advisory Committees. Advisory Committees shall determine their own meeting rules and whether minutes shall be kept. The Board of Directors may adopt rules for the governance of any Board or Advisory Committee not inconsistent with the provisions of these Bylaws.

ARTICLE V

OFFICERS

Section 1. Officers. The officers of the School shall be a President, a Chair, a Secretary, and a Treasurer. The School also may have, at the discretion of the Board, one or more Vice Chairs, one or more Assistant Secretaries, one or more Assistant Treasurers, and such other officers as may be elected or appointed in accordance with the provisions of Section 3 of this Article. Any number of offices may be held by the same person except that neither the Secretary nor the Treasurer may serve concurrently as the Chair of the Board.

Section 2. Election. The officers of the School (except such officers as may be elected or appointed in accordance with the provisions of Section 3 or 5 of this Article), shall be chosen annually by, and shall serve at the pleasure of the Board, and shall hold their respective offices until their resignation, removal, or other disqualification from service and until their respective successors are elected and qualify.

Section 3. Subordinate Officers. The Board may elect, and may empower the President to appoint such other officers as the business of the School may require, each of whom shall hold office for such period, have such authority, and perform such duties as are provided in these Bylaws or as the President from time to time may determine.

Section 4. Removal and Resignation. Any officer may be removed with or without cause by the Board of Directors at any time or, in the case of an officer not chosen by the Board, by any officer upon whom such power of removal may be conferred by the Board. Any such removal shall be without prejudice to the rights, if any, of the officer under any contract of employment.

Any officer may resign at any time by giving written notice to the School without prejudice to the rights, if any, of the School under any contract to which the officer is a party. Any such resignation shall take effect at the date of the receipt of such notice or at any later time specified therein and, unless otherwise specified therein.

Section 5. Vacancies. 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 regular election or appointment to such office, provided that such vacancies shall be filled as they occur and not on an annual basis.

Section 6. President. The President shall be the chief executive officer of the School, and shall have such duties as customarily pertain to that office. The President shall have general management and supervision of the property, business and affairs of the School and over its other officers; and may execute and deliver in the name of the School powers of attorney, contracts, and other obligations and instruments. The President may also be referred to as the Executive/Artistic Director.

Section 7. Chair. The Chair shall preside at all meetings of the Board of Directors and exercise and perform such other powers and duties as may be assigned from time to time by the Board.

Section 8. Vice Chair(s). In the absence or disability of the Chair, the Vice Chair(s), if any are appointed, in order of their rank as fixed by the Board of Directors or, if not ranked, the Vice Chair designated by the Board, shall perform all the duties of the Chair and, when so acting, shall have all the powers of, and be subject to all the restrictions upon, the Chair. The Vice Chair(s) shall have such other powers and perform such other duties as from time to time may be prescribed for them respectively by the Board.

Section 9. Secretary. The Secretary shall keep or cause to be kept, at the principal office of the School or such other place as the Board of Directors may order, a book of minutes of all meetings of the Board and its committees. The minutes shall include the time and place of meetings, whether regular or special, and if special, how authorized, the notice thereof given, the names of those present at Board and committee meetings, and the proceedings thereof. The Secretary shall keep, or cause to be kept, at the principal office in the State of California the original or a copy of the School's 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 its committees required by law or by these Bylaws to be given, shall keep the seal of the School in safe custody, and shall have such other powers and perform such other duties as may be prescribed by the Board.

Section 10. Treasurer. The Treasurer shall keep and maintain, or cause to be kept and maintained, adequate and correct books and accounts of the properties and business transactions of the School. The books of account shall be open at all reasonable times to inspection by any director.

The Treasurer shall deposit, or cause to be deposited, all money and other valuables in the name and to the credit of the School with such depositaries as may be designated by the Board. The Treasurer shall disburse the funds of the School as may be ordered by the Board, shall render to the Chair and the directors, whenever requested an account of all transactions as Treasurer and of the financial condition of the School, and shall have such other powers and perform such other duties as may be prescribed by the Board.

ARTICLE VI

INDEMNIFICATION, INSURANCE AND DIRECTOR LIABILITY

Section 1. Right of Indemnity. In addition to the mandatory indemnification of agents provided in Section 5238(d) of the California Nonprofit Public Benefit Corporation Law, the School shall indemnify and advance expenses to its indemnitees, in connection with any proceeding, and in accordance with Section 5238, to the fullest extent allowed by Section 5238 of the California Nonprofit Public Benefit Corporation Law. For purposes of this Article, "indemnitee" shall mean any current director, officer, or employee of the School; "agent" shall have the same meaning as in Section 5238(a), including directors, officers, employees, other agents, and persons formerly occupying such positions; "proceeding" shall have the same meaning as in Section 5238(a), including any threatened action or investigation under Section 5233 or brought by the Attorney General; and "expenses" shall have the same meaning as in Section 5238(a), including reasonable attorneys' fees.

Section 2. Approval of Indemnity. On written request to the Board of Directors in each specific case by any agent seeking indemnification, to the extent that the agent has been successful on the merits, the Board shall promptly authorize indemnification in accordance with Section 5238(d). Otherwise, the Board shall promptly determine, by a majority vote of a quorum consisting of directors who are not parties to the proceeding, whether, in the specific case, the indemnitee has met the applicable standard of conduct stated in Section 5238(b) or Section 5238(c), and, if so, shall authorize indemnification.

Section 3. Advancing Expenses. To the fullest extent allowed by Section 5238 of the California Nonprofit Public Benefit Corporation Law, and except as otherwise determined by the Board of Directors in specific instances, the Board shall authorize the advance of expenses incurred by or on behalf of an indemnitee of the School in defending any proceeding prior to final disposition, if the Board finds that:

(a) the requested advances are reasonable in amount under the circumstances;
and

(b) before any advance is made, the indemnitee will submit a written undertaking satisfactory to the Board to repay the advance unless it is ultimately determined that the indemnitee is entitled to indemnification for the expenses under this Article.

Unless the Board finds compelling reasons to do otherwise, the undertaking shall be unsecured, and no interest shall be charged on the obligation created thereby.

Section 4. Insurance. The Board of Directors may adopt a resolution authorizing the purchase of insurance on behalf of any agent against any liability asserted against or incurred by the agent in such capacity or arising out of the agent's status as such, and such insurance may provide for coverage against liabilities beyond the School's power to indemnify the agent under law.

ARTICLE VII

MISCELLANEOUS

Section 1. Fiscal Year. The fiscal year of the School shall end June 30 of each year.

Section 2. Corporate Seal. The corporate seal shall be circular in form, shall have the name of the School inscribed thereon and shall contain the words "Corporate Seal" and "California" and the year the School was formed in the center, or shall be in such form as may be approved from time to time by the Board of Directors.

Section 3. Checks, Notes and Contracts. The Board of Directors shall determine who shall be authorized from time to time on the School's behalf to sign checks, drafts, or other orders for payment of money; to sign acceptances, notes, or other evidences of indebtedness; to enter into contracts; or to execute and deliver other documents and instruments.

Section 4. Amendment of Articles of Incorporation and Bylaws. The Articles of Incorporation and Bylaws of the School may be adopted, amended or repealed in whole or in part by the Board of Directors, subject to Article III, Section 14(b).

Section 5. Governing Law. In all matters not specified in these Bylaws, or in the event these Bylaws shall not comply with applicable law, the California Nonprofit Public Benefit Corporation Law as then in effect shall apply.

Adopted	December 18, 2001
Amended and Restated	October 2, 2012

CERTIFICATE OF SECRETARY

The undersigned does hereby certify as follows:

1. That I am the duly elected and acting Secretary of OAKLAND SCHOOL FOR THE ARTS, a California Nonprofit Public Benefit Corporation.
2. The foregoing bylaws constitute the bylaws of said corporation as duly adopted by the Board of Directors on October 2, 2012.

IN WITNESS WHEREOF, I have hereunto subscribed my name on this ____ day of December, 2012.

Adrienne Hogg, Secretary

CITY OF OAKLAND – PLANNING & BUILDING DEPARTMENT

Inspection Services – 250 Frank H. Ogawa Plaza, Suite 2340, Oakland, California 94612 (510) 238-6402

CERTIFICATE OF OCCUPANCY
C.O. NO. 14-0043

Jobsite Address	<u>1807 Telegraph Avenue</u>			Property Owner	<u>City of Oakland</u>		
Permits	<u>B1201105</u>	<u>M0801113</u>		Permitee	<u>Sarco Construction</u>		
	<u>P0800522</u>	<u>E0802036</u>		Parcel No.	<u>008-0642-016-00</u>		
Final Inspection Approved	<u>09/18/14</u>			Occupancy	<u>A-1, A-2, M, E</u>	Stories	<u>3</u>
Use of Premises	<u>Theater, Charter School, Restaurant</u>			Construction	<u>IIIB</u>	Sprinkler	<u>Yes</u>
				CBC Edition	<u>2001</u>	Ordinance	<u>12452 CMS</u>
Subdivision	<u>N/A</u>			Planning Permits	<u>CMD05255</u>	Zone	<u>S17, C51, CS5, S8</u>
					Some wood on stage, pedestrian walkway, theater doors, in-fill floors/roofs, raised floor. Maintain existing corridor & stairway width.		
No. of Units	Condo	<u>N/A</u>	Rental	<u>N/A</u>	Bldg Code Variances		

STORY	ROOM DESCRIPTION	HABITABLE ROOMS
Basement	Men's & Women's Handicap Accessible Toilet Room, Dressing Rooms, Conference Room with Bar. Prep Kitchen with Break Room. Walk-in Cooler. Locker Room. Janitors Closets, Storage, Offices, Trash Room, Mechanical Rooms, Dressing Room	
1 st Floor	Theater with Tiered Platforms, Stage, Offices, Storage, Bars, School with Classrooms, Men's & Women's Handicap Accessible Toilet Room, Performance Area, Kitchen, Storage, Restaurant with Kitchen, Seating Area, Bar, Men's & Women's Handicap Accessible Toilet Room	
2 nd Floor	Theater with Seats, Men's & Women's Handicap Accessible Toilet Room, Bar, Utility Room, Storage. School with Classrooms, Offices, Stage	
3 rd Floor	Theater with Projection Room, School with Classrooms, Men's & Women's Handicap Accessible Toilet Room. Storage. Offices. Locker Rooms. Conference Rooms	
On-Site Parking	N/A	Room Total
Comments: Related:	Started under B0600143, B0901560, PX0800058	Page 1 of 1

THIS BUILDING HAS BEEN INSPECTED FOR COMPLIANCE WITH THE REQUIREMENTS OF THE REFERENCED CODES AND ORDINANCES FOR THE OCCUPANCIES AND THE USES DESCRIBED ABOVE, AND OCCUPANCY OF THE PREMISES ONLY FOR SAID PURPOSES IS HEREBY AUTHORIZED.

THIS CERTIFICATE SHALL NOT BE CONSTRUED AS AUTHORITY TO VIOLATE, CANCEL, ALTER, OR SET ASIDE ANY OF THE PROVISIONS OR REQUIREMENTS OF ANY LAWS OR CITY OF OAKLAND ORDINANCES NOR SHALL SUCH ISSUANCE THEREAFTER PREVENT REQUIRING CORRECTIONS OF ERRORS OR OF VIOLATIONS OF SAID REGULATIONS. THIS CERTIFICATE IS NOT A LICENSE.

By:

INSPECTIONS MANAGER

BUILDING OFFICIAL

Date Issued: September 18, 2014



Oakland School for the Arts

STUDENT INTERVENTION PLAN

STUDENT INFORMATION

Student Name: *****

Teachers present: *****

Grade **6th**

COST point person: *****

COST Date: **09/23/2013**

Review Date:

STUDENT OVERVIEW

Strengths:

- very personable, savvy, and understands math
- rarely needs help or clarification, and works well with his teammates when things are going well in the team
- very thankful for the opportunity to be at OSA (wrote a thank you note to the Vocal Music faculty)
- academically is doing well, and has made a few friends – doesn't seem to be having trouble relating to peers
- has attended the Learning Center, seems motivated and proud of his work

Concerns:

- handwriting and organization are areas of need
- doesn't always have necessary materials, will complete assignments in colored pencil or not take out materials at all
- has worn the same shirt for the last three school days (Thurs – Mon) and has come to school covered in dirt on hands
- came to school with a cut on his face, though he seems to live in a more rural area so could be from outside play
- has fallen asleep in class, reports being hungry, often seems generally disoriented
- living with his aunt (recent development?) due to abuse from ages 4-6, abuser was arrested less than two weeks ago
- history of early abuse/neglect, exposure to drugs and alcohol, diagnosed with ADHD and PTSD, takes daily mood stabilizer
- testing boundaries with his peers (teasing, physicality, snapping at peers, etc.)
- has experienced extreme anxiety in response to a few embarrassing incidents

INTERVENTIONS

Measureable Goal #1:

**** will be able to self-regulate his behavior in class by asking for appropriate supports from teacher/admin when he is disregulated (specific plan for support to be developed following a discussion with Ben's therapist)

8 Week Review:

☐ Little Progress

☒ Partial Progress

☐ Goal Achieved

Measureable Goal #2:

***** will be prepared for class with the necessary materials (specific plan for support to be developed following a discussion with Ben's therapist)

8 Week Review:

☐ Little Progress

☒ Partial Progress

☐ Goal Achieved

Initial Action Steps (By Whom):

- ***will get an exchange of information form signed so that OSA can speak with his outside therapist (phone or in-person)
- ***** will make a records request for previous school records
- ***** will check in with Ben upon his arrival for class (he is usually early) and prompt him to gather his materials before the bell rings

8-Week Review: ☒ Continue with Intervention Plan ☐ Modify Intervention Plan ☐ Exit from Intervention

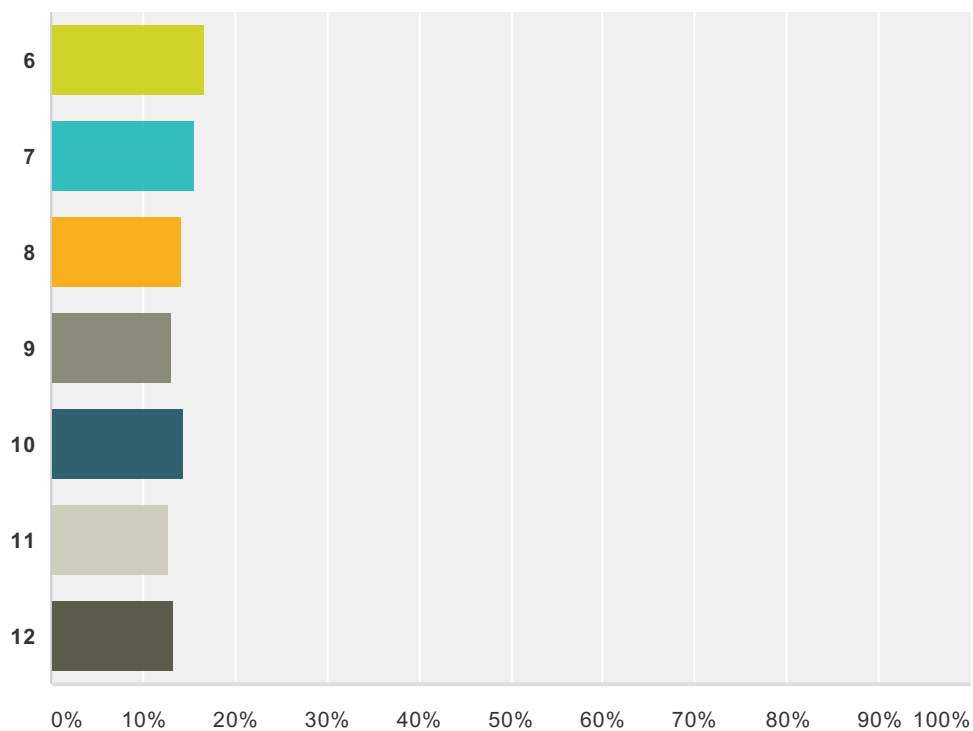
Additional Action Steps (By Whom):

Meet with guardian to figure out how to support him at home.

***** will participate in the middle school social skills group.**

Q1 What grade are you in?

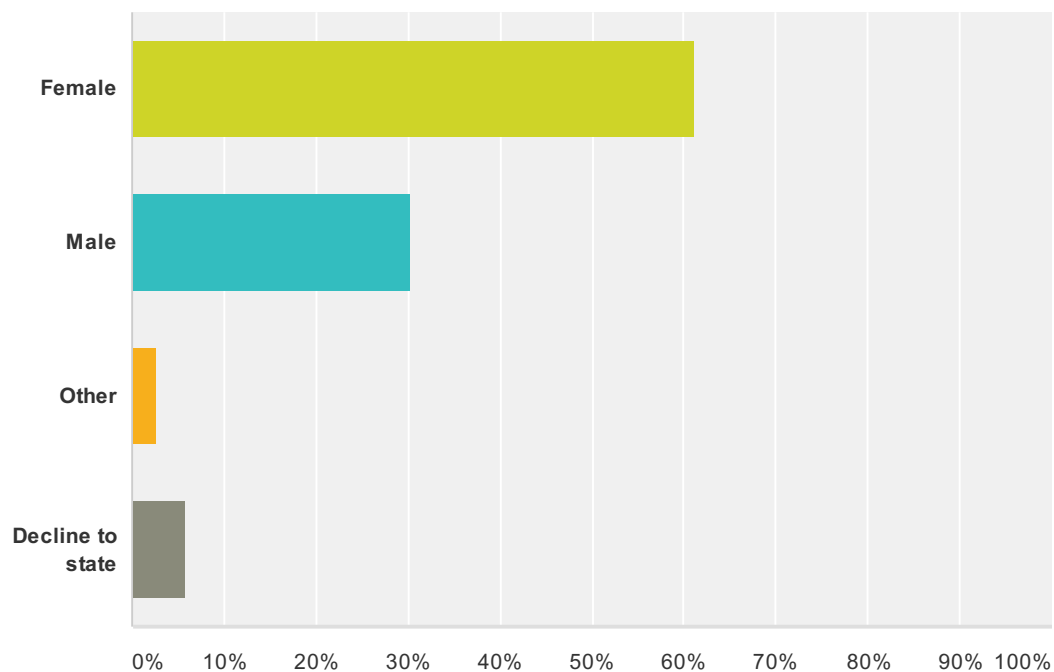
Answered: 505 Skipped: 3



Answer Choices	Responses
6	16.63% 84
7	15.64% 79
8	14.26% 72
9	13.07% 66
10	14.46% 73
11	12.67% 64
12	13.27% 67
Total	505

Q2 What is your gender?

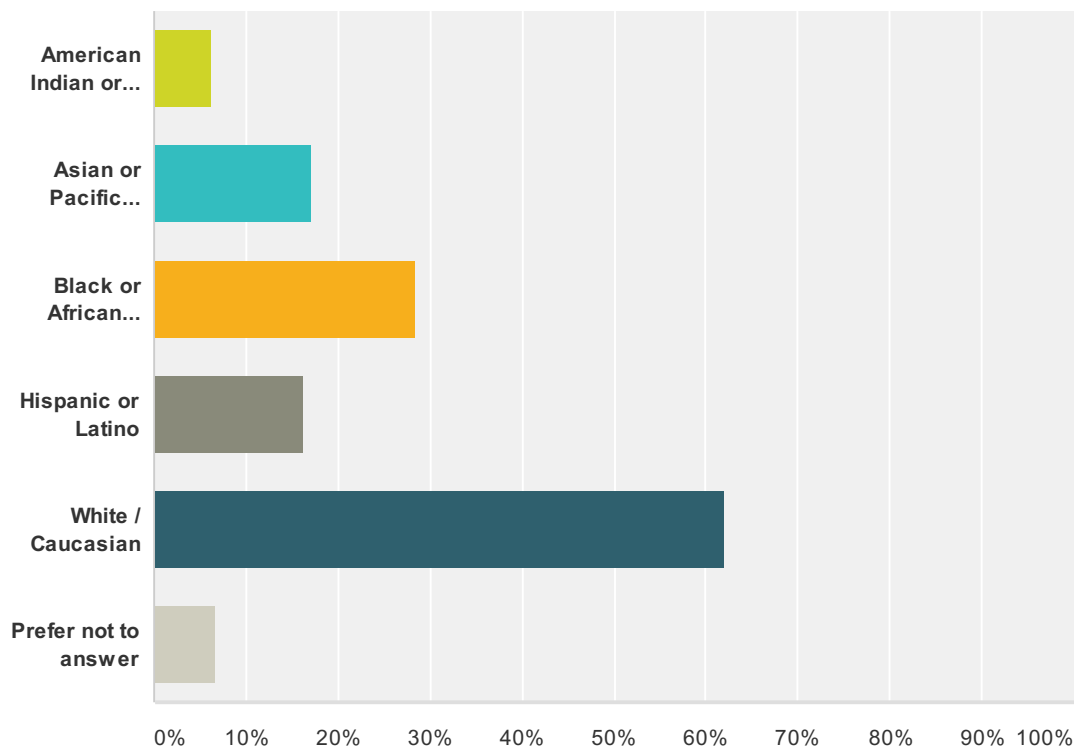
Answered: 507 Skipped: 1



Answer Choices	Responses	
Female	61.14%	310
Male	30.18%	153
Other	2.76%	14
Decline to state	5.92%	30
Total		507

Q3 What is your ethnicity? (Please select all that apply.)

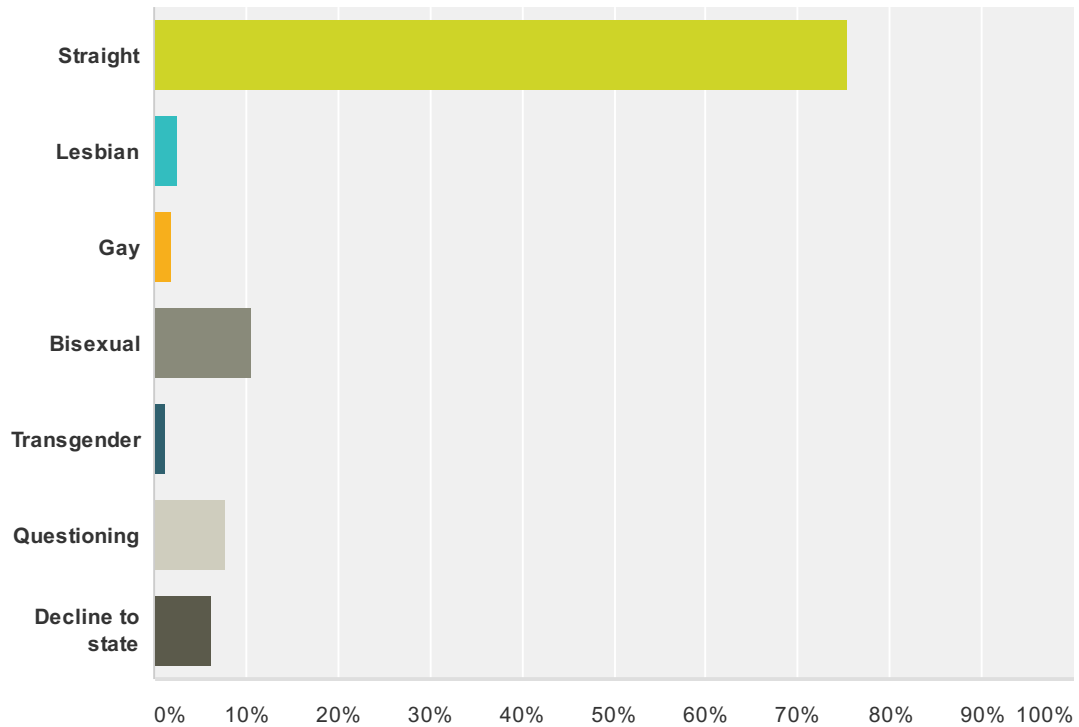
Answered: 505 Skipped: 3



Answer Choices	Responses
American Indian or Alaskan Native	6.34% 32
Asian or Pacific Islander	17.03% 86
Black or African American	28.32% 143
Hispanic or Latino	16.24% 82
White / Caucasian	61.98% 313
Prefer not to answer	6.73% 34
Total Respondents: 505	

Q4 With which sexual orientation do you identify?

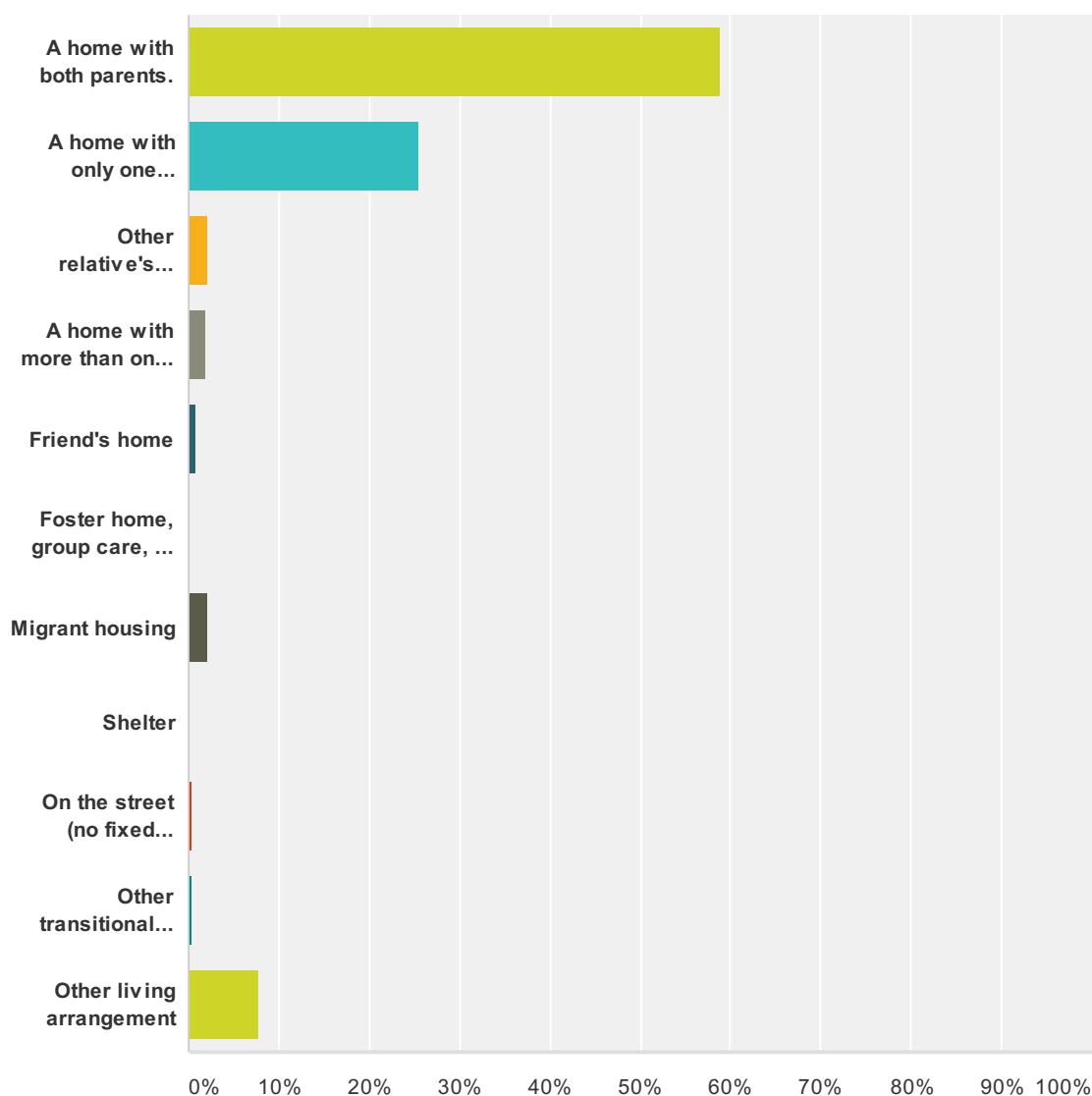
Answered: 503 Skipped: 5



Answer Choices	Responses	
Straight	75.35%	379
Lesbian	2.58%	13
Gay	1.79%	9
Bisexual	10.74%	54
Transgender	1.19%	6
Questioning	7.75%	39
Decline to state	6.16%	31
Total Respondents: 503		

Q5 What best describes where you live?

Answered: 506 Skipped: 2



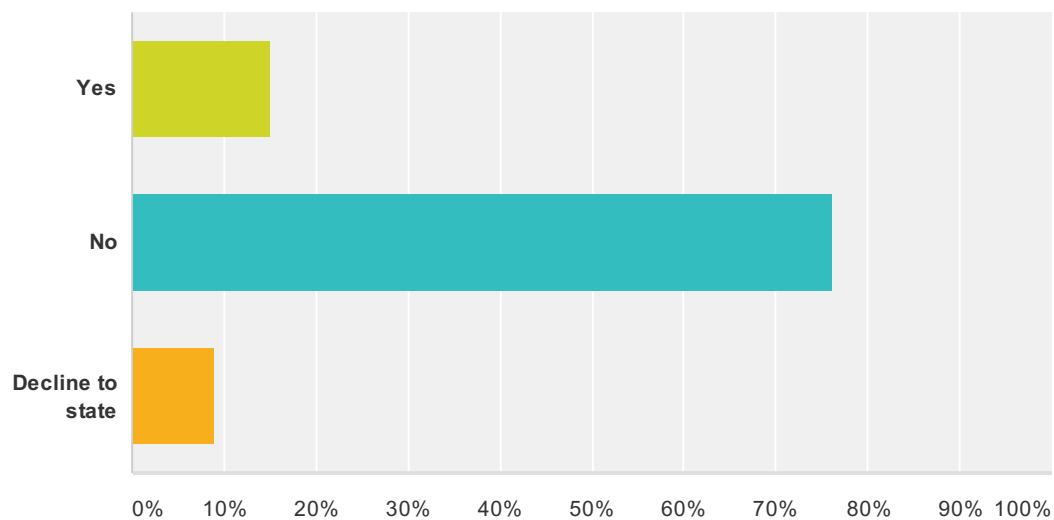
Answer Choices	Responses	
A home with both parents.	58.89%	298
A home with only one parent.	25.49%	129
Other relative's home.	2.17%	11
A home with more than one family	1.78%	9
Friend's home	0.79%	4
Foster home, group care, or waiting placement	0.20%	1
Migrant housing	2.17%	11
Shelter	0.00%	0
On the street (no fixed housing), car or van, campground or abandoned building	0.40%	2

Student Survey 2013-2014

Other transitional or temporary housing	0.40%	2
Other living arrangement	7.71%	39
Total		506

Q6 Are you on free or reduced lunch?

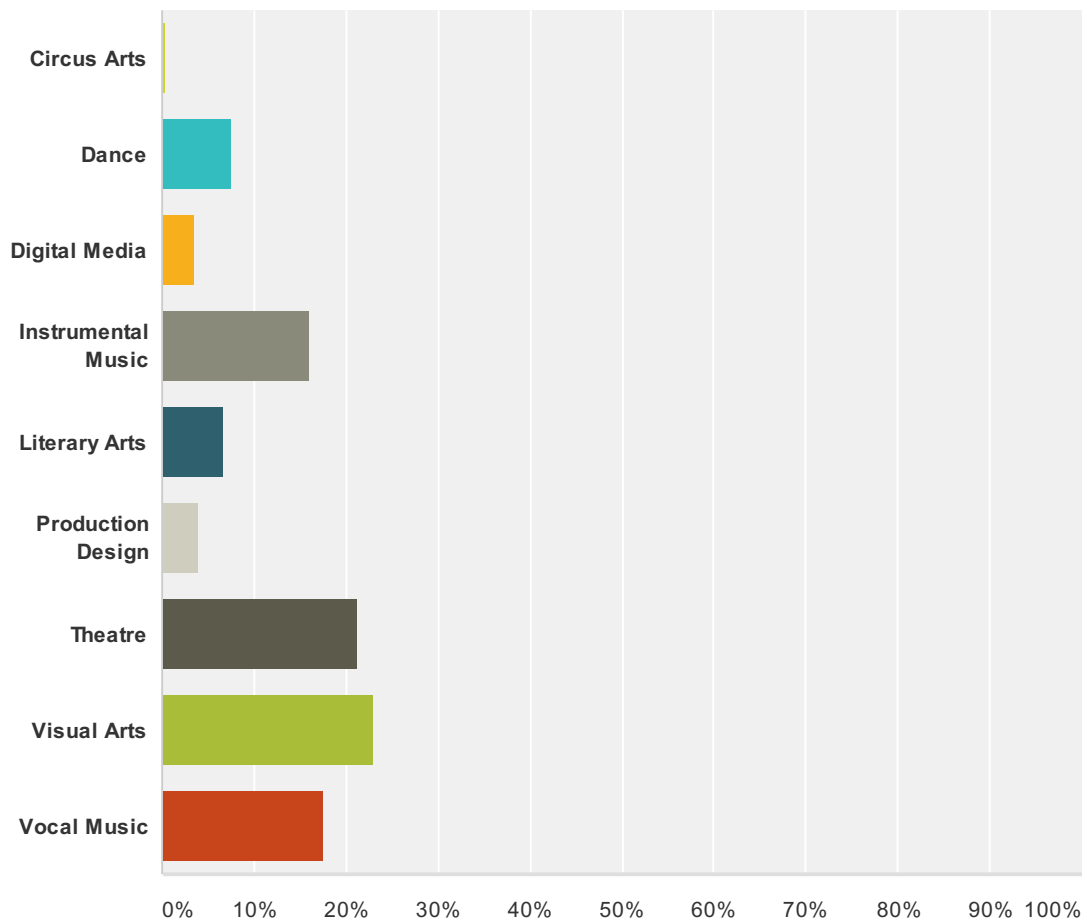
Answered: 494 Skipped: 14



Answer Choices	Responses	
Yes	14.98%	74
No	76.11%	376
Decline to state	8.91%	44
Total		494

Q7 What is your art school?

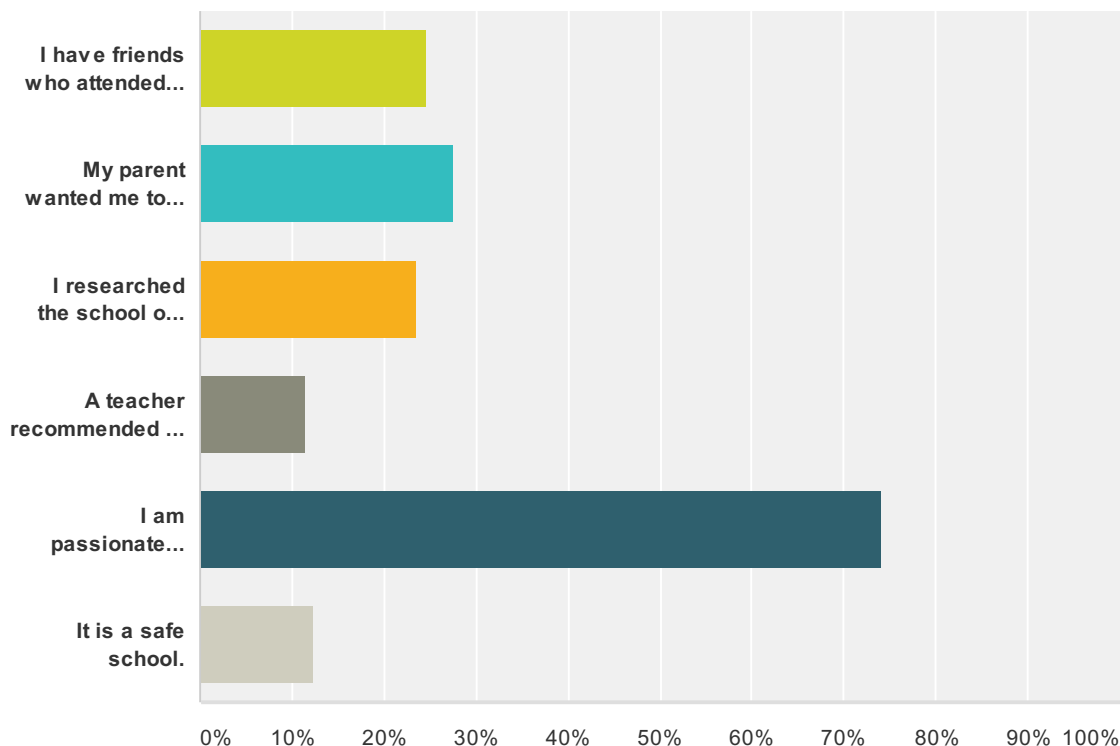
Answered: 499 Skipped: 9



Answer Choices	Responses
Circus Arts	0.40% 2
Dance	7.41% 37
Digital Media	3.61% 18
Instrumental Music	16.03% 80
Literary Arts	6.61% 33
Production Design	4.01% 20
Theatre	21.24% 106
Visual Arts	23.05% 115
Vocal Music	17.64% 88
Total	499

Q8 Why did you choose to attend OSA? (Check all that apply)

Answered: 467 Skipped: 41



Answer Choices	Responses
I have friends who attended OSA.	24.63% 115
My parent wanted me to go to school here.	27.62% 129
I researched the school on my own.	23.55% 110
A teacher recommended I attend OSA.	11.56% 54
I am passionate about my art.	74.09% 346
It is a safe school.	12.42% 58
Total Respondents: 467	

#	Other (please specify)	Date
1	i saw a preformance coreagraphed by mr savage and it inspierd me to get more envolved in dance so i researched the school and told my mom about it	4/4/2014 3:21 PM
2	i saw a preformance coreagraphed by mr savage and it inspierd me to get more envolved in dance so i researched the school and told my mom about it	4/4/2014 3:21 PM
3	To become a better person than who I am.	4/4/2014 3:20 PM
4	I chose to go to OSA because i felt going here would give me a better chance of living my dream. Also it could give me a better chance of getting into a better collage.Dance is also my pasion.	4/4/2014 3:19 PM
5	My sister goes here	4/4/2014 3:18 PM

Student Survey 2013-2014

6	They are very serious about the academics and also if you aren't eligible than you won't be able to perform for whatever emphasis your in.	4/4/2014 3:18 PM
7	a family member told be about the school	4/4/2014 3:15 PM
8	I liked the school, the community was warm and welcoming, and I felt like I fit in.	4/4/2014 3:12 PM
9	It's much less likely that I will be bullied at this school.	4/4/2014 9:27 AM
10	my dad told me about it when i was in third grade and i wanted to go here because i saw cool art in the windows	4/4/2014 8:47 AM
11	I feel accepted or something. Like i don't have to be alone anymore because of my great friends.	4/4/2014 8:33 AM
12	This is where I belong.	4/4/2014 8:33 AM
13	Sibling attends	4/4/2014 8:27 AM
14	I enjoy the people here and how respectful they are, with a oppertunity to learn more.	4/3/2014 3:00 PM
15	I really like the atmosphere of OSA	4/3/2014 2:53 PM
16	i want to improve my skills, become famous, and be able to put more things onto my resume.	4/3/2014 2:50 PM
17	I heard about it from a family friend and I really enjoy my art	4/3/2014 2:48 PM
18	My sister came here and I wanted to come here too.	4/3/2014 2:48 PM
19	The first reason was that someone told me OSA students went ice skating for P.E.! Then a friend who was auditioning for OSA told my parents about it.	4/3/2014 2:47 PM
20	My friend and I both wanted to go there so we researched it together.	4/3/2014 2:46 PM
21	i wanted to be with people that want to do what i want to do	4/3/2014 2:43 PM
22	i wanted to get away from my old "friends"	4/3/2014 2:42 PM
23	i hate my old school but now i hate this one too	4/3/2014 2:41 PM
24	and my friend told me about it	4/3/2014 2:39 PM
25	its not a safe school	4/3/2014 2:35 PM
26	a friend told me should attend an art school me and my parents started to reserch we chose osa instead of crowden or martin luther	4/3/2014 2:10 PM
27	i knew people thart went here	4/3/2014 2:03 PM
28	I wanted to make new friends	4/3/2014 1:57 PM
29	i like the teaching here	4/3/2014 1:55 PM
30	It seemed and is a brilliant and prestigious school to attend.	4/3/2014 1:55 PM
31	My sister went here because my dad lost his job and we couldn't afford private school anymore and she loved it so I came too.	4/3/2014 1:48 PM
32	i felt like it biotch	4/3/2014 1:42 PM
33	so i get to know the city better	4/3/2014 10:48 AM
34	I wanted to go to OSA because I thought it was a great place to express my artistic abilities. Also I thought it was so cool that they had a production desien, and I knew I would most likely want to make the switch.	4/3/2014 10:32 AM
35	I wanted a place where I could feel free to be creative and weird.	4/3/2014 10:28 AM
36	I have sisters that went here in the past so I thought it was a great idea to go. I also am really in to visual arts. My dad teaches digital media to so its really fun to learn both subjects	4/3/2014 10:25 AM
37	I missed music.	4/3/2014 10:22 AM
38	I wanted to try something new, and be around people who shared my creativity.	4/3/2014 9:58 AM
39	A friend recommended OSA for me	4/3/2014 9:55 AM
40	I wanted to be in an environment with other aspiring artists who are devoted to their art, like me.	4/3/2014 9:53 AM

Student Survey 2013-2014

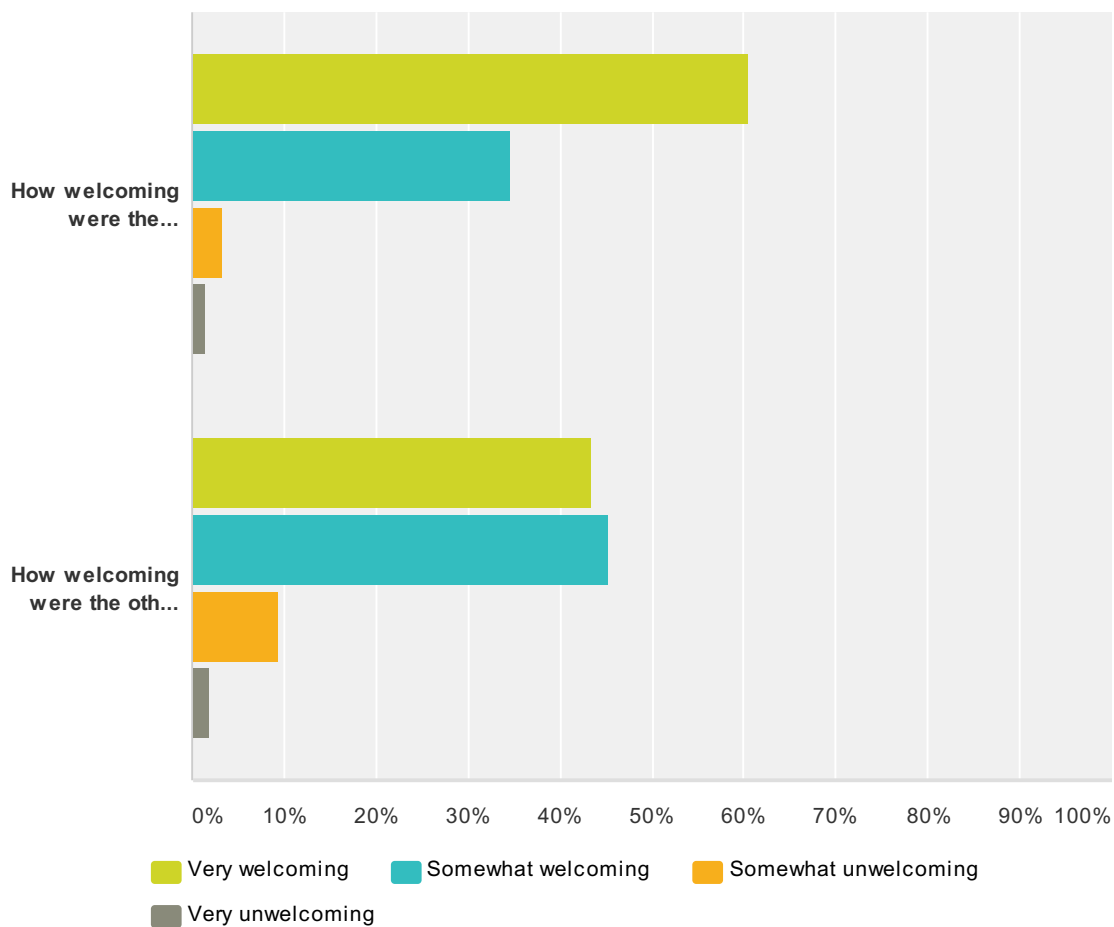
41	its inspiring me to do what others are so rarely blessed to do	4/3/2014 9:51 AM
42	My sister went to school here and had a good time.	4/3/2014 9:44 AM
43	My private teacher and dance instructor suggested I audition for both IM and dance.	4/3/2014 9:32 AM
44	i found out about it when a camp was held at this location and one of the girls at the camp goes here.	4/3/2014 9:32 AM
45	I knew ms.peters	4/3/2014 8:51 AM
46	i found out about it. tried out and got in.	4/3/2014 8:48 AM
47	i heard about it from the news and my parents and i both wanted me to attend the school but now its really just my parents who want me to go.	3/27/2014 10:24 AM
48	I was looking for a school that would be welcoming. I was bullied throughout elementary school.	3/27/2014 10:14 AM
49	DIDNT WANT TO GO TO MONTERA OE CLAREMONT	3/27/2014 9:45 AM
50	I got asked by the director to join	3/27/2014 9:38 AM
51	A faculty member saw me preform and invited me into the school.	3/27/2014 8:59 AM
52	A few reasons; main option besides Tech, and other people I knew were going there.	3/27/2014 8:55 AM
53	My friend recommended the school to me.	3/27/2014 8:48 AM
54	`	3/27/2014 8:40 AM
55	I use to visit the school when I was younger all the time because my aunt thought it would be a great school for me when I got in high school. I visited Ms.Menzies class.	3/27/2014 8:33 AM
56	art is my favorite thing to do	3/26/2014 11:14 AM
57	I was passionate about my art	3/26/2014 10:30 AM
58	chillin its hella cool here though, that culture. Because Ms. Kindblad was here.	3/26/2014 10:29 AM
59	don't worry bout it	3/26/2014 10:21 AM
60	i always knew i was ment to be here	3/24/2014 3:54 PM
61	people told me i should come here because they said i had a good voice and this school was a good place to learn more	3/24/2014 11:29 AM
62	A parent of a friend of mine who went here recommended that I consider it.	3/24/2014 11:28 AM
63	A friend who was also auditioning recommended it to me.	3/24/2014 10:52 AM
64	because I don't want to go to a dumb public school where i would be weird/abnormal/alienated and where people would be dumb	3/24/2014 10:43 AM
65	i wanted to go here	3/24/2014 9:18 AM
66	seemed like a fun school to be in.	3/24/2014 9:14 AM
67	my sister went there	3/24/2014 9:07 AM
68	sibling goes here	3/24/2014 9:06 AM
69	It's been my dream to go to high school here since fifth grade.	3/24/2014 8:44 AM
70	my brother went here too	3/24/2014 8:35 AM
71	Its a safe place to be yourself and not be judged.	3/24/2014 8:32 AM
72	I wanted a change	3/21/2014 12:30 PM
73	i originally felt forced to pursue an arts career	3/21/2014 12:28 PM
74	It seemed a better fit than any other I looked at.	3/21/2014 12:05 PM
75	Also when I came it was very diverse compared other schools	3/21/2014 11:39 AM
76	My parent, sister and i found it on the internet and thought it was a nice art school to attend.	3/21/2014 11:34 AM

Student Survey 2013-2014

77	OSA came to my middle school and had a real impact on me. I realized that's where I wanted to go. The level of talent was amazing and I wanted to be a part of it.	3/21/2014 11:23 AM
78	me and my mom researched this school.	3/21/2014 11:22 AM
79	my parents disagreed with the teaching style in our public school system. They felt it was an excellent school and closer to home.	3/21/2014 11:22 AM
80	I believed that it would be a good place to do my art.	3/21/2014 11:22 AM
81	I didn't want to go to ECHS	3/21/2014 11:22 AM
82	i was passionate about my art	3/21/2014 11:15 AM
83	No other good options	3/21/2014 10:55 AM
84	I do ballet and and I also play cello. I wanted to play orchestra at school, because out side of school orchestras conflict with my ballet schedule	3/21/2014 10:52 AM
85	i was passionate about my art until I stayed here long enough & ms.siani left.	3/21/2014 9:40 AM
86	Attending OSA was not my choice. My father advised that I attend this school, so when I got in he said I had to go here. I mean, I wanted to go to Oakland High.	3/21/2014 9:40 AM
87	I did not like my old school and wanted a more urban and artistic school setting.	3/21/2014 9:34 AM
88	heard about it through a friend	3/21/2014 9:29 AM
89	Its in Downtown Oakland.	3/21/2014 8:42 AM

Q9 Welcoming

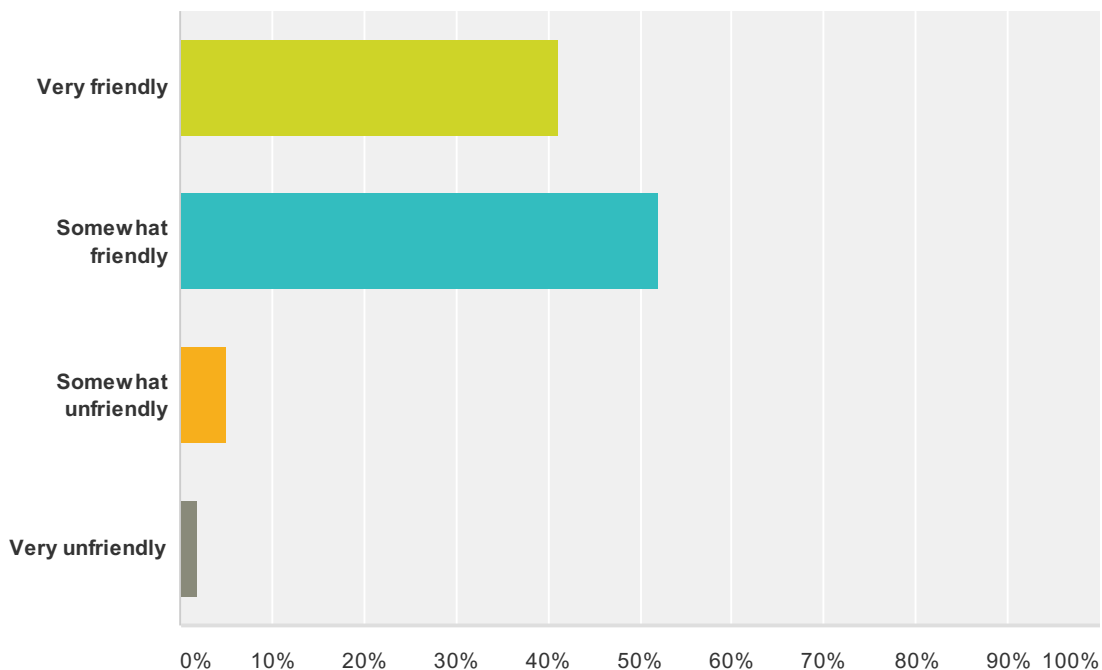
Answered: 501 Skipped: 7



	Very welcoming	Somewhat welcoming	Somewhat unwelcoming	Very unwelcoming	Total
How welcoming were the faculty and staff when you first arrived at OSA?	60.60% 303	34.60% 173	3.40% 17	1.40% 7	500
How welcoming were the other students when you first arrived at OSA?	43.45% 209	45.32% 218	9.36% 45	1.87% 9	481

Q10 How would you describe the general environment and culture here at OSA?

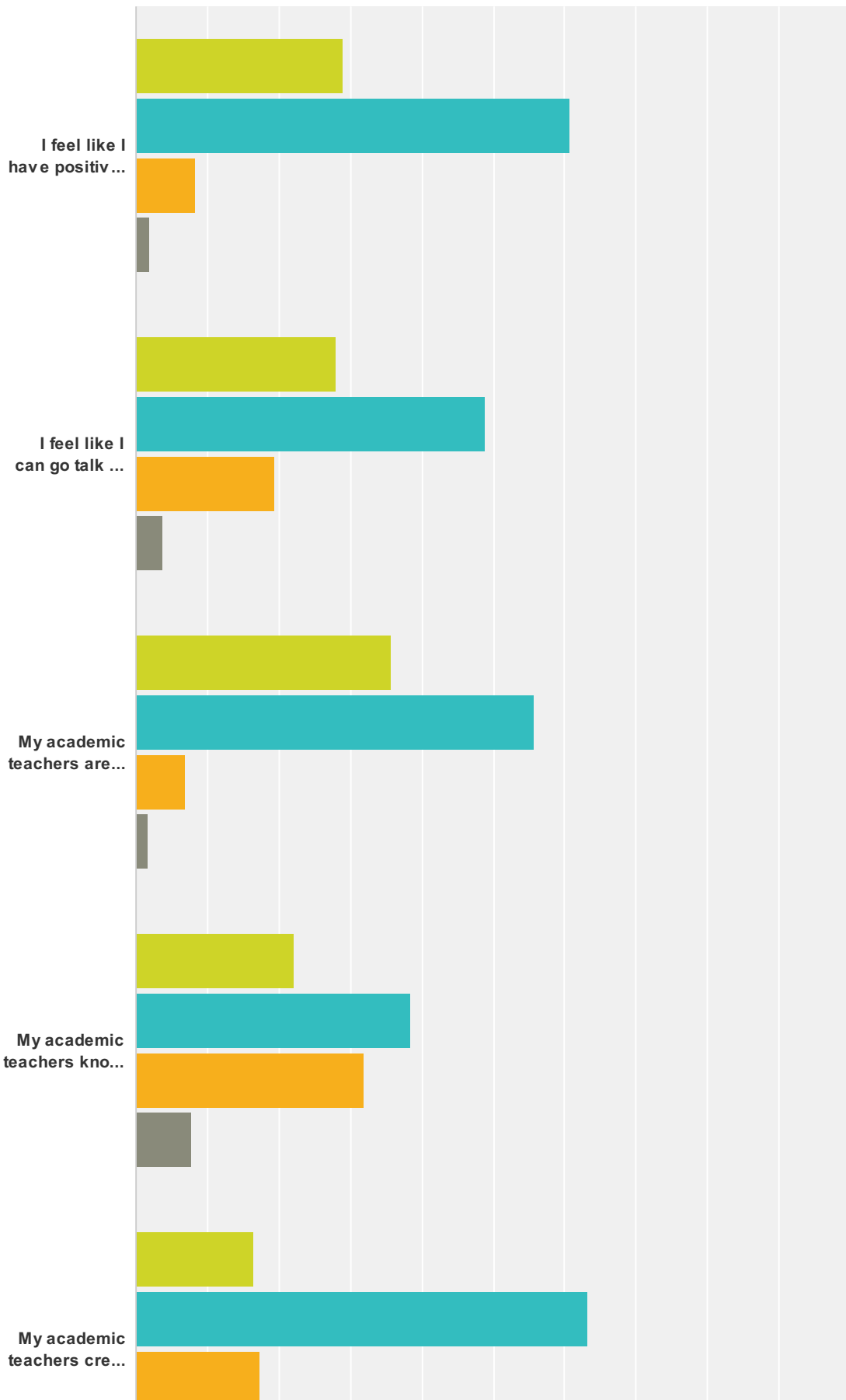
Answered: 496 Skipped: 12



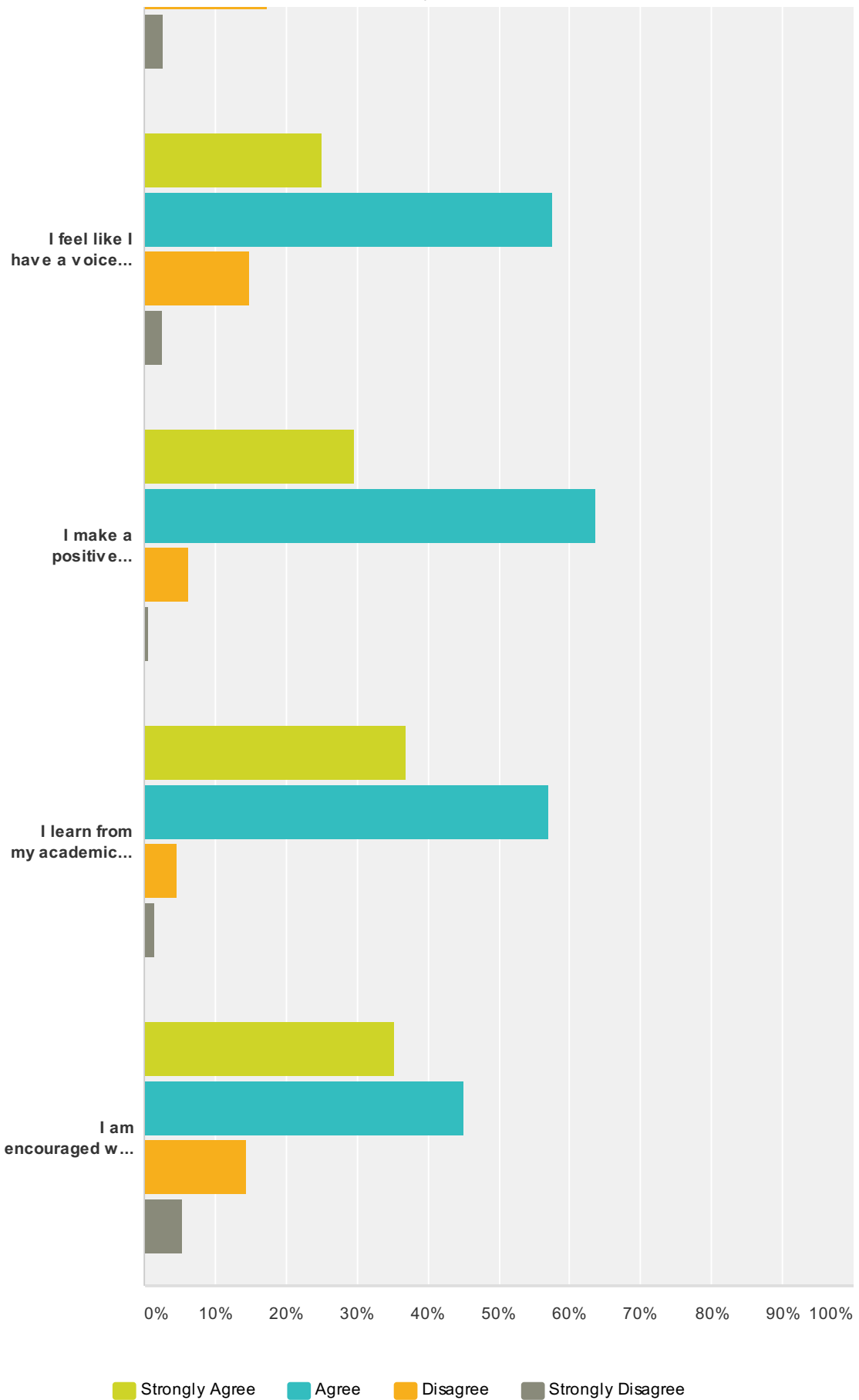
Answer Choices	Responses	
Very friendly	41.13%	204
Somewhat friendly	52.02%	258
Somewhat unfriendly	5.04%	25
Very unfriendly	1.81%	9
Total		496

Q11 Academic Faculty

Answered: 506 Skipped: 2



Student Survey 2013-2014



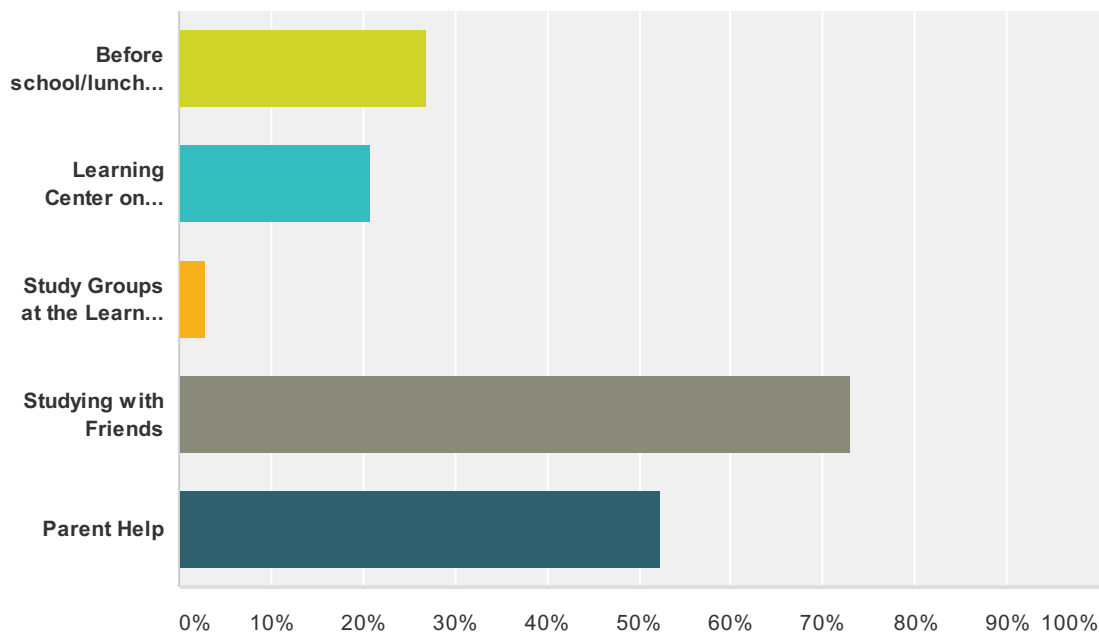
	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
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Student Survey 2013-2014

I feel like I have positive relationships with my academic teachers.	29.11% 147	60.79% 307	8.32% 42	1.78% 9	505
I feel like I can go talk to my academic teachers when I need support.	27.98% 141	48.81% 246	19.44% 98	3.77% 19	504
My academic teachers are passionate about teaching.	35.76% 177	55.76% 276	6.87% 34	1.62% 8	495
My academic teachers know who I am outside of class.	22.09% 110	38.35% 191	31.93% 159	7.63% 38	498
My academic teachers create and maintain focused, engaged classroom environments.	16.57% 83	63.27% 317	17.37% 87	2.79% 14	501
I feel like I have a voice in my academic classes.	25.05% 125	57.72% 288	14.83% 74	2.40% 12	499
I make a positive contribution to my academic classes.	29.62% 149	63.62% 320	6.16% 31	0.60% 3	503
I learn from my academic teachers.	36.98% 186	57.06% 287	4.57% 23	1.39% 7	503
I am encouraged when my academic teachers come to my art performances.	35.20% 176	45.00% 225	14.40% 72	5.40% 27	500

Q12 I take advantage of the following academic supports (check all that apply):

Answered: 402 Skipped: 106



Answer Choices	Responses
Before school/lunch time/after school tutoring with my teachers	26.87% 108
Learning Center on Tuesdays and Wednesdays	20.90% 84
Study Groups at the Learning Center on Thursdays	2.99% 12
Studying with Friends	73.13% 294
Parent Help	52.49% 211
Total Respondents: 402	

#	Other (please specify)	Date
1	learning centers when i can go	4/4/2014 3:21 PM
2	I don't try to put the effort to learn what is going in the class room.	4/4/2014 3:20 PM
3	I usually go to the learning center after school if i need some help with my school work. And or getting my accademic grades up.	4/4/2014 3:19 PM
4	leadership	4/4/2014 3:18 PM
5	I also attend student leadership on tuesdays.	4/4/2014 3:15 PM
6	Math lab	4/4/2014 9:27 AM
7	alone	4/4/2014 8:58 AM
8	When i bump into a teacher and there's something on my mind i needed to tell/ask them.	4/4/2014 8:33 AM
9	I study at home by myself.	4/4/2014 8:33 AM
10	I dont really take academic support.	4/4/2014 8:29 AM
11	homework help online	4/3/2014 2:48 PM

Student Survey 2013-2014

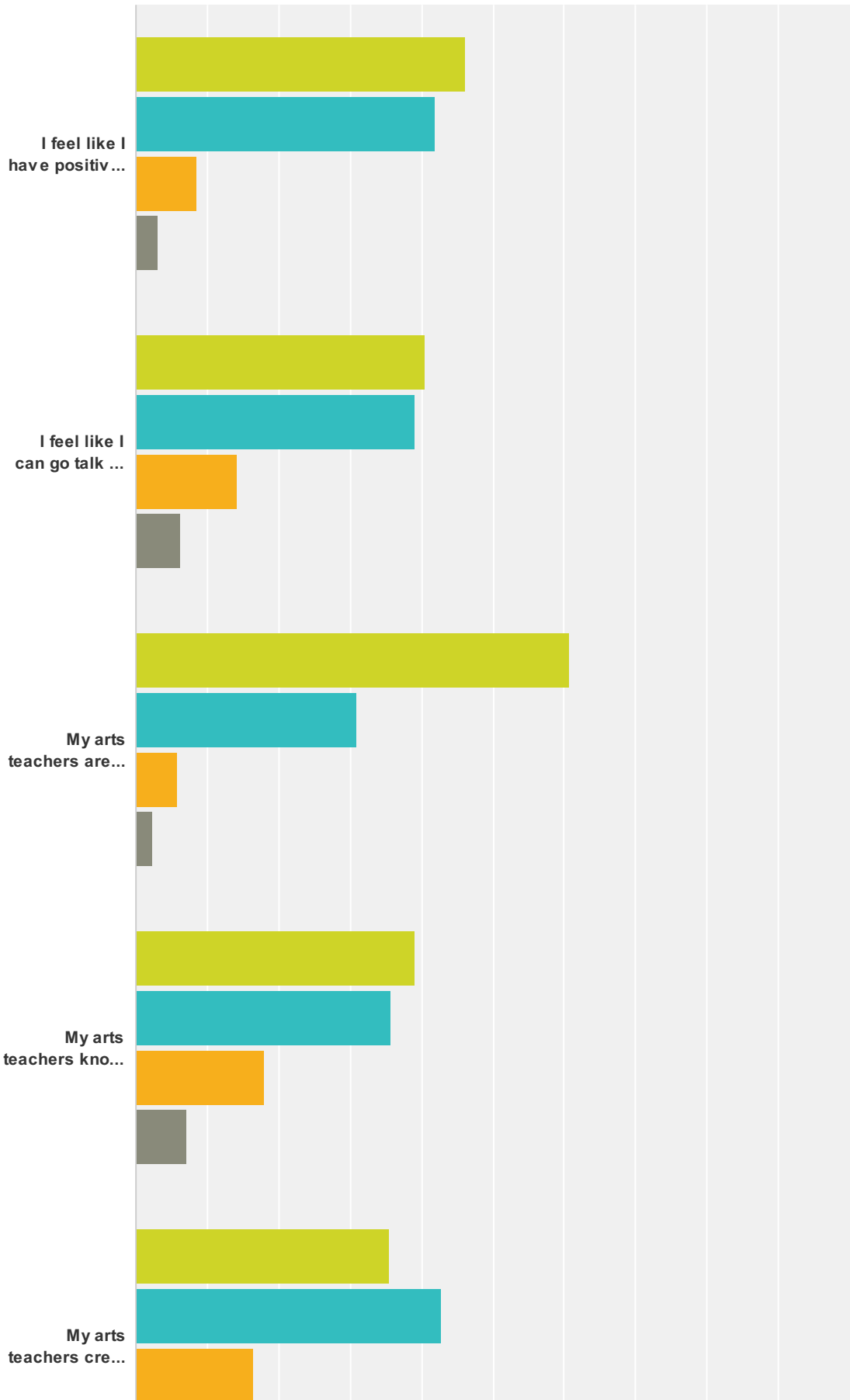
12	Every once and a while I go to the learning center.	4/3/2014 2:47 PM
13	Learning Center on Mondays	4/3/2014 2:46 PM
14	Doing homework at home	4/3/2014 2:45 PM
15	Ask teacher sometimes too.	4/3/2014 2:45 PM
16	i dont	4/3/2014 2:41 PM
17	private tutor	4/3/2014 2:11 PM
18	i get help after school (not teachers)	4/3/2014 2:07 PM
19	home	4/3/2014 2:03 PM
20	I rather study with myself	4/3/2014 1:55 PM
21	Just staying after school for the quiet environment.	4/3/2014 1:52 PM
22	My brother sometimes helps me with my homework.	4/3/2014 1:51 PM
23	learning center every now and then	4/3/2014 1:44 PM
24	some days i go to to learning center	4/3/2014 1:43 PM
25	180 degrees leadership program	4/3/2014 1:42 PM
26	Sometimes I have a meeting with a teacher after school if I'm confused about something.	4/3/2014 10:28 AM
27	I go to 180 and i'm learning how to be a great leader with mr.Moore !	4/3/2014 10:25 AM
28	NIEN	4/3/2014 10:22 AM
29	after school i go to mr.moore's class to do my homework and i also go to mr.moore's 180	4/3/2014 10:16 AM
30	I go to the Digital Media room sometimes to see how it works because i might want to be in it for high school	4/3/2014 10:11 AM
31	I do a lot of my studying alone or with a computer.	4/3/2014 9:58 AM
32	Older students/friends from other schools help in my studying and homework	4/3/2014 9:57 AM
33	self study	4/3/2014 9:51 AM
34	by myself and with friends	4/3/2014 9:32 AM
35	everyday at the learning senter	4/3/2014 8:51 AM
36	the internet	4/3/2014 8:48 AM
37	youtube i like to study by myself teachers usually confuse me more with the exception of two or three	3/27/2014 11:28 AM
38	tutoring with a senior.	3/27/2014 10:24 AM
39	IEP, CyberHigh	3/27/2014 10:16 AM
40	None.	3/27/2014 10:14 AM
41	I work alone and find help when I need it.	3/27/2014 9:28 AM
42	Academic support is not something I have ever needed (or wanted) to take part in.	3/27/2014 8:59 AM
43	Academic Coach	3/27/2014 8:49 AM
44	I study with friends outside of OSA.	3/27/2014 8:48 AM
45	google	3/27/2014 8:39 AM
46	no	3/27/2014 8:38 AM
47	Khan academy	3/27/2014 8:34 AM
48	I mostly study by myself, and if I do, it's only with a close friend.	3/27/2014 8:33 AM
49	i don't do any of this	3/27/2014 8:28 AM
50	college track	3/26/2014 11:33 AM

Student Survey 2013-2014

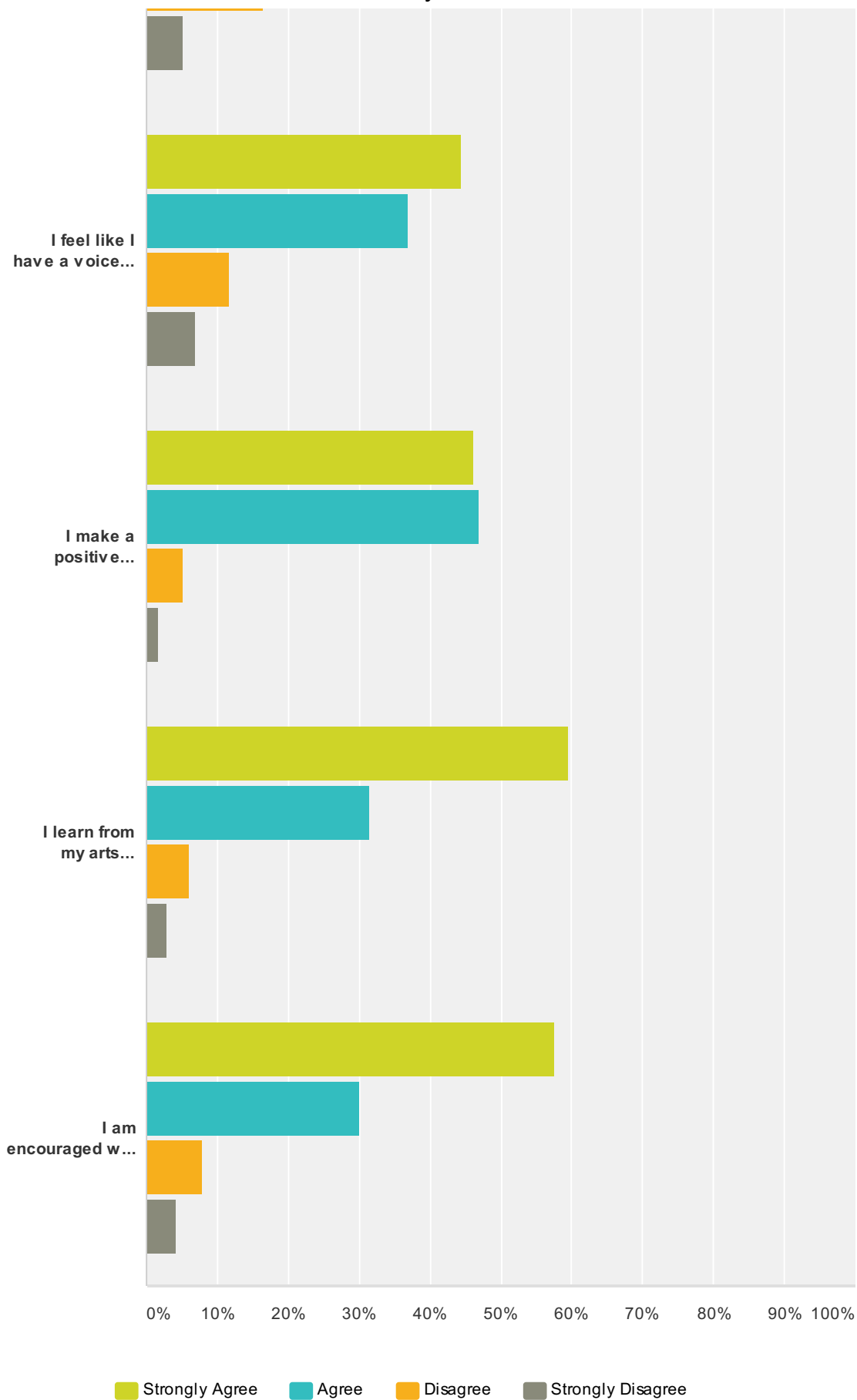
51	Emailing my teachers when I need help, but don't have the opportunity to see them at lunch.	3/26/2014 11:30 AM
52	online videos, especially for math	3/26/2014 11:14 AM
53	i study with my self, i do not accept slow or misleading information.	3/26/2014 10:29 AM
54	During class	3/26/2014 10:23 AM
55	no	3/26/2014 10:21 AM
56	During lunch, during Emphasis	3/24/2014 6:32 PM
57	IEP	3/24/2014 3:54 PM
58	Outside of school tutoring	3/24/2014 12:07 PM
59	lunch study for tests	3/24/2014 11:29 AM
60	i just ask my teachers questions when i need help	3/24/2014 11:29 AM
61	Asking my teachers for additional help.	3/24/2014 11:28 AM
62	The internet. Specifically the blogs on the OSA website.	3/24/2014 11:28 AM
63	I go to a friend of my parents when i need help learning/understanding a math concept	3/24/2014 11:21 AM
64	On occasion, I'll talk to a teacher privately.	3/24/2014 10:52 AM
65	I study at home by myself	3/24/2014 10:47 AM
66	Ms. Raffanti during emphasis	3/24/2014 10:42 AM
67	I arrange for help from teachers as needed.	3/24/2014 9:06 AM
68	my 504 aid	3/21/2014 12:28 PM
69	I do not use any of these resources because I am often too busy with my emphasis to partake in any of them.	3/21/2014 12:17 PM
70	online notes	3/21/2014 12:08 PM
71	i study or work during my free period	3/21/2014 11:34 AM
72	I don't do any of that shit	3/21/2014 11:26 AM
73	with my tutor after school or on my own.	3/21/2014 11:22 AM
74	independent study.	3/21/2014 11:22 AM
75	i work in the learning center	3/21/2014 11:15 AM
76	studying on my own	3/21/2014 11:12 AM
77	Math tutoring outside of school	3/21/2014 10:52 AM
78	individual education program	3/21/2014 9:31 AM
79	Taco Tuesday	3/21/2014 8:55 AM
80	I have a private tutor	3/21/2014 8:31 AM

Q13 Arts Faculty

Answered: 504 Skipped: 4



Student Survey 2013-2014



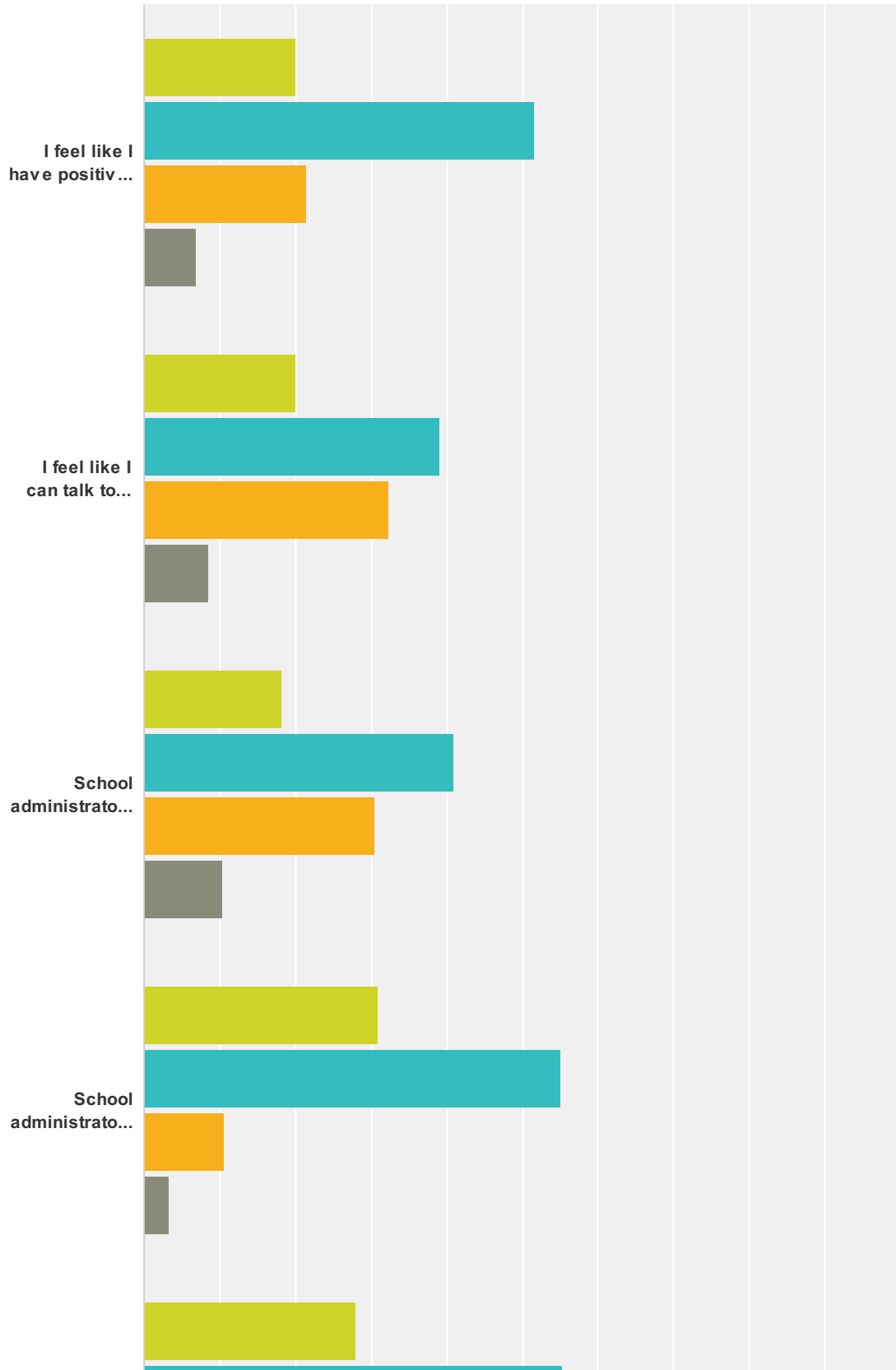
	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
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Student Survey 2013-2014

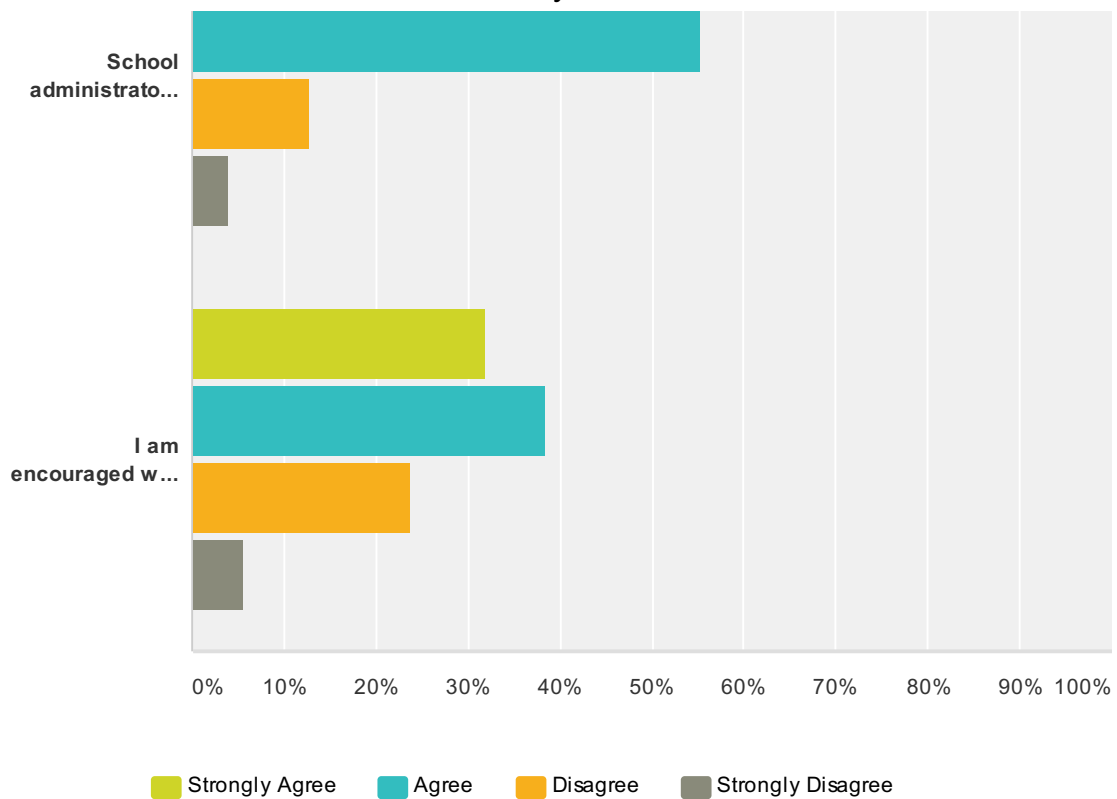
I feel like I have positive relationships with my arts teachers.	46.23% 233	42.06% 212	8.53% 43	3.17% 16	504
I feel like I can go talk to my arts teachers when I need support.	40.56% 204	38.97% 196	14.12% 71	6.36% 32	503
My arts teachers are passionate about teaching.	60.80% 304	31.00% 155	5.80% 29	2.40% 12	500
My arts teachers know who I am outside of class.	39.00% 195	35.80% 179	18.00% 90	7.20% 36	500
My arts teachers create and maintain focused, engaged classroom environments.	35.53% 178	42.71% 214	16.57% 83	5.19% 26	501
I feel like I have a voice in my arts classes.	44.51% 223	36.93% 185	11.78% 59	6.79% 34	501
I make a positive contribution to my arts classes.	46.20% 231	47.00% 235	5.20% 26	1.60% 8	500
I learn from my arts teachers.	59.56% 299	31.47% 158	5.98% 30	2.99% 15	502
I am encouraged when my arts teachers come to my art performances.	57.69% 285	30.16% 149	7.89% 39	4.25% 21	494

**Q14 Administrator Relationship
Experiences: School Administrators are
the Deans, Assistant Principals, Principal,
and Executive Director.**

Answered: 499 Skipped: 9



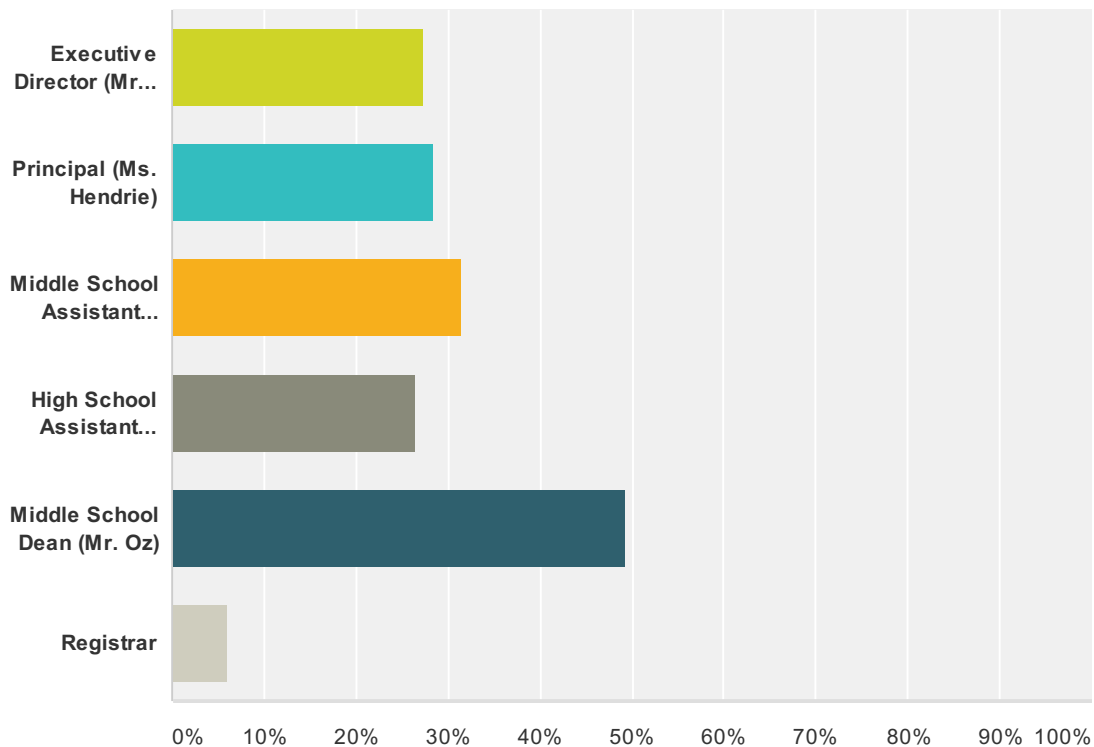
Student Survey 2013-2014



	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
I feel like I have positive relationships with school administrators.	20.08% 100	51.61% 257	21.49% 107	6.83% 34	498
I feel like I can talk to school administrators when I need support.	20.08% 100	38.96% 194	32.33% 161	8.63% 43	498
School administrators know who I am.	18.11% 90	40.85% 203	30.58% 152	10.46% 52	497
School administrators care about my education.	30.83% 152	55.17% 272	10.75% 53	3.25% 16	493
School administrators create and maintain a safe and focused campus environment.	27.88% 138	55.35% 274	12.73% 63	4.04% 20	495
I am encouraged when administrators come to my art performances.	32.04% 157	38.37% 188	23.88% 117	5.71% 28	490

Q15 When I need support or have questions I have gone to the following administrators (check all that apply):

Answered: 351 Skipped: 157



Answer Choices	Responses
Executive Director (Mr. Harris)	27.35% 96
Principal (Ms. Hendrie)	28.49% 100
Middle School Assistant Principal (Ms. Smith)	31.62% 111
High School Assistant Principal (Ms. Larkin)	26.50% 93
Middle School Dean (Mr. Oz)	49.29% 173
Registrar	5.98% 21
Total Respondents: 351	

#	Other (please specify)	Date
1	none of the above yet	4/4/2014 3:21 PM
2	i do not talk to any administrators when i need support	4/4/2014 3:21 PM
3	i do not talk to any administrators when i need support	4/4/2014 3:21 PM
4	none	4/4/2014 9:29 AM
5	mr harris is a creep	4/4/2014 8:58 AM
6	teachers	4/4/2014 8:47 AM
7	mr. oz has helped me through a lot if you ever fire him im leaving osa.	4/4/2014 8:46 AM

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8	Mr.Moore	4/4/2014 8:33 AM
9	Ms. Snyder	4/4/2014 8:32 AM
10	I havn't had any questions.	4/3/2014 3:00 PM
11	Friends	4/3/2014 2:55 PM
12	I haven't	4/3/2014 2:45 PM
13	no one	4/3/2014 2:43 PM
14	none.	4/3/2014 2:43 PM
15	i hardly have any questions	4/3/2014 2:43 PM
16	Ms. Jones	4/3/2014 2:42 PM
17	i dont need support	4/3/2014 2:41 PM
18	i dont ask for support because i feel like no one will support me	4/3/2014 2:41 PM
19	Ms. Jones	4/3/2014 2:41 PM
20	don't need support	4/3/2014 2:39 PM
21	my mom	4/3/2014 2:35 PM
22	Parents	4/3/2014 2:34 PM
23	I go on google like a boss	4/3/2014 2:12 PM
24	m.s.t	4/3/2014 2:03 PM
25	fish	4/3/2014 1:57 PM
26	none of the above but i would rather speak with Ms.Smith or Mr.Harris	4/3/2014 1:55 PM
27	high school student	4/3/2014 1:48 PM
28	ms snider	4/3/2014 1:43 PM
29	no	4/3/2014 1:42 PM
30	None	4/3/2014 1:41 PM
31	Coach Coleman and Coach Foster	4/3/2014 1:39 PM
32	none	4/3/2014 1:14 PM
33	none	4/3/2014 1:10 PM
34	My academic teachers	4/3/2014 10:51 AM
35	mr moore	4/3/2014 10:50 AM
36	maia (the person that holds meetings on tuesdays.)	4/3/2014 10:48 AM
37	Ms. Wynn	4/3/2014 10:32 AM
38	I have not gone to anyone.	4/3/2014 10:28 AM
39	My dad (Mr. batchelor)	4/3/2014 10:25 AM
40	I usually don't go to any administrater	4/3/2014 10:17 AM
41	mr moore	4/3/2014 10:15 AM
42	I have never done this	4/3/2014 9:57 AM
43	My teachers and campus security.	4/3/2014 9:53 AM
44	none	4/3/2014 9:52 AM
45	none	4/3/2014 9:50 AM
46	no?	4/3/2014 9:47 AM
47	no one	4/3/2014 9:33 AM

Student Survey 2013-2014

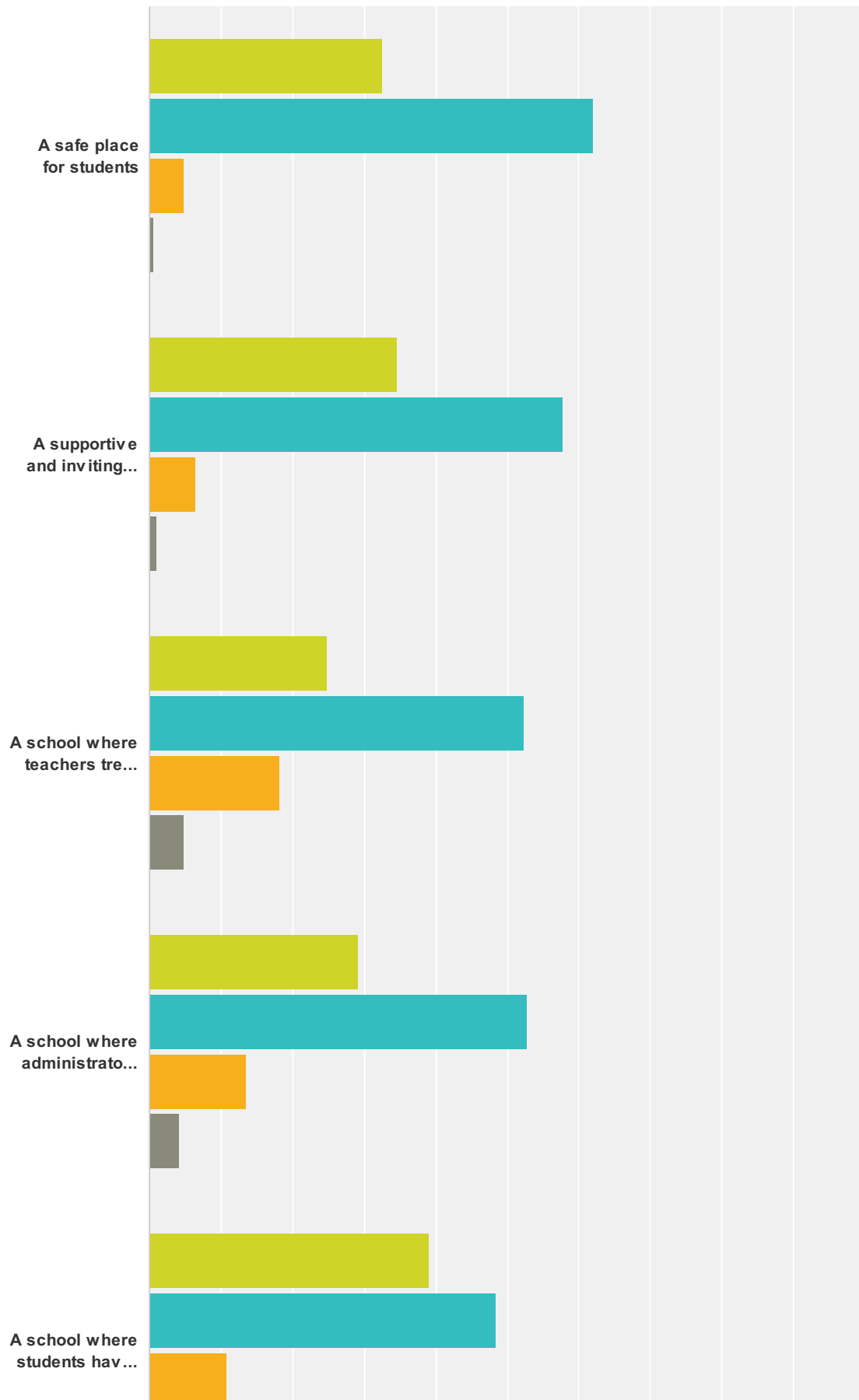
48	amy	4/3/2014 9:29 AM
49	MR. Conde	4/3/2014 9:20 AM
50	no one because I dont think the middle school really talks/gets to know the school administrators	4/3/2014 8:52 AM
51	I haven't	4/3/2014 8:47 AM
52	ms tee	3/27/2014 11:28 AM
53	Mr. Moore, Mr. Coleman	3/27/2014 11:21 AM
54	amy o herron	3/27/2014 11:21 AM
55	i haven't needed support before so i wouldn't know	3/27/2014 10:26 AM
56	i go to the intervention specialist instead	3/27/2014 10:24 AM
57	ms patel and ms refante	3/27/2014 10:18 AM
58	ms. T	3/27/2014 10:17 AM
59	Sara Notch, Caroline Raffanti,	3/27/2014 10:16 AM
60	None	3/27/2014 10:14 AM
61	Front desk lady (Ms. Jones)	3/27/2014 9:38 AM
62	Ms. Jones Ms. T Mr. Giron Mr. Kemper	3/27/2014 9:28 AM
63	none	3/27/2014 9:26 AM
64	Ms. Peters is bae	3/27/2014 8:59 AM
65	Ms. T	3/27/2014 8:55 AM
66	N/A	3/27/2014 8:49 AM
67	None	3/27/2014 8:47 AM
68	ms.t	3/27/2014 8:39 AM
69	Ms.T	3/27/2014 8:38 AM
70	No one.	3/27/2014 8:33 AM
71	i don't really ask but if i had to it would be mr. oz	3/27/2014 8:28 AM
72	ms.t	3/26/2014 11:25 AM
73	my art teachers	3/26/2014 11:14 AM
74	myself hoe	3/26/2014 10:21 AM
75	Ms. O'Herron	3/26/2014 10:14 AM
76	Mr. Rosenberg	3/26/2014 8:29 AM
77	I feel like the administrators are too busy for me to talk to. I don't like how many of the administrators are teachers because I feel like they cannot do their job to the fullest extent when they have multiple titles.	3/25/2014 10:26 PM
78	teachers	3/25/2014 9:01 AM
79	Mr. Flannigan, Miss Patel, Miss Raffanti, Amy O'herron	3/24/2014 6:32 PM
80	ms.patel mr.travisano mr.berry	3/24/2014 3:54 PM
81	Teachers	3/24/2014 12:07 PM
82	or one of my teachers	3/24/2014 11:29 AM
83	mr. foster	3/24/2014 11:28 AM
84	My teachers, not the administration.	3/24/2014 11:28 AM
85	None	3/24/2014 11:22 AM
86	Mr. San Jose	3/24/2014 11:17 AM

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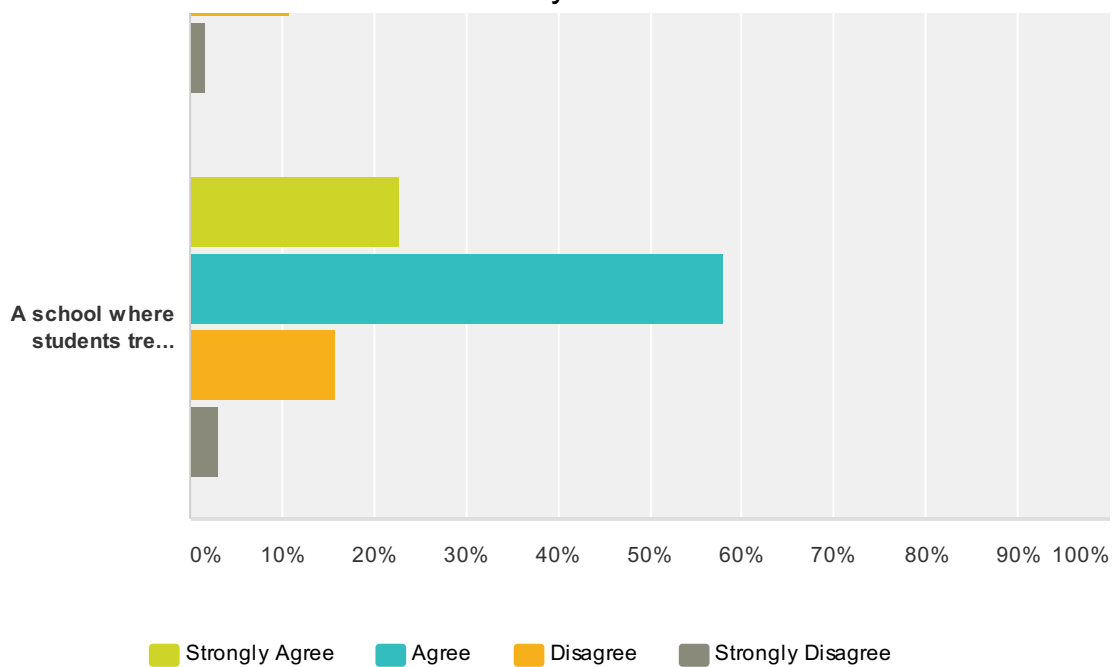
87	Chair of my emphasis	3/24/2014 11:15 AM
88	nobody lol	3/24/2014 10:47 AM
89	Ms. Patel, Mr. Flanagan	3/24/2014 10:47 AM
90	Ms.Jones	3/24/2014 10:47 AM
91	None of the Above	3/24/2014 10:47 AM
92	teachers i feel close with	3/24/2014 10:44 AM
93	I don't go to school administrators for help or support	3/24/2014 10:43 AM
94	I just go to Kate because I love her so much	3/24/2014 10:43 AM
95	Ms. Raffanti	3/24/2014 10:42 AM
96	Ms. Brown, Ms. Jones	3/24/2014 10:41 AM
97	Ms. Shaw	3/24/2014 9:20 AM
98	ms. jones	3/24/2014 9:18 AM
99	Arts Teachers	3/24/2014 9:14 AM
100	Miss O'Heron	3/24/2014 8:43 AM
101	other high school teachers	3/24/2014 8:38 AM
102	none im a v lone wolf	3/21/2014 12:28 PM
103	Ms Jones, Mrs Hendrie is useless	3/21/2014 12:16 PM
104	None	3/21/2014 12:14 PM
105	Pablo	3/21/2014 12:10 PM
106	The women in ms larkins office thats not her	3/21/2014 12:10 PM
107	Maya Lavine	3/21/2014 12:10 PM
108	Ms. Jones	3/21/2014 12:05 PM
109	Mrs. T	3/21/2014 11:29 AM
110	Ms. Brown she helps a lot	3/21/2014 11:26 AM
111	The one encounter I had with Ms. Larkin was a very unpleaseant one. Telling a student they don't belong at a school is not okay.	3/21/2014 11:23 AM
112	ms.t	3/21/2014 11:22 AM
113	front desk is more useful.	3/21/2014 11:22 AM
114	Maya Levine	3/21/2014 11:22 AM
115	none	3/21/2014 11:18 AM
116	Ms. Raffanti	3/21/2014 11:17 AM
117	I usually do not have questions	3/21/2014 10:21 AM
118	Ms.Oherron Ms.T , Ms.Jones	3/21/2014 9:57 AM
119	Mr. Harris is the most supportive of the High School administrators. All others can be discouraging and not helpful.	3/21/2014 9:34 AM
120	Ms. Raffanti	3/21/2014 9:27 AM
121	Only Mr. Harris really helped me out	3/21/2014 8:55 AM
122	Ms. Kindblad, Ms. Menzies, or Mr. Rosenberg	3/21/2014 8:44 AM
123	Ms Oheron (School Counselor)	3/21/2014 8:28 AM
124	I can't trust any of these slime bags	3/21/2014 8:25 AM

Q16 In general, OSA is:

Answered: 501 Skipped: 7



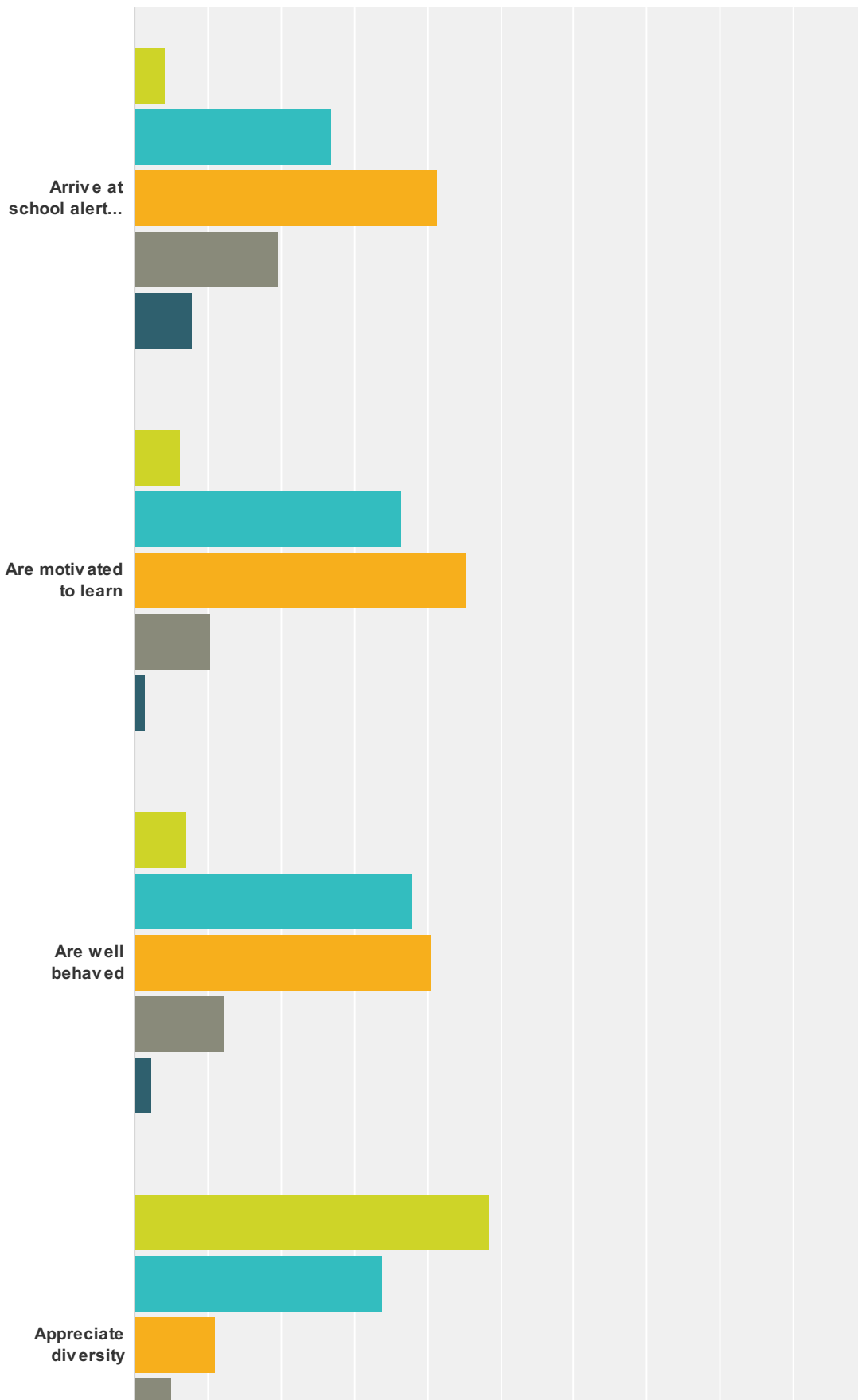
Student Survey 2013-2014



	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
A safe place for students	32.53% 163	62.08% 311	4.79% 24	0.60% 3	501
A supportive and inviting place for students to learn	34.74% 173	57.83% 288	6.43% 32	1.00% 5	498
A school where teachers treat students fairly.	24.75% 123	52.31% 260	18.11% 90	4.83% 24	497
A school where administrators treat students fairly.	29.32% 146	52.81% 263	13.65% 68	4.22% 21	498
A school where students have a voice.	39.11% 194	48.39% 240	10.89% 54	1.61% 8	496
A school where students treat each other well.	22.85% 114	58.12% 290	15.83% 79	3.21% 16	499

Q17 Based on your experience would you say that OSA students:

Answered: 501 Skipped: 7



Student Survey 2013-2014

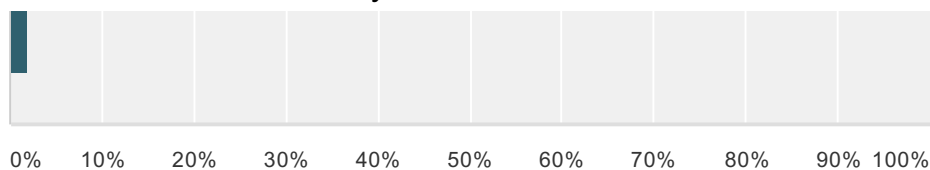
Are respectful
of each other

Are respectful
of adults

Are respectful
of our campu...

Create a
positive sch...

Student Survey 2013-2014

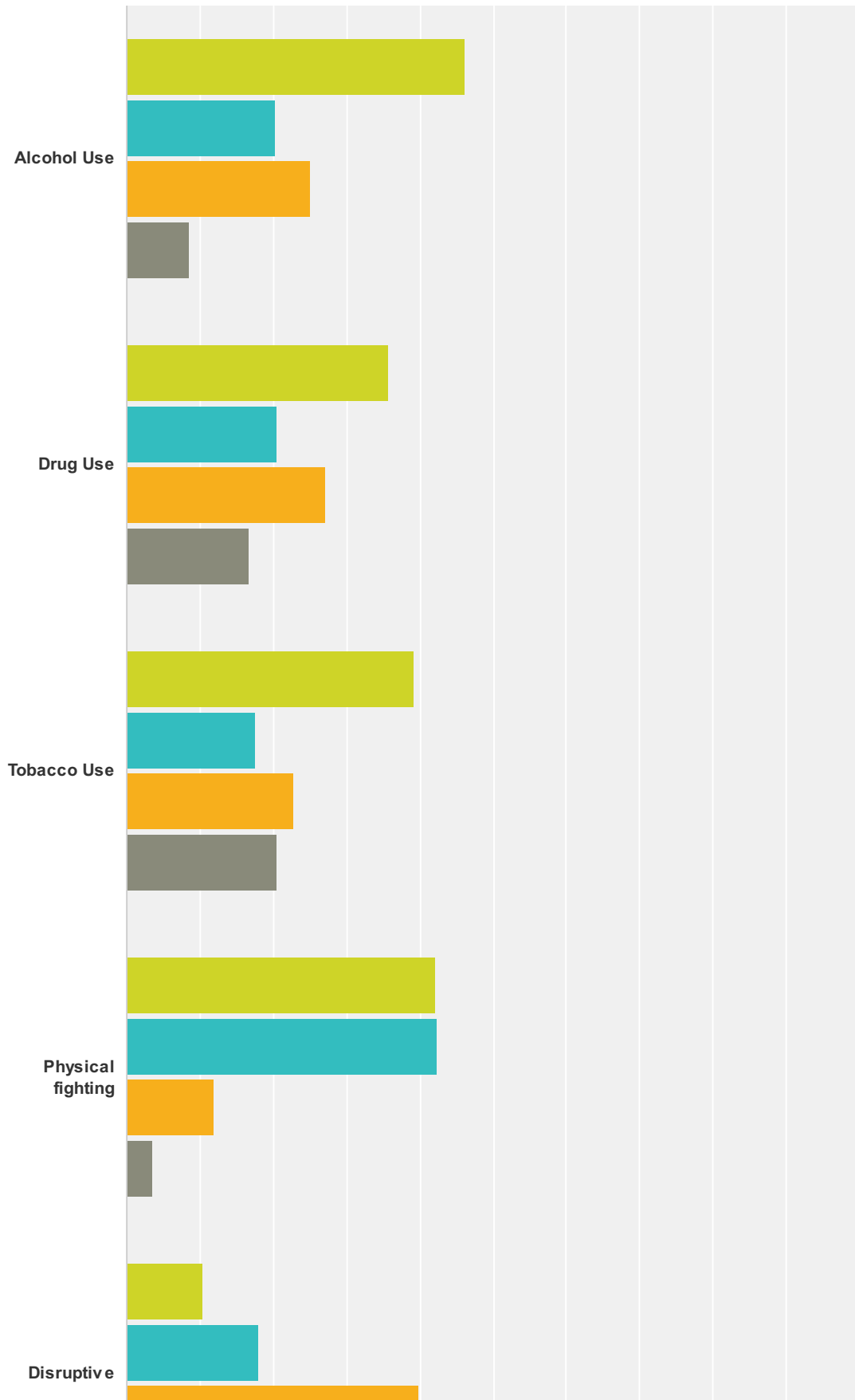


■ Nearly all
 ■ Most
 ■ Some
 ■ Few
 ■ Almost none

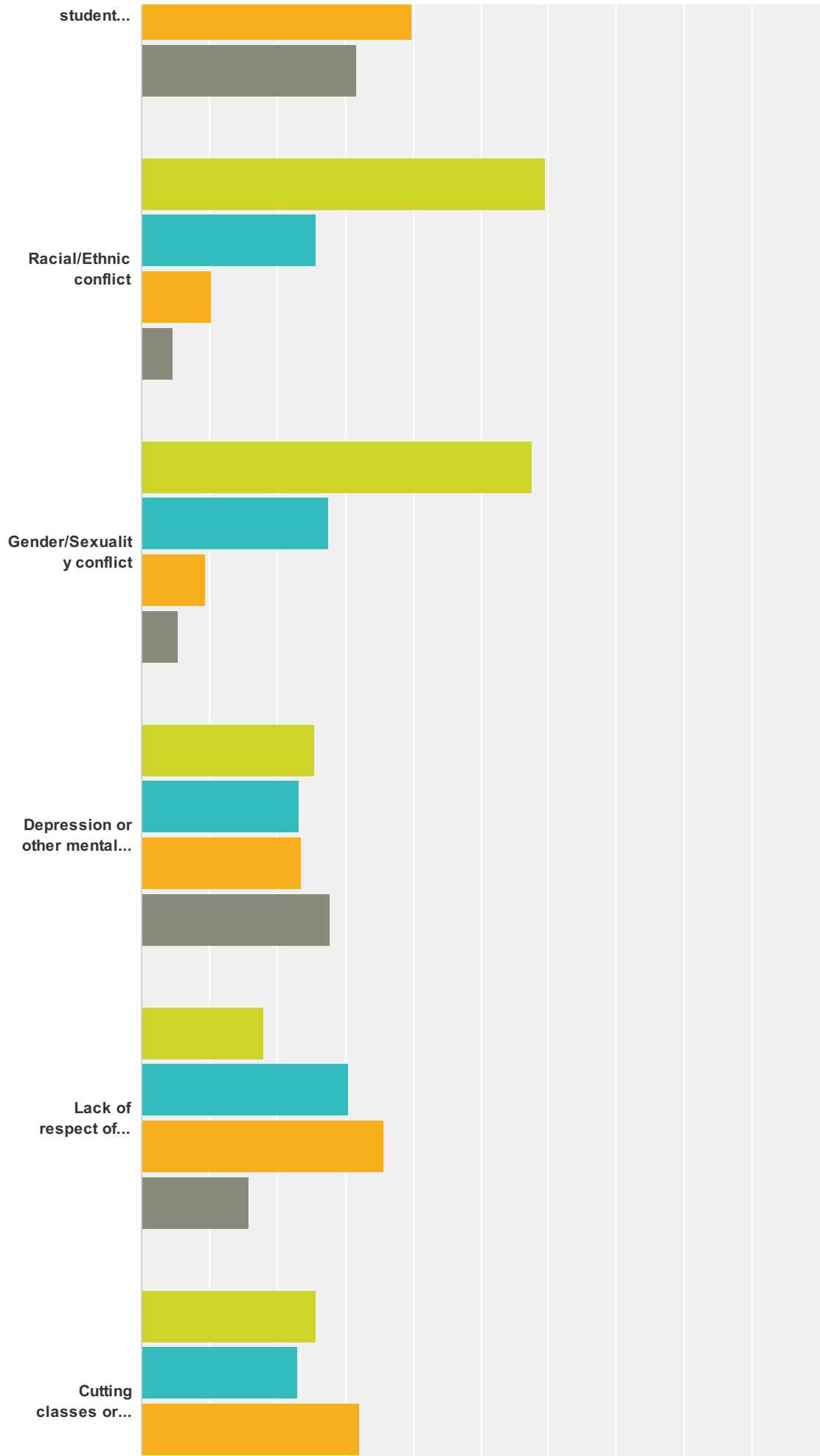
	Nearly all	Most	Some	Few	Almost none	Total
Arrive at school alert and rested	4.21% 21	26.85% 134	41.28% 206	19.64% 98	8.02% 40	499
Are motivated to learn	6.22% 31	36.55% 182	45.38% 226	10.44% 52	1.41% 7	498
Are well behaved	7.03% 35	37.95% 189	40.56% 202	12.25% 61	2.21% 11	498
Appreciate diversity	48.39% 240	33.87% 168	11.09% 55	5.04% 25	1.61% 8	496
Are respectful of each other	17.17% 85	45.05% 223	26.06% 129	8.69% 43	3.03% 15	495
Are respectful of adults	13.65% 68	38.55% 192	31.33% 156	12.05% 60	4.42% 22	498
Are respectful of our campus facility	15.86% 79	34.54% 172	35.34% 176	10.64% 53	3.61% 18	498
Create a positive school climate	19.08% 95	44.98% 224	26.91% 134	7.23% 36	1.81% 9	498

Q18 Have you ever witnessed any of the following here at OSA?

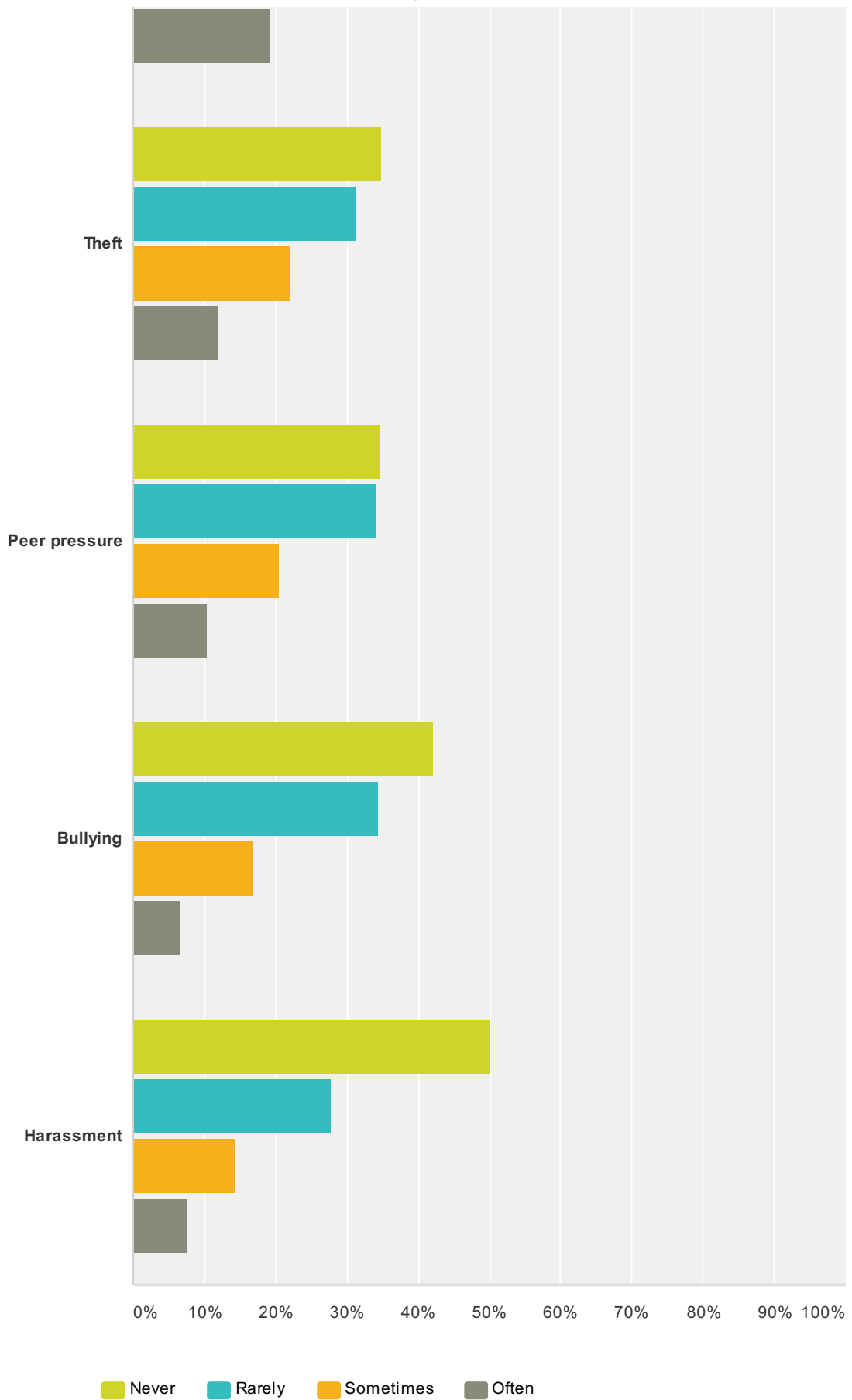
Answered: 503 Skipped: 5



Student Survey 2013-2014



Student Survey 2013-2014



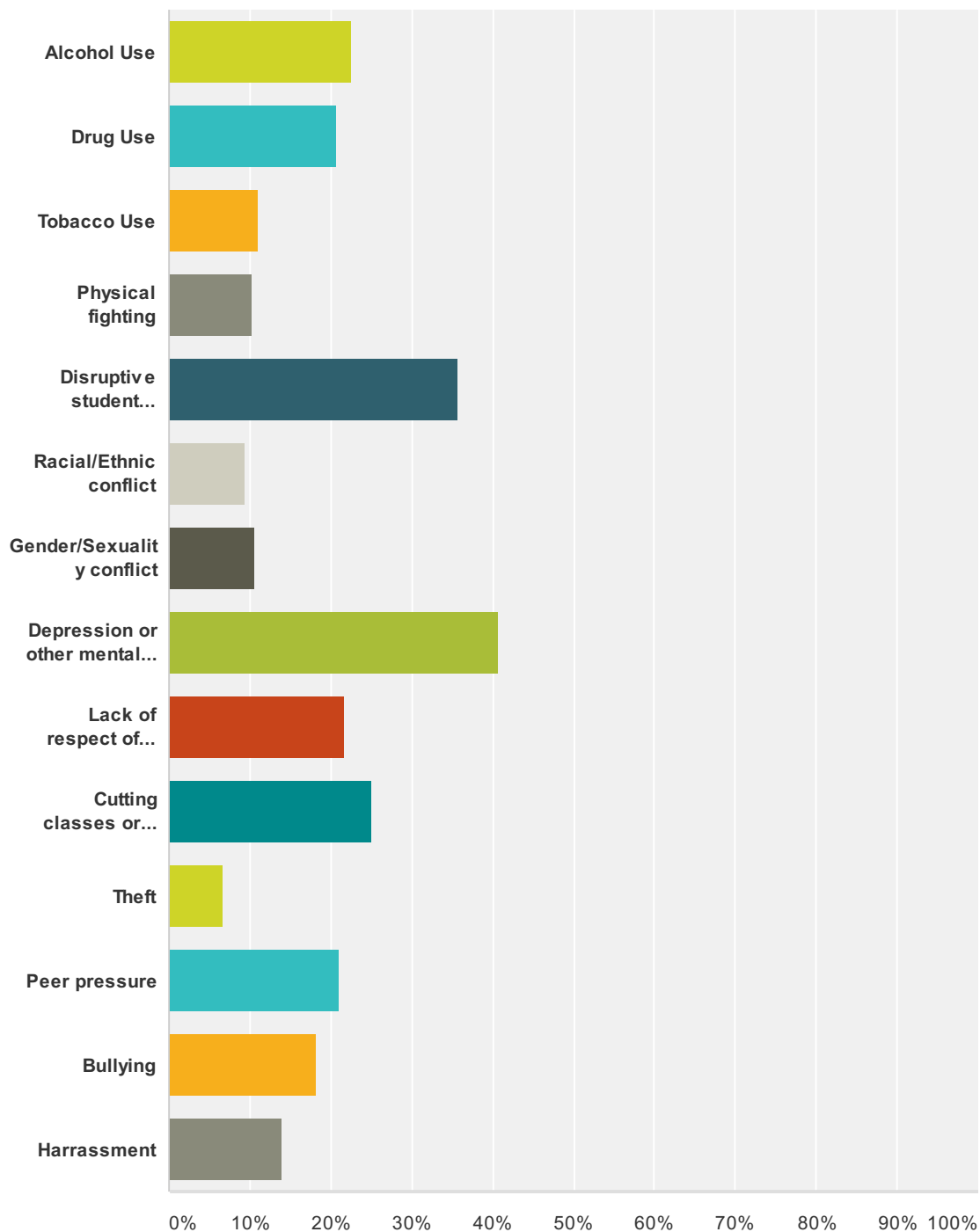
				Never	Rarely	Sometimes	Often	Total
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Student Survey 2013-2014

Alcohol Use	46.15% 228	20.24% 100	25.10% 124	8.50% 42	494
Drug Use	35.60% 178	20.40% 102	27.20% 136	16.80% 84	500
Tobacco Use	39.27% 194	17.61% 87	22.67% 112	20.45% 101	494
Physical fighting	42.17% 210	42.37% 211	11.85% 59	3.61% 18	498
Disruptive student behavior	10.48% 52	17.94% 89	39.92% 198	31.65% 157	496
Racial/Ethnic conflict	59.44% 296	25.70% 128	10.24% 51	4.62% 23	498
Gender/Sexuality conflict	57.72% 288	27.45% 137	9.42% 47	5.41% 27	499
Depression or other mental health issues	25.55% 128	23.15% 116	23.55% 118	27.74% 139	501
Lack of respect of staff	17.87% 89	30.52% 152	35.74% 178	15.86% 79	498
Cutting classes or being truant	25.75% 129	22.95% 115	32.14% 161	19.16% 96	501
Theft	34.79% 175	31.21% 157	22.07% 111	11.93% 60	503
Peer pressure	34.73% 174	34.33% 172	20.56% 103	10.38% 52	501
Bullying	42.08% 210	34.47% 172	16.83% 84	6.61% 33	499
Harassment	50.20% 251	27.80% 139	14.40% 72	7.60% 38	500

Q19 Have you personally been involved in the following at OSA? Check all that apply.

Answered: 243 Skipped: 265



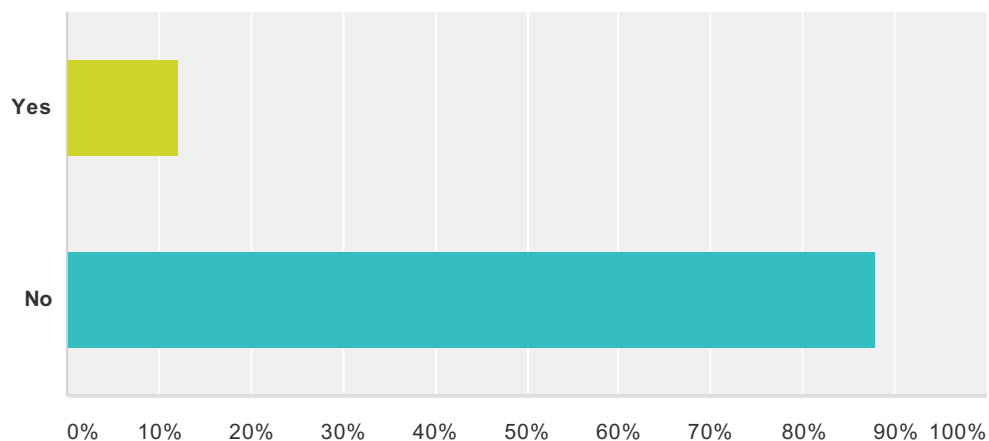
Answer Choices	Responses	
Alcohol Use	22.63%	55
Drug Use	20.58%	50
Tobacco Use	11.11%	27

Student Survey 2013-2014

Physical fighting	10.29%	25
Disruptive student behavior	35.80%	87
Racial/Ethnic conflict	9.47%	23
Gender/Sexuality conflict	10.70%	26
Depression or other mental health issues	40.74%	99
Lack of respect of staff	21.81%	53
Cutting classes or being truant	25.10%	61
Theft	6.58%	16
Peer pressure	20.99%	51
Bullying	18.11%	44
Harrassment	13.99%	34
Total Respondents: 243		

Q20 Have you ever used drugs or alcohol during school hours since becoming an OSA student?

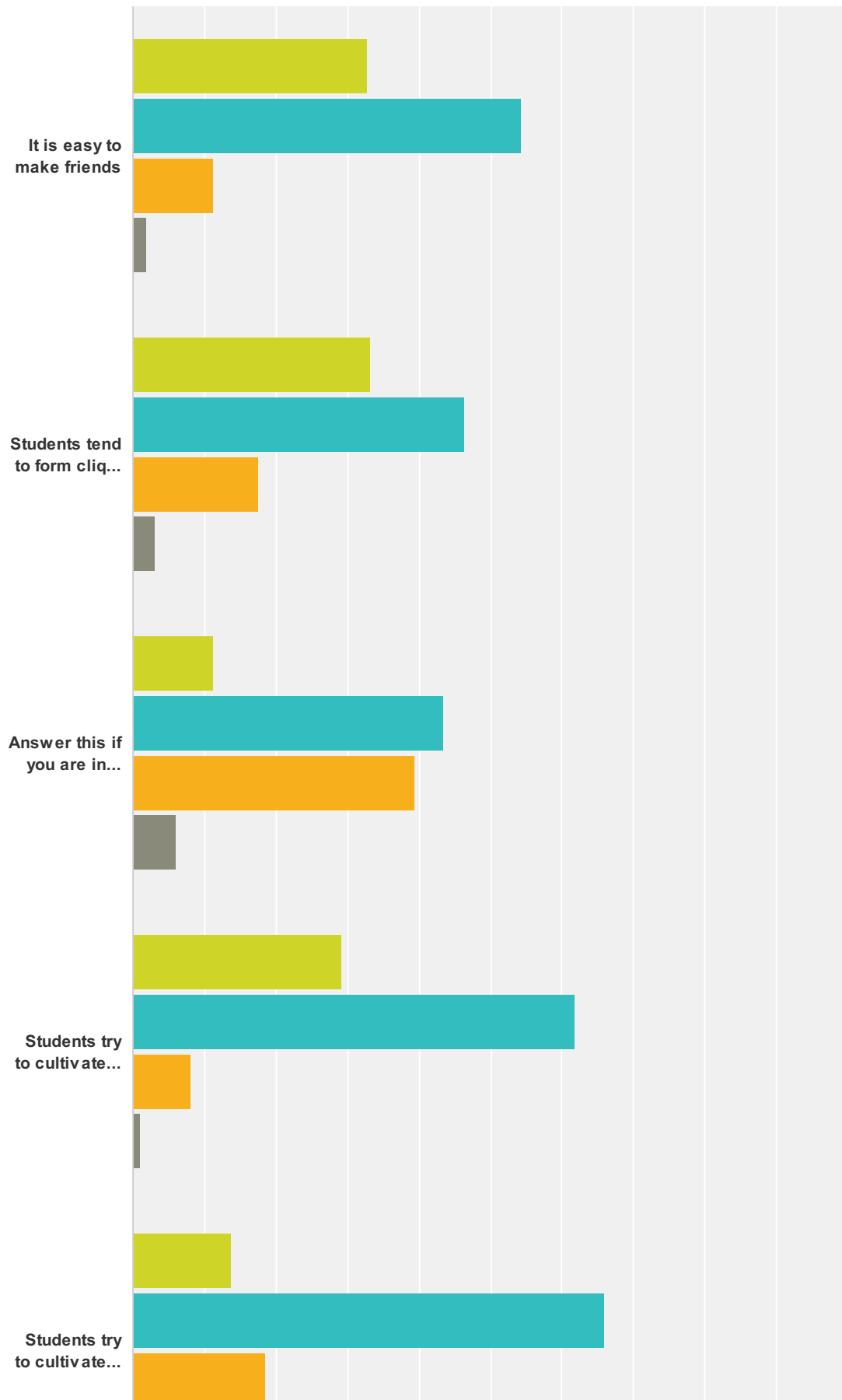
Answered: 508 Skipped: 0



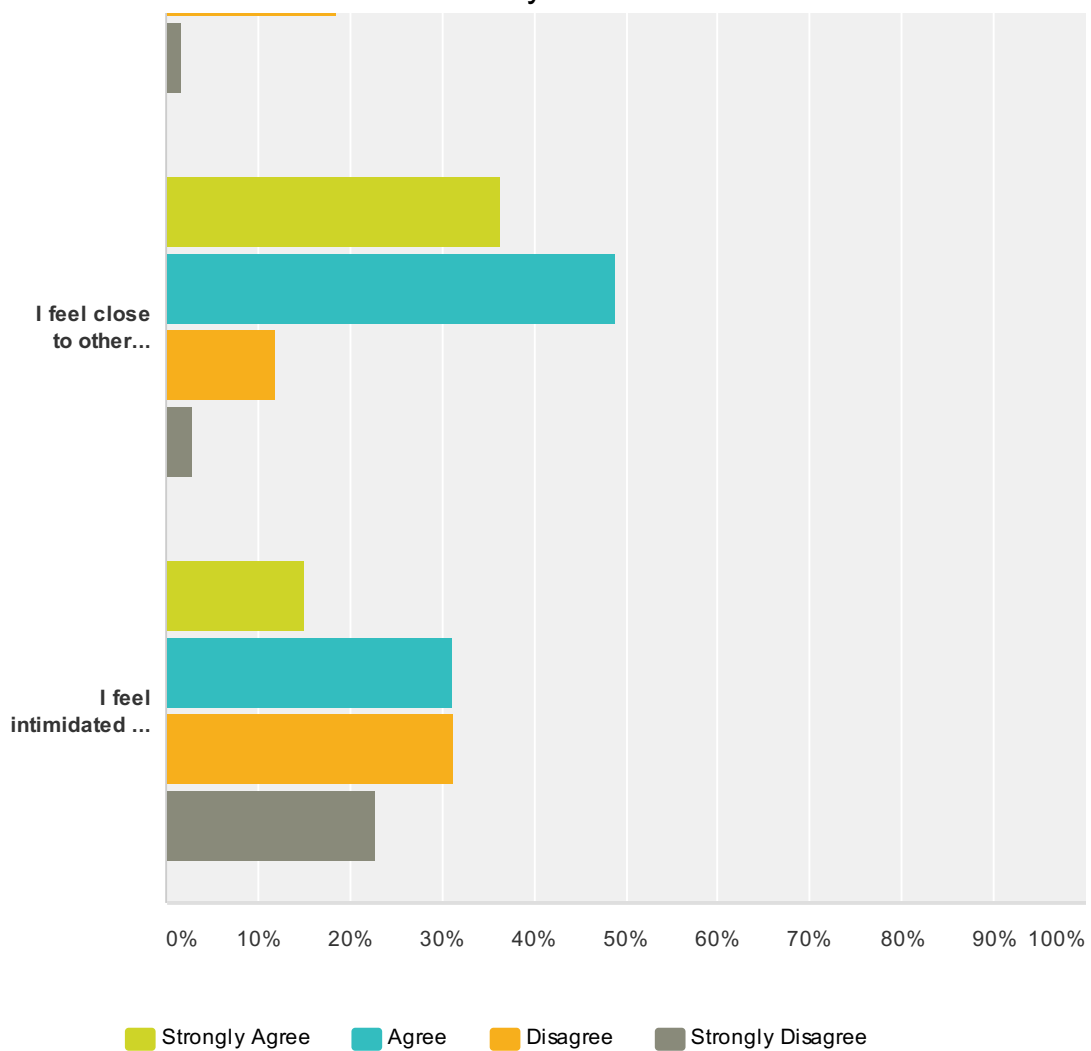
Answer Choices	Responses	
Yes	12.01%	61
No	87.99%	447
Total		508

Q21 In general, here at OSA:

Answered: 500 Skipped: 8



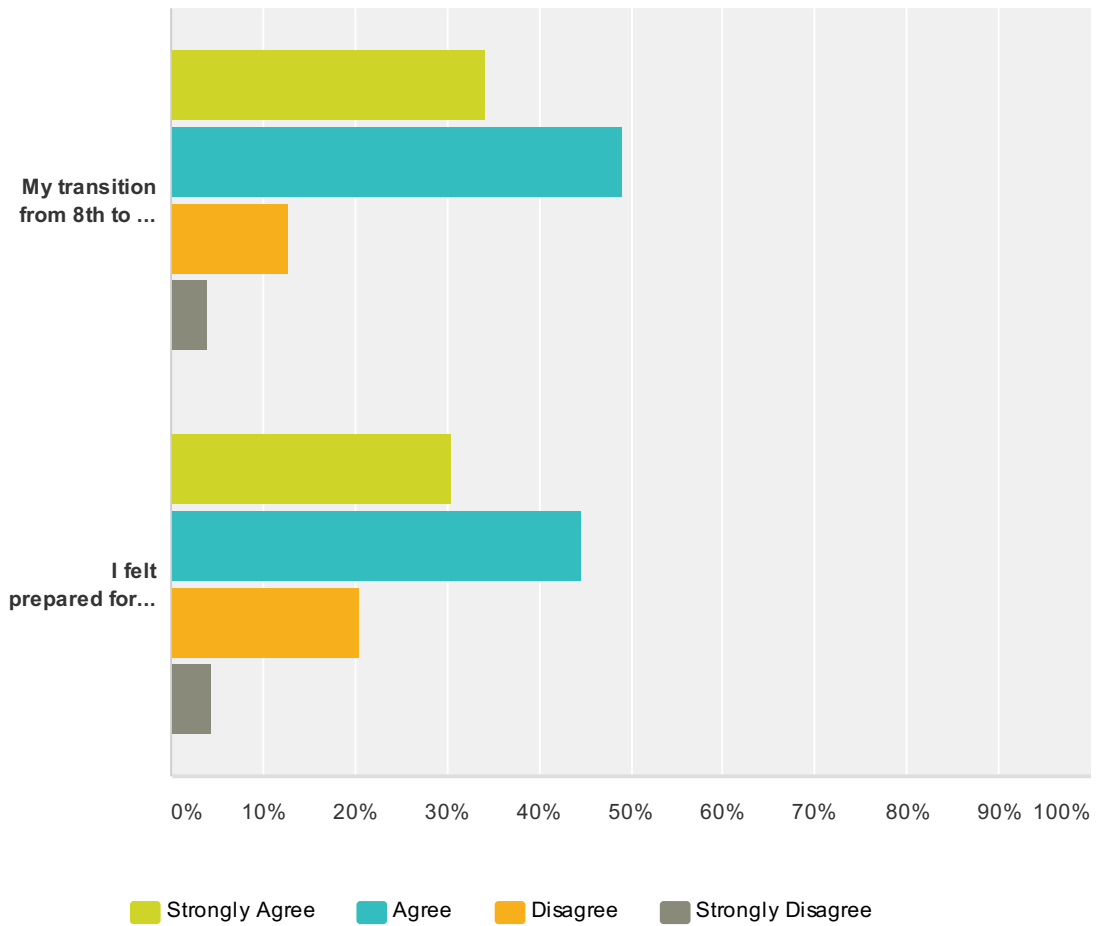
Student Survey 2013-2014



	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
It is easy to make friends	32.73% 163	54.22% 270	11.24% 56	1.81% 9	498
Students tend to form cliques (groups which exclude some students)	33.13% 164	46.26% 229	17.58% 87	3.03% 15	495
Answer this if you are in Middle School, in 9th grade or in 10th grade. Upperclassmen are good role models for me.	11.21% 39	43.39% 151	39.37% 137	6.03% 21	348
Students try to cultivate excellence in arts.	29.15% 144	61.74% 305	8.10% 40	1.01% 5	494
Students try to cultivate excellence in academics.	13.82% 68	66.06% 325	18.50% 91	1.63% 8	492
I feel close to other students at this school.	36.36% 180	48.89% 242	11.92% 59	2.83% 14	495
I feel intimidated by one or more students at this school.	15.01% 74	31.03% 153	31.24% 154	22.72% 112	493

Q22 If you attended OSA for 8th grade:

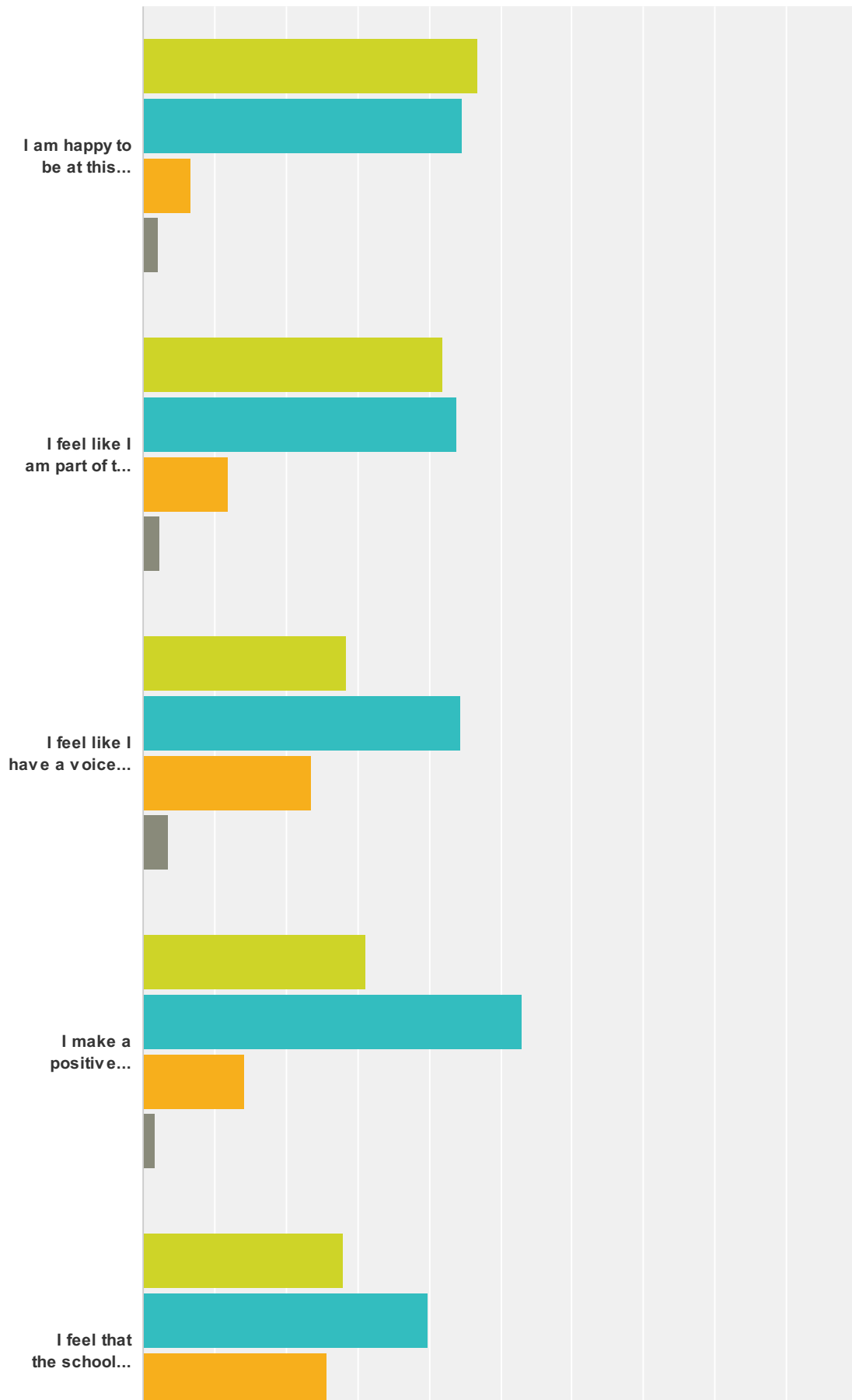
Answered: 159 Skipped: 349



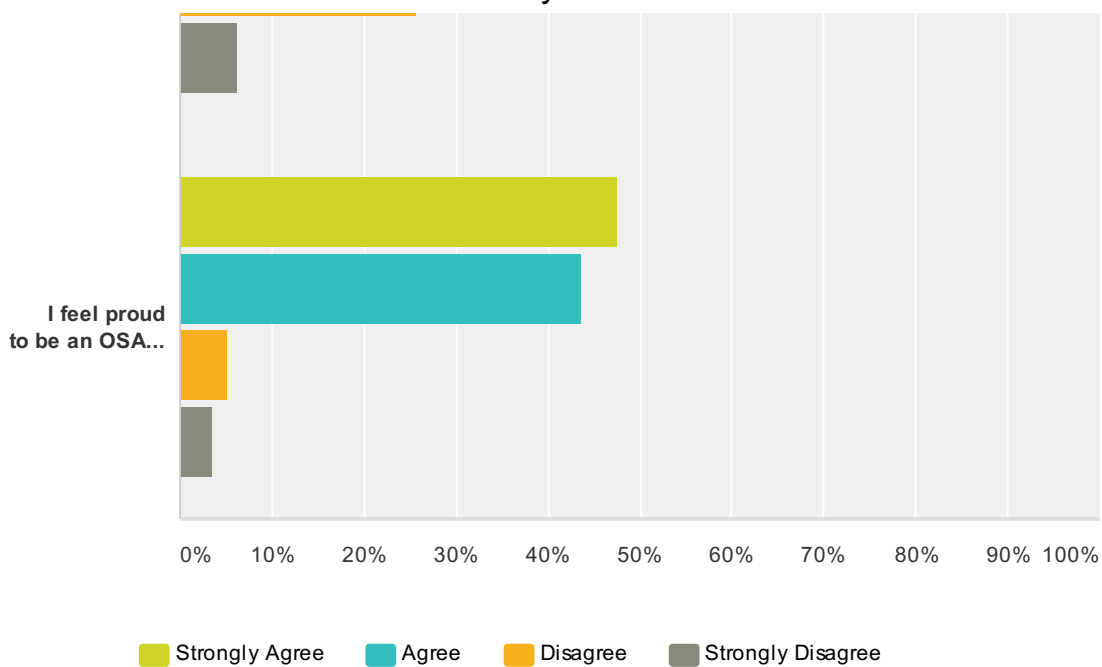
	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
My transition from 8th to 9th grade was smooth.	34.23% 51	48.99% 73	12.75% 19	4.03% 6	149
I felt prepared for high school.	30.57% 48	44.59% 70	20.38% 32	4.46% 7	157

Q23 My experience at OSA

Answered: 497 Skipped: 11



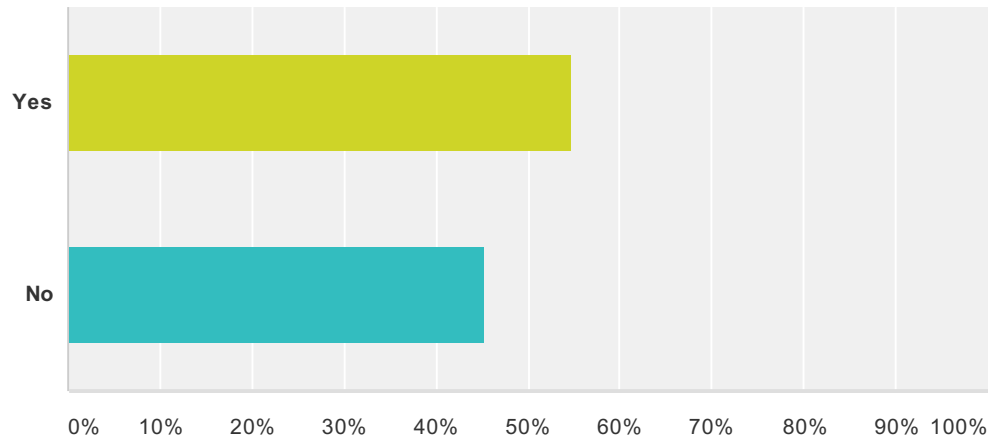
Student Survey 2013-2014



	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
I am happy to be at this school.	46.67% 231	44.65% 221	6.67% 33	2.02% 10	495
I feel like I am part of this school.	42.02% 208	43.84% 217	11.92% 59	2.22% 11	495
I feel like I have a voice on the campus.	28.40% 140	44.42% 219	23.53% 116	3.65% 18	493
I make a positive contribution to our campus community and culture.	31.17% 154	53.04% 262	14.17% 70	1.62% 8	494
I feel that the school culture has improved during my time here.	27.99% 138	39.96% 197	25.76% 127	6.29% 31	493
I feel proud to be an OSA student.	47.67% 235	43.61% 215	5.27% 26	3.45% 17	493

Q24 Have you ever considered leaving OSA for another school?

Answered: 508 Skipped: 0



Answer Choices	Responses
Yes	54.72% 278
No	45.28% 230
Total	508

Q25 If you considered leaving OSA for another school please describe why.

Answered: 279 Skipped: 229

#	Responses	Date
1	i felt like i just didnt want to be here anymore	4/4/2014 3:15 PM
2	Because I didnt feel welcome at first	4/4/2014 3:10 PM
3	Just to experience a "normal" school , because my previous school wasn't necessarily normal either .	4/4/2014 9:31 AM
4	becuase kids with leamig disabilitys like a.d.h.d or dislexia need more help and im not getting the help	4/4/2014 9:31 AM
5	I was having a large amount of conflict with majority of students and felt disliked by everyone. I was struggling with my grades and was doing really bad for 6th and 7th grade.	4/4/2014 9:29 AM
6	bc i wanted to experience a different school atmosphere	4/4/2014 9:29 AM
7	i feel like this is a good school art wise but based on academics i dont believe its very high also i dont feel comfortable with everyone peer wise	4/4/2014 9:21 AM
8	becuase i dont really feel welcome and i dont feel good enough to be here	4/4/2014 9:21 AM
9	I did not like my emphasis	4/4/2014 9:20 AM
10	you guys have a bad academic program	4/4/2014 8:58 AM
11	I was feeling intimidated by drug use in the older grades, and a couple of my teachers were not capable of teaching middle schoolers, were bullies, or creeped me out.	4/4/2014 8:52 AM
12	i want to leave because i feel as though teachers don't care about how their students are doing. one time i asked a teacher for help after school because in class they had said they will be here after school as we need. then i came and they said you hurry up and ask the question because they needed to leave..... what teacher does that? i mean come on if your not going to help then don't tell the class that you are!!!!	4/4/2014 8:50 AM
13	for a more local school close to my home	4/4/2014 8:49 AM
14	my friends were plannning on going there, the school was right near my house, new experience	4/4/2014 8:49 AM
15	I didn't feel it was offering the best for me, in academics and the arts. I have a goal to reach in the arts and there were no programs to help me succeed in this goal.	4/4/2014 8:47 AM
16	no sports	4/4/2014 8:46 AM
17	the teachers and the students arent always the nicest people	4/4/2014 8:45 AM
18	I'm not sure if I would really leave yet because I just want a different experience with another school.	4/4/2014 8:44 AM
19	I was thinking of going to a different high school.	4/4/2014 8:43 AM
20	Because a instrumental teacher was giving me problems that seemed very personal	4/4/2014 8:42 AM
21	oakland technical high school because my arts some times frusterating	4/4/2014 8:40 AM
22	We have no sports and Instrumental Music is terrible.	4/4/2014 8:37 AM
23	Because my emphasis doesnt challenge me and a lot of my peers arent as serious about the arts as i am and it slows down our learning process.	4/4/2014 8:36 AM
24	My answer is yes and no. It's sort of yes because i want higher grades for high school to improve my chances for a scholarship.	4/4/2014 8:33 AM
25	I might leave because there are no sports teams and I love to play soccer but if there is a team that is coming soon I would want to know about it.	4/4/2014 8:33 AM

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26	not really	4/4/2014 8:32 AM
27	I want to have connections in my home town (San Leandro) as well as in Oakland. Also, I want to experience more electives in a regular high school.	4/4/2014 8:31 AM
28	it is a great school but i dont really like the area it is located in	4/4/2014 8:31 AM
29	I considered leaving OSA because I missed more intimate classes (smaller) and i wasn't sure if i wanted to be an artist for a career.	4/4/2014 8:31 AM
30	OSA doesn't have great academics.	4/4/2014 8:28 AM
31	There's no sports, the instrumental teachers are not the best	4/4/2014 8:27 AM
32	I didn't really like the Instrumental Music teachers and I felt like it was time to move on	4/4/2014 8:27 AM
33	i wanted to be around new people	4/4/2014 8:26 AM
34	I felt really insecure and I wasn't happy in my emphasis and I just generally wasn't enjoying school.	4/3/2014 3:01 PM
35	If i want to go to a public high school	4/3/2014 2:57 PM
36	I consider leaving because the high school academic scores do not seem like they'll get me into a good university.	4/3/2014 2:55 PM
37	i feel like i don't have as good of friends compared to the ones that i would have go to if i didn't make it in.	4/3/2014 2:50 PM
38	only for high school	4/3/2014 2:49 PM
39	They'd have a real field and Gym for sports	4/3/2014 2:49 PM
40	At the beginning of the year I was not quite comfortable and I missed my other friends, but I realized I just needed to give it more time.	4/3/2014 2:48 PM
41	I dont like the people	4/3/2014 2:47 PM
42	At the beginning of the year, I was still not adjusted to the different environment and was really stressed out. I don't like going to school so far away. It's a great experience, but a lot harder to get enough rest because of the commute.	4/3/2014 2:46 PM
43	Because there is so little people Its hard to find people who are like me and hard to make best friends.	4/3/2014 2:44 PM
44	other schools have better academics	4/3/2014 2:42 PM
45	Other schools that my friends out of OSA go to sound amazing and people there seem closer and I've heard of so many amazing projects that they've done in class.	4/3/2014 2:42 PM
46	i left a school for osa because osa is amazing	4/3/2014 2:41 PM
47	because this schoool is so mean and it fucking sucks	4/3/2014 2:41 PM
48	I just didn't feel like I was as comfortable as I could be at another middle school.	4/3/2014 2:41 PM
49	other schools have sports teas and a designated outside area owed by the school	4/3/2014 2:39 PM
50	Because i miss my old friends and i don't like the drug culture here.	4/3/2014 2:38 PM
51	this school dosnt have any sports	4/3/2014 2:38 PM
52	no diss my homev	4/3/2014 2:35 PM
53	i like the academics at other schools better	4/3/2014 2:34 PM
54	the art teacher is not very patient and too understanding when you're under a lot of pressure and just can't get everything done in just a couple of days,	4/3/2014 2:11 PM
55	blue oak school i was there for 5 years i left because of my art and because of bullying but i miss the kids there that were my friends	4/3/2014 2:10 PM
56	it is hard to fit in and 6th graders are mean	4/3/2014 2:07 PM
57	I dont enjoy my time here	4/3/2014 2:03 PM
58	New experience	4/3/2014 2:02 PM

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59	I considered leaving OSA for my old school because my mom did not like the location and I had a conflict with my art teacher and he held a grudge.	4/3/2014 2:02 PM
60	fear of performing in arts	4/3/2014 2:01 PM
61	The other school has specialized tracks of what I want to do.	4/3/2014 2:00 PM
62	The students in highschool do not do nearly well enough on there work. I need a school with more programs and AP/HP classes	4/3/2014 1:59 PM
63	applesauce,!!!!!!	4/3/2014 1:57 PM
64	sometimes i am tired of never getting a chance to show my talent to the school	4/3/2014 1:56 PM
65	nooooo wayyyyy	4/3/2014 1:55 PM
66	I felt like leaving OSA because I no longer enjoy my art there is no point of attending the school for another 4 years	4/3/2014 1:55 PM
67	i dislike osa	4/3/2014 1:53 PM
68	The teachers intimidate me, occasionally, and I miss moving.	4/3/2014 1:52 PM
69	east bay school for boys	4/3/2014 1:52 PM
70	One of my family members strongly wanted me to attend the same school they did.	4/3/2014 1:51 PM
71	aint nobody gat tiiiiiiiiiiiiiiiiiiiiime for that	4/3/2014 1:48 PM
72	I didn't like it. I was having trouble making friends and I was intimidated by my emphasis. I felt like I had to be amazing right away.	4/3/2014 1:48 PM
73	commute is difficult and i would like to participate in sports. although i will continue to practice art at the new highschool i attend	4/3/2014 1:47 PM
74	The other school has better academics and non-arts programs.	4/3/2014 1:45 PM
75	I wanted to live with my mom in Seattle. Not because i dont like OSA	4/3/2014 1:42 PM
76	i wanted to go to a more challenging high school	4/3/2014 1:42 PM
77	because i didn't like my art	4/3/2014 1:42 PM
78	I was considering it just because it is pretty normal to change highschools and sometimes I felt like I wasn't succeeding at all and I kind of wanted to give up sometimes which I didn't think was a good quality.	4/3/2014 1:41 PM
79	Because of lack of sports and teachers being annoying	4/3/2014 1:39 PM
80	because there are to many fake people and people always try to start shit and i dont like the teachers	4/3/2014 1:14 PM
81	want to focus on science not art as a future job	4/3/2014 1:11 PM
82	its boring	4/3/2014 1:10 PM
83	Sometimes I feel like i'm not good enough to be at this school.	4/3/2014 10:51 AM
84	i dont feel like some of my friends respect me and some of the teachers are not giving me good education and i feel like i cant make friends and why to mush pressure	4/3/2014 10:50 AM
85	because we can not go of campus except for the park. also because its really stressful with all the homework and all.	4/3/2014 10:48 AM
86	I considered switching to montera middle school because My grades were not as good as I wanted them to be. I was also having trouble making friends, now i have friends at OSA but my best friends were at montera.	4/3/2014 10:41 AM
87	I'm use to being in my own race group, meaning the schools I've been too had more African/American race and I don't know how to clip with kids here because we like completely different things. Also because this school only lets you do what you auditioned for, sometimes me, personally would like to change and do something else besides acting because after a while, it gets boring.	4/3/2014 10:29 AM
88	I thought i wasn't good enough for my emphasis.	4/3/2014 10:29 AM

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89	Oakland is far from where I live, and there's another art school in my city.	4/3/2014 10:22 AM
90	A lot of bullying has been targeted towards me	4/3/2014 10:11 AM
91	I was looking at another school that had more to do with other interests that I had.	4/3/2014 9:58 AM
92	Hogwarts.	4/3/2014 9:57 AM
93	Because it was closer, and I had more friends there.	4/3/2014 9:57 AM
94	My parents and I are considering that I go to Berkeley High School instead of OSA High School because we think I may have a better chance of getting onto NYU, UCLA, Juiard, or Northwestern from there.	4/3/2014 9:53 AM
95	osa is a very small school and eveyone knows each other really well which gets tiring so i wanting to leave to go to a bigger school so i could meet more people and have more friends.	4/3/2014 9:50 AM
96	for high school i maybe would have liked a traditional high school experience, with no arts and just school in a normal building with sports teams and all that.	4/3/2014 9:50 AM
97	For High School I am considering transferring to Berkeley High School because they have a bigger campus (which is good to be exposed to) and many opportunities, such as debate and badminton teams whereas at OSA you mainly specify only in the emphasis you are in.	4/3/2014 9:50 AM
98	just because my step dad who is an asshole pressured me.	4/3/2014 9:47 AM
99	I didn't feel I had many friends and I missed my old ones. I didn't feel like I would be able to make more friends. I wasn't completely into and satisfied with my emphasis. I felt like I was not included.	4/3/2014 9:44 AM
100	The high school academic program does not seem that good. Also i personally don't think i am invested enough to say for three hours	4/3/2014 9:41 AM
101	i don't like it here, i am miserable here (true story)	4/3/2014 9:33 AM
102	sometimes i feel like i am trying to be something that im not but then i relise that i am different and i belong here but sometimes i still feel lonely and im just not sure what i should do.	4/3/2014 9:32 AM
103	In my arts emphasis, my class has had some trouble with a teacher (I will not name anyone to keep it confidential) and multiple times me and fellow students have considered leaving the school for another to avoid receiving more negative reactions from the teacher.	4/3/2014 9:32 AM
104	simply because i missed my old school and wanted to return and i also like the idea of new scenery. also many of my friends are transfering in high school and i have thought about going with them.	4/3/2014 9:32 AM
105	Teachers like Ms. Humphrey make this school annoying and less academic. She gets off task and talks about her kids 24/7 and then yells at us for getting off task. There are times where I really wish I was in Ms. Smith's class because Ms. Humphrey doesn't teach us anything. We are so falling back behind Ms. Smith's Class. All the teachers expect us to be so creative just because we are in a creative class. Ms. Humphrey is rude to her students and my parents are very upset with how she acts and teaches and talks to her students at times. She always finds a way to talk about herself for a long time and even though at the times, its better then actual work but it teaches us habits.	4/3/2014 9:32 AM
106	I thought about leaving for highschool	4/3/2014 9:29 AM
107	Sometimes I feel like the kids that are at OSA aren't happy to be here and it really brings the mood down for kids who are happy here.	4/3/2014 9:25 AM
108	just for high school	4/3/2014 9:25 AM
109	OSA's academics are sub-par, and we have no opportunities in our arts emphases.	4/3/2014 9:21 AM
110	because mr aton is the worst teacher in the history of bad teachers and has no qualifications to be at this school	4/3/2014 9:20 AM
111	I want to play sports	4/3/2014 9:11 AM
112	For high school	4/3/2014 9:03 AM
113	I'm considering leaving for high school because other high schools have more sports, AP classes, and electives	4/3/2014 9:02 AM
114	I feel like i am not welcomed by the students in my emphasis and i want to do more than one art in high school.	4/3/2014 9:02 AM

Student Survey 2013-2014

115	Not because of OSA, because of my interest in the other school	4/3/2014 9:00 AM
116	We don't have any sports teams. Such as soccer, vally ball, basket ball, football, ect. Also other schools have more electives, and sometimes have better acedemics.	4/3/2014 8:58 AM
117	Because I would like to try out a normal high school experience, many of my friends are leaving and I dont want to be alone, and This school is so small (compared to other schools) that nothing is private/kept a secret	4/3/2014 8:52 AM
118	i dont like it here	4/3/2014 8:52 AM
119	I didn't feel comfortable in my art classroom. It became the worst part of my day and if you are at a school for the arts it shouldn't be a drag to go to your art classes.	4/3/2014 8:51 AM
120	N/A	4/3/2014 8:51 AM
121	I felt like I just wanted to go back to my old school	4/3/2014 8:50 AM
122	i dont want to go to the high school here.	4/3/2014 8:48 AM
123	because while i was in 6th grade i got bullied by 8th graders who were very short. and people would laugh at me all the time.	4/3/2014 8:48 AM
124	this school feels unsafe. I have had multiple items stolen and i don't have a lot of friends. And their is a lot of bullying.	4/3/2014 8:48 AM
125	I wanted to leave because I wasn't very happy in my art. I also felt that the students around me were being disruptive and rude.	4/3/2014 8:47 AM
126	My family is difficult and the best thing for me and my family is to move to LA, I have decided to stay till the end of this year and move for high school. OSA is not a place that I want to continue my art because the students in my class seem not to care at all about theatre, this makes it extremely hard to focus and want to learn.	4/3/2014 8:44 AM
127	Because it's hard to make friends and i feel like the teachers dont really care about me.	4/3/2014 8:43 AM
128	I would rather be in a bigger school where I can form close friendships and relationships with a larger, more interested pool of people, and be more academically prepared for college.	3/27/2014 11:40 AM
129	a school with less distractions	3/27/2014 11:28 AM
130	I had some friends in other schools that I missed being around.	3/27/2014 11:28 AM
131	I was tired of attending the school for such an extended amount of time and wanted change.	3/27/2014 11:23 AM
132	Studying abroad.	3/27/2014 11:22 AM
133	health problems and stress from emphasis class	3/27/2014 11:21 AM
134	I didn't want to be in my emphasis anymore and wanted new experiences.	3/27/2014 11:21 AM
135	I've been here since 6th grade, so more of just a change.	3/27/2014 11:18 AM
136	i am tired of being stressed out and my art teacher tells me i am going to fail in life so why would i want to stay here. my art teacher told me to leave. i consider this almost everyday.	3/27/2014 10:24 AM
137	At one point, my parents saw that the pressure of making academics survive the long days of emphasis was way too much. it was all going downhill.	3/27/2014 10:20 AM
138	So I could have more time to do things such as sports.	3/27/2014 10:15 AM
139	Because it is always the same here. I hate repetition. I have done the same projects every year for five years and I'm sick of it. I don't want to build another cardboard sculpture or anything of the sort ever again because of it.	3/27/2014 10:14 AM
140	Because I had gone here for all of middle school and thought highvschool would be the same kind of experience again.	3/27/2014 10:11 AM
141	Stress Struggled to balance art and school... but teachers are very helpful and helped me get through...	3/27/2014 9:45 AM
142	I was not challenged enough in my arts classes.	3/27/2014 9:40 AM
143	the acedeics here sucks i get bad grades cause im bored and relearning past material from my other school(skyline)	3/27/2014 9:38 AM

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144	When I first came to OSA, I did not feel like others accepted me and I did not feel like I was respected as an artist because I could not find ways to express my talents.	3/27/2014 9:31 AM
145	for better academics, and a more promising future because i am not so sure that i may pursue my art later on as i become more independent	3/27/2014 9:30 AM
146	just because we dont really have sports or alot of room at osa physicly	3/27/2014 9:29 AM
147	I feel that the academics will not prepare me enough for college, and that I will be overloaded with work when I get there. Also the fact that "underclassmen do not recieve the full osa experience" is bullshit.	3/27/2014 9:28 AM
148	Mr. Harris overly involves himself in peoples lives and tries to micro manage everyone's lives. I feel targeted.	3/27/2014 9:28 AM
149	Teachers in my emphasis choose favorites.	3/27/2014 9:28 AM
150	I was getting sick of the same school and the same people	3/27/2014 9:26 AM
151	I was worried about the academic AP and honors opportunities i would have, in comparison to other schools	3/27/2014 9:26 AM
152	Complicated family arrangement, there's a better art school in LA.	3/27/2014 9:26 AM
153	its the same thing everyday at the same time and its like an adult job especially the commute	3/27/2014 9:23 AM
154	I considered going to Oakland Tech for high school because the academics are very good, their honors/AP program is fantastic, and they have a really good writing program too.	3/27/2014 9:22 AM
155	I don't think I really fit in OSA.	3/27/2014 9:00 AM
156	Too small, not enough interesting or attractive people.	3/27/2014 8:55 AM
157	I feel the students at OSA are less motivated then they should be, given the circumstances they are in.	3/27/2014 8:54 AM
158	I didn't appreciate the lack of focus and respect for academic classes	3/27/2014 8:49 AM
159	I wasn't happy here at OSA and felt like there was nobody at the school that I could relate to and I wasn't getting the education I wanted. I still feel like I'm being held back from a better education because people in the classrooms are very disrespectful and take away from the learning time.	3/27/2014 8:48 AM
160	Normal schools have homecoming dances and football or baseball games and I feel that those kind of traditions are vital in having a normal teenage experience.	3/27/2014 8:47 AM
161	Sometimes I just get tired of being at OSA.	3/27/2014 8:46 AM
162	it wasnt for me anymore.	3/27/2014 8:42 AM
163	I didn't feel mentally stable. Also the stress level is very high, too much to handle at some points. There are also better academic options closer to where I live.	3/27/2014 8:41 AM
164	parent pressuring to have different academic environment	3/27/2014 8:39 AM
165	Atemu	3/27/2014 8:38 AM
166	to be honest i am getting sick of some of my teachers and some people that i feel i would have to fight if it gets to a certain point	3/27/2014 8:37 AM
167	-I wish we could have more school functions (homecoming...etc) -Favoritism in emphasis -Mr. Andronic and Ms. Kurzfeld make it very difficult for me to learn. Mr. Andronic gets frustrated when his students ask him questions, which intimidates them and makes it harder for them to learn. Ms. Kurzfeld gives too many projects, way too many homework assignments (that are too elaborate), she doesn't update her blog, and the handouts she gives us belong to Mr. Travisano and Ms. Weiss, which wouldn't bother me if it wasn't every single assignment.	3/27/2014 8:34 AM
168	to focus on a diffrent art form	3/27/2014 8:33 AM
169	This school has no sports.	3/26/2014 11:33 AM

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170	My middle school experience was awful. Not by fault of staff, but from my peers. I felt suffocated by the words that were carelessly spewed from my classmates mouths. It wasn't good for my mental state, nor did it contribute positively to my learning. Frankly, I'm still itching to leave OSA. But that is mostly because of the memories these hallways bring up. I guess after being here for so long, you just want to get away.	3/26/2014 11:30 AM
171	since the process of gentrification has occurred in the city of oakland, this school only cares about having the "right" students in this school only to gain support of donors and tax payers. down stairs infront of the entrance of the school, there is a bar to show the money that was being raised for the school....but where does the money go because its not at all going to the department. oh and the academics suck. im sick and tired of these privileged and racist white kids who believe that they are above students of color. its not all of them but there are a fair amount of them.	3/26/2014 11:25 AM
172	The arts have not supported me strongly and in some ways hindered me from getting better	3/26/2014 11:20 AM
173	work is overwhelming	3/26/2014 11:17 AM
174	I did not like my emphasis.	3/26/2014 11:17 AM
175	A-G requirements for graduation	3/26/2014 11:08 AM
176	I don't have much faith in my artistic ability, my chances of being able to attend a decent arts college, my chances of finding a way to pursue an artistic career, and many other things. beyond that, I figure one of my better chances for the future based on that is to join the military	3/26/2014 10:51 AM
177	Most of the academics are hardly challenging, and the science program here is terrible (not because of the teachers, but because there are no advanced classes, and our equipment is severely lacking). I am tired of my emphasis. I do not feel prepared to go into a non-liberal arts field.	3/26/2014 10:30 AM
178	I did not please read following answer before asking me irrelevant questions.	3/26/2014 10:29 AM
179	Academics.	3/26/2014 10:24 AM
180	To go back to my old school	3/26/2014 10:23 AM
181	been bullied n treated badly by other students. i don't feel safe or respected at osa most of the time	3/26/2014 8:30 AM
182	unsatisfied with my emphasis system.	3/26/2014 8:29 AM
183	I considered leaving OSA to go to SOTA only for a little while because I wanted to focus on the technical side to costume and fashion design and construction. The way the department is arranged and the way the shows are scheduled I feel like we are constantly cutting corners in order to get the show done. I would love to go more in depth with the technique and design skills and just have more overall time to do a production.	3/25/2014 10:26 PM
184	I considered going to Oakland Tech for strong academics and multiple extracurricular options. I did not feel the theater program treated all students equally and my voice was not heard, considered, or cared about.	3/25/2014 9:01 AM
185	I felt i wasn't good enough at my art	3/25/2014 9:01 AM
186	Because OSA is small and sometimes considered as having weak academics	3/25/2014 9:00 AM
187	just because of the transportation, but i realized that i can deal with it if it means i still get to go to OSA	3/24/2014 9:57 PM
188	The amount of drug and alcohol use is very much. I feel scared that people act that way and think its okay to do it at their age. I get scared when i see it every 5 seconds (dramatization) The urban feel is a lot to take in for me.	3/24/2014 6:32 PM
189	because is was the end of middleschool, i was just looking at highschools but i never really thought about leaving the other highschools just felt weird and far away	3/24/2014 11:29 AM
190	I was sick and tired of the Instrumental Music department, because there is no advanced level beyond what they have there, besides the AP Music Theory Class. I had been in the high school jazz band since sixth, so by the time I got to high school, there was nothing new. I had already experienced 3 years doing the same thing in the same band, and I really wanted to go to Berkeley High because they have an excellent jazz band, and many of my elementary school friends and fellow musicians were going there.	3/24/2014 11:28 AM
191	Because of the weak academics and the difficulty of getting an A in my emphasis.	3/24/2014 11:24 AM

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192	Not that it is a bad school but I sometimes don't know if I want to continue in an art.	3/24/2014 11:22 AM
193	I was not sure if i would stay for high school. The academics here are only fairly OK.	3/24/2014 11:21 AM
194	I wanted to go to a school that had athletics.	3/24/2014 11:20 AM
195	I wanted to be in a better environment and go to a school with more serious academics.	3/24/2014 11:15 AM
196	San Francisco School Of The Arts (SF SOTA) has a vocal program more suited for me. OSA is a strong Jazz and R&B school, but lacks a strong Classical and Musical Theater program. SOTA has a stronger Musical Theater and Classical vocal program.	3/24/2014 10:52 AM
197	In vocal it's increasingly obvious that they play favorites, not really based on talent. If you are not a favorite, I think there is only so far you can go in the vocal program. When 25 people are auditioning for all of the spring show songs, it's really unfair that the same person could get three or four solos. Additionally they are very inflexible and refuse to try new styles of music or take student suggestions.	3/24/2014 10:50 AM
198	For electives that teach us things we'll need in life More languages	3/24/2014 10:47 AM
199	I felt to much peer pressure. Didn't fit in exactly with the other students. Had friends at other school. I felt i wasn't being challenged.	3/24/2014 10:47 AM
200	I was being hecka stupid.	3/24/2014 10:44 AM
201	I just was considering what life would be like at a normal highschool. Also I play sports so I would be able to play them there.	3/24/2014 10:43 AM
202	schedule, AP classes, college prep, possible need for independent study due to outside classes	3/24/2014 10:42 AM
203	at the time it just didnt feel like the right place for me	3/24/2014 10:42 AM
204	Because of the unmotivated student atmosphere	3/24/2014 10:32 AM
205	I did leave OSA for a specific program that i wanted to go to. I have also considered leaving before because OSA can be very annoying sometimes and kills the love of art.	3/24/2014 10:29 AM
206	Because yolo.	3/24/2014 10:22 AM
207	Though the arts are good, I like academics and was considering going to a school that focused heavier on them. Also, there was a social complication...	3/24/2014 9:22 AM
208	I wanted to go to a different type of school	3/24/2014 9:21 AM
209	Because the other school was more academically focused. I wish OSA offered more AP classes so I could advance myself further in my studies. Also there are hella hot guys	3/24/2014 9:20 AM
210	i went through a phase but i think it was mostly b/c other people wanted to	3/24/2014 9:18 AM
211	because the guys at BHS are hotter and there are more of them	3/24/2014 9:18 AM
212	i miss my old one	3/24/2014 9:15 AM
213	I just missed my old friends	3/24/2014 9:14 AM
214	last year when we had one half day a month. that was annoying.	3/24/2014 9:14 AM
215	to do sports	3/24/2014 9:09 AM
216	I didn't	3/24/2014 9:09 AM
217	The academic classes tend to be unfocused and that leads to not getting things done.	3/24/2014 9:07 AM
218	i wanted to go to tech for the engineering program	3/24/2014 9:07 AM
219	OSA is not as academically acclaimed as some other high schools and does not offer as many classes.	3/24/2014 8:35 AM
220	because	3/24/2014 8:35 AM
221	Social life sometimes is cause for conflicting feelings	3/24/2014 8:31 AM
222	the school days are really long.	3/21/2014 12:34 PM

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223	I feel intimidated by my arts teacher, it strongly effected my emotional health. As a result of that and bullying from my peers (including violent threats on facebook) i decided to leave the emphasis completely. The school, although small, is extremely rowdy and the students don't seem respectful or academically driven.	3/21/2014 12:28 PM
224	no more ripped youg hairless teens	3/21/2014 12:28 PM
225	the academics aren't strong enough here, I don't feel prepared for college. There are not enough elective classes.	3/21/2014 12:26 PM
226	Never getting picked for auditions. Favorites were always chosen.	3/21/2014 12:22 PM
227	I wanted to leave in 9th grade because I was bullied harshly in my emphasis classes by the upperclassmen at the time. They made me feel like I was untalented and that I had no reason to be at this school because I couldn't perform and I was unworthy. I was ready to switch to Oakland Technical High School.	3/21/2014 12:17 PM
228	The Theatre Arts staff are mentally abusive, take part in favortism, and are straight out ride or completely ignore students who either A) donthave significant amounts of money B) don't have a sag card C) who's parents aren't mrs. copper or part of her click	3/21/2014 12:16 PM
229	For a time I was searching for more rigorous academics. And for a while I wanted a school that I could participate more heavily in sports.	3/21/2014 12:16 PM
230	Insufficient academic preparation for college.	3/21/2014 12:14 PM
231	There is not an abundance of people in the cultures I identify best with who pursue the arts taught at OSA. The scarcity of these peers led me to briefly consider moving schools to rejoin those I had been close to in middle school.	3/21/2014 12:11 PM
232	Bored	3/21/2014 12:10 PM
233	the academics are week, and really slow, few classes are structred to slow and waste time, that could be used for learning.	3/21/2014 12:08 PM
234	I did not like my classmates at OSA.	3/21/2014 12:05 PM
235	I did not, and often still continue not to, feel challenged by the academic curriculum, and because I knew that I was not going to pursue a career in the arts I felt it would be better for me to go to another school that was more academics-oriented.	3/21/2014 12:05 PM
236	i wanted to see what a non-arts school was like.	3/21/2014 12:04 PM
237	OSA is far from my house	3/21/2014 12:02 PM
238	i	3/21/2014 11:45 AM
239	Honestly for a fresh start, I have been here since middle school and yes it can get old. Well I am ashamed to say also because the male population is lacking,	3/21/2014 11:39 AM
240	i hate the bad behavior in this school. its embarrassing and insulting, and i don't even have the support i need from the authorities in this school, i know that they won't change the rudeness and bad social problems the students and teachers portray.	3/21/2014 11:34 AM
241	I didn't think that a small environment would be good	3/21/2014 11:26 AM
242	Becausee you don't get the typical high school esperince. Some high school experinces that are rites of passage you dont get. Like Senoir Trip, Senior Ditch Day, Senior Week, Good prom dont have conselors or more than one college counselrors or home room	3/21/2014 11:26 AM
243	I was being harassed and bullied by a bunch of students during my 9th-10th grade and was becoming depressed.	3/21/2014 11:22 AM
244	It; just a normal thought. What would it be like to go to a normal school ect..	3/21/2014 11:22 AM
245	Because this school is very rowdy and has a lack of respect. I've never liked it.	3/21/2014 11:22 AM
246	Unfair treatment of students in my arts classes	3/21/2014 11:22 AM
247	back to my old high school	3/21/2014 11:18 AM
248	because of the lack of diversity now	3/21/2014 11:18 AM

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249	academics here at OSA really suck, limited classes, and my old school the academics were 100% better	3/21/2014 11:17 AM
250	I had some problems with some of my teachers.	3/21/2014 11:17 AM
251	the teachers and the lack of school activity.	3/21/2014 11:16 AM
252	i decided i didnt want to pursue the arts after high school and didnt see what the point of me staying was	3/21/2014 11:15 AM
253	OSA doesnt offer a very good math or science program. we dont have a lab or any AP science classes.	3/21/2014 11:12 AM
254	reasons	3/21/2014 10:55 AM
255	At first I felt like I was missing out on a lots of important things that contribute to the fun enviroment of a highschool. Plus we get out way too late considering the workload. Many students are overworked and would improve if school didnt go so late into the day	3/21/2014 10:45 AM
256	Looking for different leaning atmospheres.	3/21/2014 10:43 AM
257	Rated R for Reasons.	3/21/2014 10:42 AM
258	I FELT LIKE IT	3/21/2014 10:41 AM
259	Social struggles regarding my personal self confidence	3/21/2014 10:37 AM
260	Some arts teachers that i am close to were fired	3/21/2014 10:28 AM
261	Maia Siani no longer worked in the dance department	3/21/2014 10:21 AM
262	No.	3/21/2014 10:19 AM
263	Structure	3/21/2014 9:52 AM
264	because mr.savage is an A**HOLE and encourages students to openly state their opinions on other students infront of everyone just to make himself feel like he is correct about everything. but it won't have any consequence, so whatever. tells friends not to be friends, says one friend is jealous of another because one is light skinned, or it's one friend's fault why another studnet's grades aren't as good as theirs. Asks students to chime in during conversations about how most of us won't be dancers and we all need to be lifted by forklifts if we ever do partnering because we're too big. Apparently we're supposed to do auditions to prepare for college or get scholarships then when we do and ask for a different dance teacher's help instead of his we're not going to be able to actually get the audition because HE isn't helping. Apparently even though my grades have been in the 3.5 range or higher every year in high school he feels the need to tell my friend to choose better friends because I'm bringing them down even when I help them with their homework, transportation, and dance corrections when HE isn't the one doing that & apparently I could be doing a lot better with my life. But I'm a senior so I'm leaving, hopefully one day he actually grows up or you guys realize how he actually is as a teacher.	3/21/2014 9:40 AM
265	Because OSA makes me feel some type of way about things. There are a decreasing amount of black people at this school and I am one of the 'token black girls' of my emphasis and it is annoying as fuck. There are things that go on in these halls that is not okay. I'm surprised I was not asked about sexual acts during school hours, because that is what occurs. I know that there is someone here that is selling baked goods laced with THC. As much as I can say in a negative way about this school, there are good things as well. Like, the students are nice and welcoming for the most part. Acceptance is a trend at this school.	3/21/2014 9:40 AM
266	High School academics at OSA do not prepare students for college.	3/21/2014 9:34 AM
267	I was being bullied and harassed my FIRST YEAR HERE, and no one did anything to stop it.	3/21/2014 9:31 AM
268	personal issues	3/21/2014 9:31 AM
269	The school is not moving forward in my opinion. We have an emphasis for ice skating, but we do not have an emphasis for studio production. Makes zero sense. Just being honest.	3/21/2014 9:27 AM
270	I wanted to be around different people who had smaller egos. non-artists	3/21/2014 9:24 AM
271	the arts is too much of a burden.	3/21/2014 9:18 AM
272	the arts is too much of a burden.	3/21/2014 9:18 AM
273	The culture here is backwards, it's specific to my emphasis.	3/21/2014 8:55 AM

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274	Just a regular high school	3/21/2014 8:44 AM
275	i have other friends at oakland tech	3/21/2014 8:33 AM
276	i wanted a real high school experience i wanted a bigger school with sports and ralleys	3/21/2014 8:32 AM
277	There are certain experiences I feel like I am missing out on, and I wanted to have them, such as sporting events and other things regular high schools have	3/21/2014 8:31 AM
278	because i have been here for so long its kind of tiring due to the lack if sports	3/21/2014 8:31 AM
279	i didn't really like it	3/21/2014 8:28 AM

Q26 If you considered leaving OSA, why did you stay?

Answered: 265 Skipped: 243

#	Responses	Date
1	i feel like i can have a good oppurtunity to do what i would like when i become older	4/4/2014 3:15 PM
2	Because people started talking to me	4/4/2014 3:10 PM
3	I like it here, and I enjoy my art.	4/4/2014 9:31 AM
4	to much work to transfer and i have freinds and dont want to start over	4/4/2014 9:31 AM
5	I mended my friendships and learned to maintain a good GPA and decided that I needed a high school that was small enough to get individual attention and wanted a great artistic and academic education.	4/4/2014 9:29 AM
6	I wanted to stay to give highschool a chance	4/4/2014 9:29 AM
7	my mom told me i had to and i didnt know where else to go	4/4/2014 9:21 AM
8	I like the school	4/4/2014 9:20 AM
9	I made some good friends and realized that all middle schools would have the same issues, and that I was actually proud to be an OSA student.	4/4/2014 8:52 AM
10	i	4/4/2014 8:50 AM
11	because I wanted to be here	4/4/2014 8:49 AM
12	cause the school year hasnt ended	4/4/2014 8:49 AM
13	I was still getting a good education in the arts and academics. I would rather stay here than go to another school with a terrible art program	4/4/2014 8:47 AM
14	i love my art and osa	4/4/2014 8:46 AM
15	When I first got into OSA I was so excited but when I got here I realized how I wasn't making friends.	4/4/2014 8:44 AM
16	Because the school year hasn't ended yet.	4/4/2014 8:43 AM
17	because I didn't want to go to Edna Brewer	4/4/2014 8:42 AM
18	Because my friends are here and theres lots of places to walk after school.	4/4/2014 8:39 AM
19	I am leaving.	4/4/2014 8:37 AM
20	It's better than other plus it would scare me to start over and have to put m trust in others.	4/4/2014 8:33 AM
21	nope	4/4/2014 8:32 AM
22	because i have a lot of friends here and we didnt have the money for a private school	4/4/2014 8:31 AM
23	I stayed because I really love my art form and since I've been here, I've really found myself and broken out of my shell.	4/4/2014 8:31 AM
24	I want to stay with my friends.	4/4/2014 8:28 AM
25	I like my friends	4/4/2014 8:27 AM
26	I had friends and I still wanted to practice my art at an arts school	4/4/2014 8:27 AM
27	i liked my emphasis teachers	4/4/2014 8:26 AM
28	I figured out what I want to do for emphasis and I made new friends	4/3/2014 3:01 PM
29	Its very respecrful here and there are good oppertunitys	4/3/2014 3:00 PM
30	well im only in 7th gard i wouldnt need to leave yet	4/3/2014 2:57 PM

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31	I stayed because if I transfer, I'll do it in high school.	4/3/2014 2:55 PM
32	because i cannot leave school in the middle of the year, also i'm trying to see if things get better, but i don't think they are.)=	4/3/2014 2:50 PM
33	im still considering...	4/3/2014 2:49 PM
34	I'd stay for the arts and diverse community	4/3/2014 2:49 PM
35	i love my art and my friends	4/3/2014 2:48 PM
36	I made a lot of good friends and they made me feel really comfortable	4/3/2014 2:48 PM
37	Because my parents said no leaving	4/3/2014 2:47 PM
38	It was the middle of the year. I had made tons of new friends and I loved all of them. I wanted to see if it was a good fit for me and I decided to wait until the end of the year.	4/3/2014 2:46 PM
39	Because this school has many privlidges others schools don't.	4/3/2014 2:44 PM
40	because I love doing art and most of my friends from 5th grade are at this school.	4/3/2014 2:43 PM
41	I had to stay intill the end of the year	4/3/2014 2:42 PM
42	because it the most welcome place in the world	4/3/2014 2:42 PM
43	I love the art program here, and I just don't want to leave my friends here, and I don't want to know how hard it will be to have a whole new school introduced to me.	4/3/2014 2:42 PM
44	because it was too danderous where else	4/3/2014 2:41 PM
45	Because my family told me how to make it better for myself.	4/3/2014 2:41 PM
46	it seemed really fun	4/3/2014 2:41 PM
47	im not thinking of leaving for middle school i am still thinking about high school.	4/3/2014 2:39 PM
48	Because its hard to leave	4/3/2014 2:38 PM
49	Because I like my friends and art	4/3/2014 2:35 PM
50	because i am still in middle school	4/3/2014 2:34 PM
51	because I didn't get in to any other school.	4/3/2014 2:11 PM
52	its my first year i am still not sure	4/3/2014 2:10 PM
53	mean kids	4/3/2014 2:07 PM
54	I didn't want to leave	4/3/2014 2:02 PM
55	I stayed because I still liked the school and my art teacher let the issue go.	4/3/2014 2:02 PM
56	i love it here, people are nice	4/3/2014 2:01 PM
57	bacon	4/3/2014 1:57 PM
58	Because all of my friends are here, my girlfriend is here, and the only people we can lean on are each other. The faculty is completely inept at dealing with harrassment and mental disorders like anxiety and depression.	4/3/2014 1:52 PM
59	found real friends	4/3/2014 1:52 PM
60	I love theater and I want tp pursue it as a career. Also I love some of my teachers and friends.	4/3/2014 1:51 PM
61	its not the end of the year yet	4/3/2014 1:50 PM
62	i dont	4/3/2014 1:48 PM
63	I made friends eventually. I began to feel more comfortable in my emphasis and I was worried if I left I would regret wasting the opportunity. I was right to worry.	4/3/2014 1:48 PM
64	I love my emphasis and it will prepare me for being on broadway.	4/3/2014 1:42 PM
65	i decided i like osa :)	4/3/2014 1:42 PM
66	because i decided i liked it again	4/3/2014 1:42 PM

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67	Because I thought it would be good to have this experience because I really enjoy singing and I realized that my vocal teachers were really amazing and that I should take this chance even if there were times that weren't that great.	4/3/2014 1:41 PM
68	Sports came	4/3/2014 1:39 PM
69	because i live the community and my friends	4/3/2014 1:14 PM
70	i had to	4/3/2014 1:10 PM
71	osa is an incredible school and im only in 6th grade so i want to stay for a while.	4/3/2014 10:51 AM
72	because my friends would hate me if i left and i want to be respected	4/3/2014 10:50 AM
73	because it has my art and i have made new friends and because i can get to get used to the city	4/3/2014 10:48 AM
74	I stayed because my grades improved and i made new friends. I also liked how little bullying there is here, when at monterera there are fights daily.	4/3/2014 10:41 AM
75	I stayed because it's my first year here and at other schools they don't really showcase your talents as OSA does. Also because I wouldn't want to leave my friends.	4/3/2014 10:29 AM
76	Because I got better and my emphasis teacher told me I was doing good.	4/3/2014 10:29 AM
77	I want to study my art	4/3/2014 10:11 AM
78	I have friends here that I felt were more important. I wanted to be there for them.	4/3/2014 9:58 AM
79	I didn't get my letter yet :(4/3/2014 9:57 AM
80	Because I like this school better, and the other school had no art at all.	4/3/2014 9:57 AM
81	I have not gone to high school yet, I am in 7th grade.	4/3/2014 9:53 AM
82	i feel very passionate in my art, so i decided to stay so i can pursue it and go onto arts college.	4/3/2014 9:50 AM
83	i knew that when i got older there would be more opportunities in my arts emphasis, i wouldn't want to risk losing that. i like some people here too	4/3/2014 9:50 AM
84	I'm staying for middle school because Berkeley High is a high school.....	4/3/2014 9:50 AM
85	because i love it here.	4/3/2014 9:47 AM
86	It was just the beginning and I thought it would get better.	4/3/2014 9:44 AM
87	i'm not staying	4/3/2014 9:33 AM
88	because i love this school and it helps get through life .	4/3/2014 9:32 AM
89	I realized that all my friends were here and I didn't want to leave them so I decided to stay here, at least until high school.	4/3/2014 9:32 AM
90	to much of a hassle to relocate	4/3/2014 9:32 AM
91	I like being at a school where people are like me. No dress code.	4/3/2014 9:32 AM
92	because it is the best school for me in middle school	4/3/2014 9:29 AM
93	I really enjoy my emphasis a lot and want to pursue it and I love how everyone is really open with each other and there is not a lot of bullying	4/3/2014 9:25 AM
94	i like it here but, im considering it for high school	4/3/2014 9:25 AM
95	Because my family is not in a situation where I could switch.	4/3/2014 9:21 AM
96	because i can learn from every one else	4/3/2014 9:20 AM
97	im in middle school	4/3/2014 9:03 AM
98	Because i cant leave yet	4/3/2014 9:02 AM
99	because i cant leave yet	4/3/2014 9:02 AM
100	because i like it here	4/3/2014 9:00 AM
101	I stayed at OSA because of the arts program, and i felt being here has helped me grow as a arts student, and become better at my art.	4/3/2014 8:58 AM

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102	Because although it is a small school and nothing is private I feel like osa is my home and I would miss it dearly if I ever chose to left. Also I do enjoy my art, even though I dont think I will go into it as a career it is a very beneficial growing and learning experience. And yes I dont want my friends to go, but thats life and I will move on and make new friends as well.	4/3/2014 8:52 AM
103	my parents wouldnt let me leave	4/3/2014 8:52 AM
104	i decided it wasn't worth leaving because i would be leaving after 7th grade and it wouldn't be worth int to go to a different school just for 8th grade	4/3/2014 8:51 AM
105	N/A	4/3/2014 8:51 AM
106	Because I made more friends	4/3/2014 8:50 AM
107	because im not in high school yet.	4/3/2014 8:48 AM
108	i stayed because my mom wanted me to learn the "music" that my teachers were teaching me	4/3/2014 8:48 AM
109	my mom would have to move and we don't have the money.	4/3/2014 8:48 AM
110	I knew that this would be my best choice of school.	4/3/2014 8:47 AM
111	I have a really close bond with my friends and they are what is helping me through my depression.	4/3/2014 8:44 AM
112	In the last couple of months i have started to make friends and i like my art.	4/3/2014 8:43 AM
113	I was unable to have enough initiative to apply and make a decision, especially because I know I may be unable to return if I don't like it.	3/27/2014 11:40 AM
114	i wouldnt enjoy highschool anywhere else but here	3/27/2014 11:28 AM
115	The mission that God has for me involved me staying here.	3/27/2014 11:28 AM
116	I decided to stay because i felt that trying to change schools would be too much work	3/27/2014 11:23 AM
117	Leaving to study abroad didn't work out.	3/27/2014 11:22 AM
118	mr moore i was looking forward to him teaching high school but he doesnt	3/27/2014 11:21 AM
119	because we found a way to let me stay by excusing me from emphasis and focusing on my health	3/27/2014 11:21 AM
120	I switched my emphasis and love the one I'm in now.	3/27/2014 11:21 AM
121	I other public schools in my area are bad.	3/27/2014 11:18 AM
122	i considered berkeley high because of the big sports team. i like soft ball and volley ball. i stayed because i like doing my art and berkeley high doesn't have as good arts program	3/27/2014 10:26 AM
123	my parents are making me. :(3/27/2014 10:24 AM
124	I love my art too much, to not stay. It will look extremely good on college applications as well.	3/27/2014 10:20 AM
125	I feel like I belong here and it's best to stay so I can focus on my art.	3/27/2014 10:15 AM
126	Because I'm too lazy to get up and do something.	3/27/2014 10:14 AM
127	Because this is the best school ever. The stuff I was being taught challenged me more and I became engaged in art more.	3/27/2014 10:11 AM
128	I dont feel like i could last (belong) in a regular highschool id go crazy without 3hrs of theatre everyday	3/27/2014 9:45 AM
129	Because the other school option was only for local students, and I was not a local student. Also, I may sometimes feel unsatisfied with OSA, but I don't know any other school that would be better.	3/27/2014 9:40 AM
130	i love playing piano and the people	3/27/2014 9:38 AM
131	I was able to find people that I could fit in with and make an artistic impression. I also thought that the exposure to the arts was enough motivation to stay.	3/27/2014 9:31 AM
132	i love circus and i don't know what i would do without it, but it is a hobby not a career that will support me as an individual	3/27/2014 9:30 AM
133	because other schools wouldnt be as weird and as lovely as osa and going to osa looks good on collage transcripts	3/27/2014 9:29 AM

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134	No idea.	3/27/2014 9:28 AM
135	I like some of the teachers and i love all my friends here.	3/27/2014 9:28 AM
136	I can't afford to take bart to the other school and I can't be guarenteed to get into the school	3/27/2014 9:28 AM
137	parents wouldnt let me leave	3/27/2014 9:26 AM
138	The other schools I looked at didn't have the classroom environment I was looking for	3/27/2014 9:26 AM
139	Mom made me stay. Friends.	3/27/2014 9:26 AM
140	becase i didnt want to take pe at a different school	3/27/2014 9:23 AM
141	I stayed because of the environment of OSA, because I was very excited for Literary Arts, and because I believed that I would enjoy the academics.	3/27/2014 9:22 AM
142	I like the school and want to stay until I graduate.	3/27/2014 9:00 AM
143	Too much work to switch schools.	3/27/2014 8:55 AM
144	I love OSA and I'm more passionate about theater than anything in my life. OSA is a great school and I am proud to be here. I just think the students need to be students who want to go to this school.	3/27/2014 8:54 AM
145	I realized the majority of high schools have disrespectful students and it isn't just an OSA thing	3/27/2014 8:49 AM
146	I didn't like the school in my district that was offered to me and it was too late to switch out of the school.	3/27/2014 8:48 AM
147	The oppurtunities that are provided for use to follow our artistic dreams are incredible, as well as the learning experiences.	3/27/2014 8:47 AM
148	Because it is only sometimes.	3/27/2014 8:46 AM
149	it was too late to leave.	3/27/2014 8:42 AM
150	The arts are nice and it would be very hard for me to switch schools at this point.	3/27/2014 8:41 AM
151	he leavin	3/27/2014 8:38 AM
152	i stayed because i didnt have a choice my parent wanted me to stay	3/27/2014 8:37 AM
153	I wanted to finish learning from my emphasis, because the theater department is really good. I'm only here for my emphasis.	3/27/2014 8:34 AM
154	because i love my art form	3/27/2014 8:33 AM
155	I stated because i matured over the years and i finally realized how much i could benefit from staying at this school.	3/27/2014 8:32 AM
156	It was too late to leave. There is no point in spending senior year out of all the years, in a different school.	3/26/2014 11:33 AM
157	I was given no choice in the matter, and forced to stay here by my mother. If I had the opportunity, I'd probably transfer. The only reason I wouldn't is because I enjoy my emphasis.	3/26/2014 11:30 AM
158	only because i know that i can get into a good college in this school.	3/26/2014 11:25 AM
159	I would not want to be somewhere else	3/26/2014 11:20 AM
160	my emphasis kept me busy	3/26/2014 11:17 AM
161	All of my other options are worse.	3/26/2014 11:17 AM
162	i would not consider leaving, this is a much better school than where i was before	3/26/2014 11:14 AM
163	arts	3/26/2014 11:08 AM
164	because I have nowhere else to go.	3/26/2014 10:51 AM
165	It's too late to transfer easily, and the administration agreed to try to create an AP physics class.	3/26/2014 10:30 AM
166	I did not consider leaving, again read previous statement before these questions are asked.	3/26/2014 10:29 AM
167	I can get my academics through AP, extracurricular, etc.	3/26/2014 10:24 AM

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168	Because I like my art,	3/26/2014 10:23 AM
169	i felt like since i have one more year left i should just finish mi last few years at osa	3/26/2014 8:30 AM
170	Because i am now a junior and it would not make sense to graduate at another school after being here for five years. aswell as realiing the flaws at osa are nothing compared to the great things it has.	3/26/2014 8:29 AM
171	I have no other option and I like the arts program here.	3/26/2014 8:26 AM
172	It is very convenient being only 15 minutes away from my house. I also really love the teachers and people at OSA. I also stayed because I love how it is a small school (i hope it stays really small) and because the overall vibe and feeling of OSA is good and positive. Mostly, I stayed because there is no better option for me. I could never see myself at a "normal" high school and I couldnt possibly go all the way to SOTA	3/25/2014 10:26 PM
173	I stayed because Tech would have been too big of a school for me and I wouldn't be heard at all. I really liked the literary program, so I stayed so I could be in literary arts.	3/25/2014 9:01 AM
174	Because I wouldn't survive anywhere else	3/25/2014 9:01 AM
175	Cus Sway	3/25/2014 9:00 AM
176	because i wanted to and it was a bad reason to leave	3/24/2014 9:57 PM
177	I love the teachers, everyone is very accepting, I've made incredible relationships both with friends and administrators. I also feel super independent. Going here has created this kind of confidence that i cant get anywhere else.	3/24/2014 6:32 PM
178	because I already know this school and the teachers and my way around and I have friends here and I love to sing	3/24/2014 11:29 AM
179	I switched theatre. That was the compromise. I've always wanted to be an actor, even before I started music.	3/24/2014 11:28 AM
180	Because it isn't fun to have to switch school... again, and i am learning a lot in my emphasis.	3/24/2014 11:24 AM
181	Because I do want to continue in my art.	3/24/2014 11:22 AM
182	I needed the social environment and the friends i had made	3/24/2014 11:21 AM
183	I got wait listed at the school I wanted to go to.	3/24/2014 11:20 AM
184	I couldn't afford to go to a private school and I didn't want to go to a public school.	3/24/2014 11:15 AM
185	The school I want to go to is in San Francisco. My parents don't want me to make the commute from Oakland to San Francisco every school day.	3/24/2014 10:52 AM
186	Tall people scare me	3/24/2014 10:47 AM
187	I stayed because i finally started to have a voice. I felt like everybody knew me. I had a good relationship with the students I interact with. Better relationships with the teachers. More fun opprotunities that other schools don't provide to talented students	3/24/2014 10:47 AM
188	Because i grew as a person and realized i hate everyone else at other school because theyre not like me AT ALL. I do not like closed minded people that are basuc and do what everyone else does.	3/24/2014 10:44 AM
189	I realized that I could never leave OSA because i really love and appreciate it.	3/24/2014 10:43 AM
190	accommodating admins and art teachers	3/24/2014 10:42 AM
191	there were certain people here whom i didn't want to leave	3/24/2014 10:42 AM
192	because the best dance training i could get in the bay area is here	3/24/2014 10:32 AM
193	Because swag.	3/24/2014 10:22 AM
194	I'm still considering it	3/24/2014 9:22 AM
195	it was too late now to switch when i'm already at the end of the years	3/24/2014 9:21 AM
196	I stayed because I did not like the people at the other school, and I enjoyed the arts programs. Also, I really want to be in Vocal Rush.	3/24/2014 9:20 AM

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197	i dont see myself going to any other school, im lucky to be here	3/24/2014 9:18 AM
198	my mom didnt let me and i wanna be in vocal rush	3/24/2014 9:18 AM
199	im at the school already	3/24/2014 9:15 AM
200	I realized that I had friends here.	3/24/2014 9:14 AM
201	Because i have friends here and its a fun school.	3/24/2014 9:14 AM
202	because my mom made me	3/24/2014 9:09 AM
203	I never wanted to leave	3/24/2014 9:09 AM
204	The art training is too important to me.	3/24/2014 9:07 AM
205	I really like this school	3/24/2014 9:07 AM
206	I wanted to keep pursuing my art.	3/24/2014 8:35 AM
207	because i love it	3/24/2014 8:35 AM
208	TO pursue the excellent art program	3/24/2014 8:31 AM
209	i got an iep and the school is really helpful.	3/21/2014 12:34 PM
210	I have an amazing student aid program that allows me to do my academic work at a pace i can handle, and the school understood my need to leave my emphasis.	3/21/2014 12:28 PM
211	young ripped hairless teens came	3/21/2014 12:28 PM
212	too lazy to move into another environment.	3/21/2014 12:26 PM
213	I only had a couple years left of school to complete.	3/21/2014 12:22 PM
214	The only reason I stayed was because I missed all the deadlines to make the switch or something. Basically the plan fell through and I had no choice but to stay. Looking back on it now, I'm happy that I stayed but at that point I was crying in the morning because I had to come to school every day and get harrassed and bullied by my own emphasis.	3/21/2014 12:17 PM
215	I chose to stay because even though the enviroment is mentally abusive and may cause future damage to my mental health I thought it would be a better option then going to normal public school and that the support that I got from the STUDENTS was helpful enough to get me through high school	3/21/2014 12:16 PM
216	I stayed because I realized the average day I have at OSA could not be beat by another school. I am provided with so many more opportunities for my chosen art because I go to OSA than I could ever get from other schools.	3/21/2014 12:16 PM
217	It is the best opportunity for me to receive the training necessary for admission to a college dance program.	3/21/2014 12:14 PM
218	I wanted the opportunity to have the time to work on my art and the resources to more successfully pursue that art later in life.	3/21/2014 12:11 PM
219	Switched to visual	3/21/2014 12:10 PM
220	the arts programs are innovating, and creative	3/21/2014 12:08 PM
221	It would be too much of a hassle to organize switching schools.	3/21/2014 12:05 PM
222	I had not other alternative- I couldn't afford a private school, none of the schools in my school district are any good, and I wasn't eligible for a transfer to a school of another school district.	3/21/2014 12:05 PM
223	that is a whole lot of work; i don't have friends now, i definitely wouldn't as a transfer kid.	3/21/2014 12:04 PM
224	My mom wouldn't let me leave	3/21/2014 12:02 PM
225	This really just is the best school for me here in Oakland and my family wasn't going to send me to school somewhere else because the lack of boys	3/21/2014 11:39 AM
226	it was already very late in the semester i joined, and i didn't want to go through the whole process of entering another art school that may possibly have the same kind of environment as the school im already in, i didn't want to waste time and i even felt a little desperate to not leave the school in order to stay together with my sister.	3/21/2014 11:34 AM

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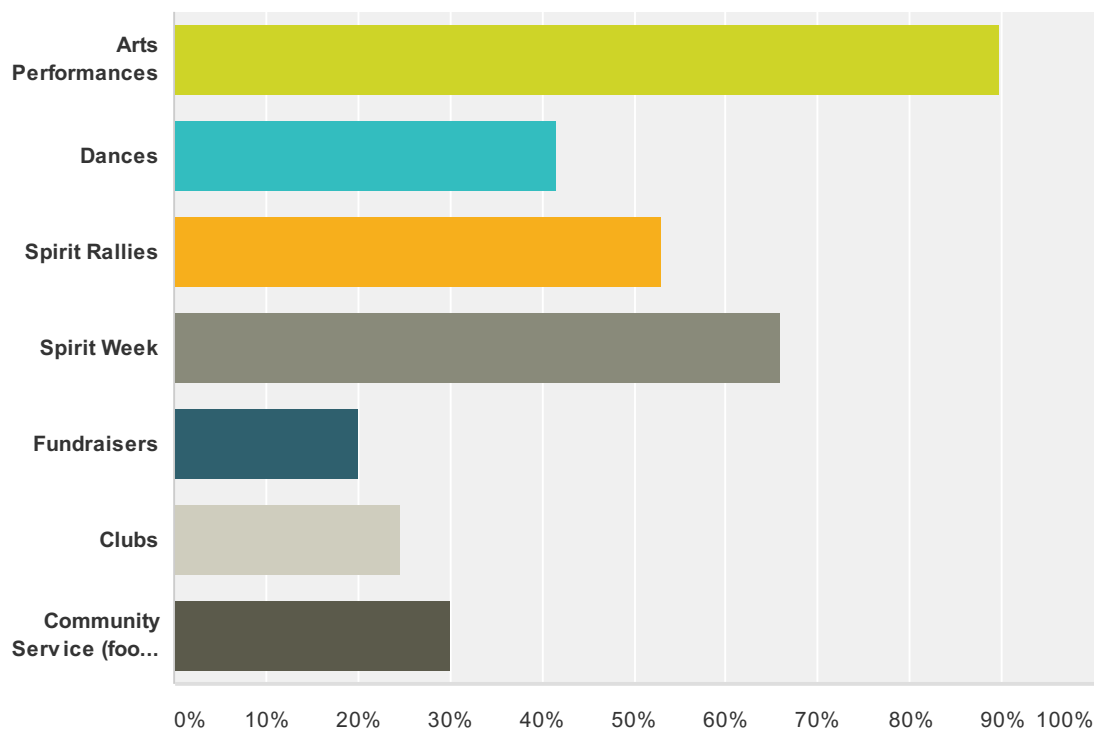
227	Because OSA is a safe place. OSA has an excellent academic program. If I was to leave my academic build up would be messed up.	3/21/2014 11:26 AM
228	Because I wanted to do my art!	3/21/2014 11:22 AM
229	It was never a serious thought	3/21/2014 11:22 AM
230	Because I knew I had to finish this school and leave.	3/21/2014 11:22 AM
231	It's still better than ECHS	3/21/2014 11:22 AM
232	grades were not good enough to go back	3/21/2014 11:18 AM
233	because of my dance training here	3/21/2014 11:18 AM
234	Because I am passionate about my art too much to leave	3/21/2014 11:17 AM
235	My parents would not let me attend any other schools.	3/21/2014 11:17 AM
236	dance	3/21/2014 11:16 AM
237	this is where i fit in. i am good at my art and love being here with my friends. i really didnt feel like starting all over.	3/21/2014 11:15 AM
238	Applying for college with transcripts from different schools is a pain in the ass	3/21/2014 11:12 AM
239	no other good choices	3/21/2014 10:55 AM
240	No where better to go.	3/21/2014 10:45 AM
241	Felt it was a more comfortable school for me.	3/21/2014 10:43 AM
242	Rated R for Reasons.	3/21/2014 10:42 AM
243	CUZ FRIENDS	3/21/2014 10:41 AM
244	It's a safe school, it's full of golden opportunities, and the teachers are amazing. I've gained so much knowledge and conditioning to be able to function in school (college) and in my every day life.	3/21/2014 10:37 AM
245	i am passionate about my art and only had two years left	3/21/2014 10:28 AM
246	I stayed because I knew I would not receive the same dance technique I get here anywhere else, in the bay area	3/21/2014 10:21 AM
247	No.	3/21/2014 10:19 AM
248	Support & understanding teachers	3/21/2014 9:52 AM
249	because ms.siani was here and that was an amazing dance opportunity, but she isn't here anymore.	3/21/2014 9:40 AM
250	I stayed because I got used to the subliminal racism, homosexuality, good teachers and I got used to the students. Don't get me wrong, I love OSA, it just has some problems...	3/21/2014 9:40 AM
251	I had very few options of schools to transfer to.	3/21/2014 9:34 AM
252	I stayed because i'm more concerned about me and my achievements than anyone else.	3/21/2014 9:31 AM
253	they let me stay	3/21/2014 9:31 AM
254	Had to	3/21/2014 9:27 AM
255	Didn't want to abandon my friends who eventually abandoned me.	3/21/2014 9:24 AM
256	cause my mom made me	3/21/2014 9:18 AM
257	cause my mom made me	3/21/2014 9:18 AM
258	Too late to leave	3/21/2014 8:55 AM
259	I love it here and will miss it terribly.	3/21/2014 8:49 AM
260	I stayed because I realized that you can't get what you get at OSA at another school	3/21/2014 8:44 AM
261	because i love art more than my friends and my problems with osa itself, and its the lesser of evils in the context of what high school is	3/21/2014 8:33 AM

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262	the music program and all of the opportunitiesosa offers	3/21/2014 8:32 AM
263	I have close friends that I did not want to lose contact with, and I figured I could wait until college	3/21/2014 8:31 AM
264	because of the arts	3/21/2014 8:31 AM
265	i knew it was better than a regular high school	3/21/2014 8:28 AM

**Q27 Which of the following student events did you attend or participate in last year?
Check all that apply.**

Answered: 437 Skipped: 71



Answer Choices	Responses
Arts Performances	89.70% 392
Dances	41.65% 182
Spirit Rallies	53.09% 232
Spirit Week	65.90% 288
Fundraisers	20.14% 88
Clubs	24.71% 108
Community Service (food drive, toy drive, etc.)	29.98% 131
Total Respondents: 437	

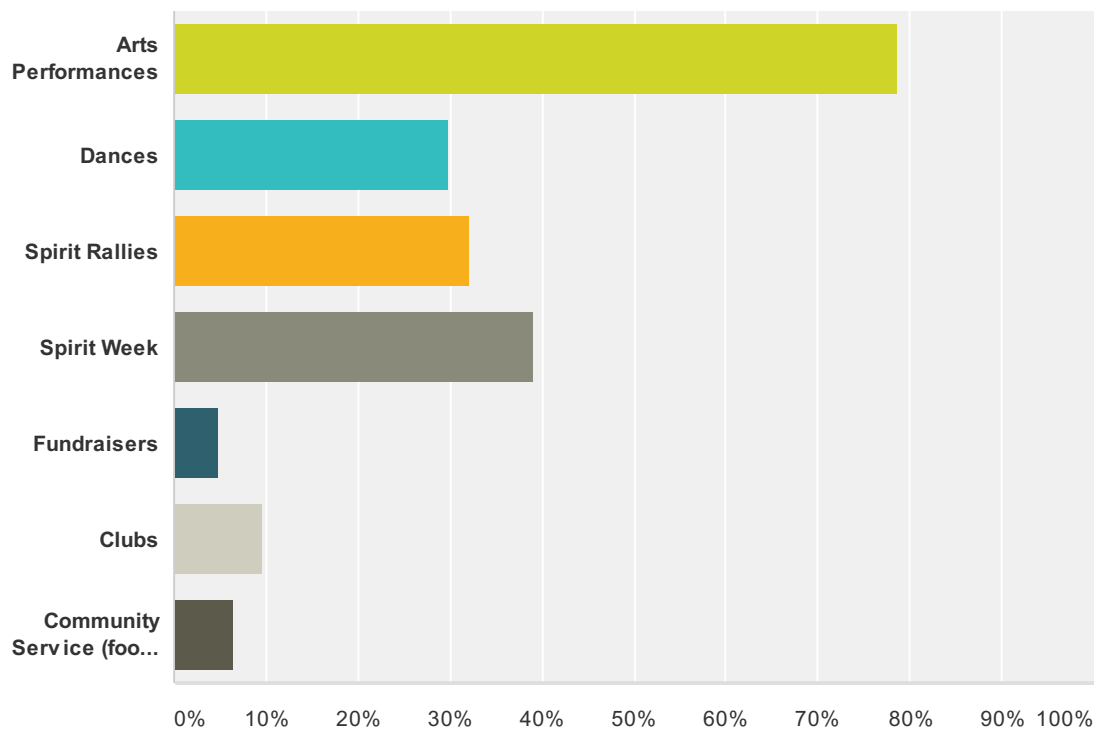
#	Other (please specify)	Date
1	fairs	4/4/2014 3:21 PM
2	Savage Jazz Dance Intensive	4/4/2014 3:18 PM
3	visual arts show	4/4/2014 8:47 AM
4	We Day	4/4/2014 8:36 AM
5	School Musical Fame	4/4/2014 8:27 AM
6	Wasn't at OSA	4/3/2014 2:49 PM

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7	Masterclasses	4/3/2014 2:48 PM
8	Wasnt here last year	4/3/2014 2:47 PM
9	Thank you leadership	4/3/2014 2:12 PM
10	not here	4/3/2014 2:10 PM
11	dances	4/3/2014 2:03 PM
12	drug use	4/3/2014 1:48 PM
13	10th aniversary	4/3/2014 10:48 AM
14	I was not there last year! :-/ durr	4/3/2014 10:22 AM
15	challenge day	4/3/2014 9:32 AM
16	but i was at another school	3/27/2014 11:28 AM
17	Extra Piano Lessons	3/27/2014 11:28 AM
18	lunch	3/27/2014 10:17 AM
19	None	3/27/2014 10:14 AM
20	none that where here	3/26/2014 11:25 AM
21	musicals, plays	3/26/2014 11:14 AM
22	i was not here so i checked for this year so far	3/24/2014 9:57 PM
23	the tenth anniversary	3/24/2014 10:49 AM
24	the YHT youth group supported by manbla	3/21/2014 12:28 PM
25	I wasn't here last year	3/21/2014 12:10 PM
26	I was in GSA my Freshman year.	3/21/2014 11:23 AM
27	nothing	3/21/2014 11:18 AM
28	Audition help	3/21/2014 9:52 AM
29	Poetic Slammery	3/21/2014 9:40 AM
30	Taco Tuesday, T-Day party	3/21/2014 8:55 AM

Q28 Which type of event(s) did you enjoy the most?

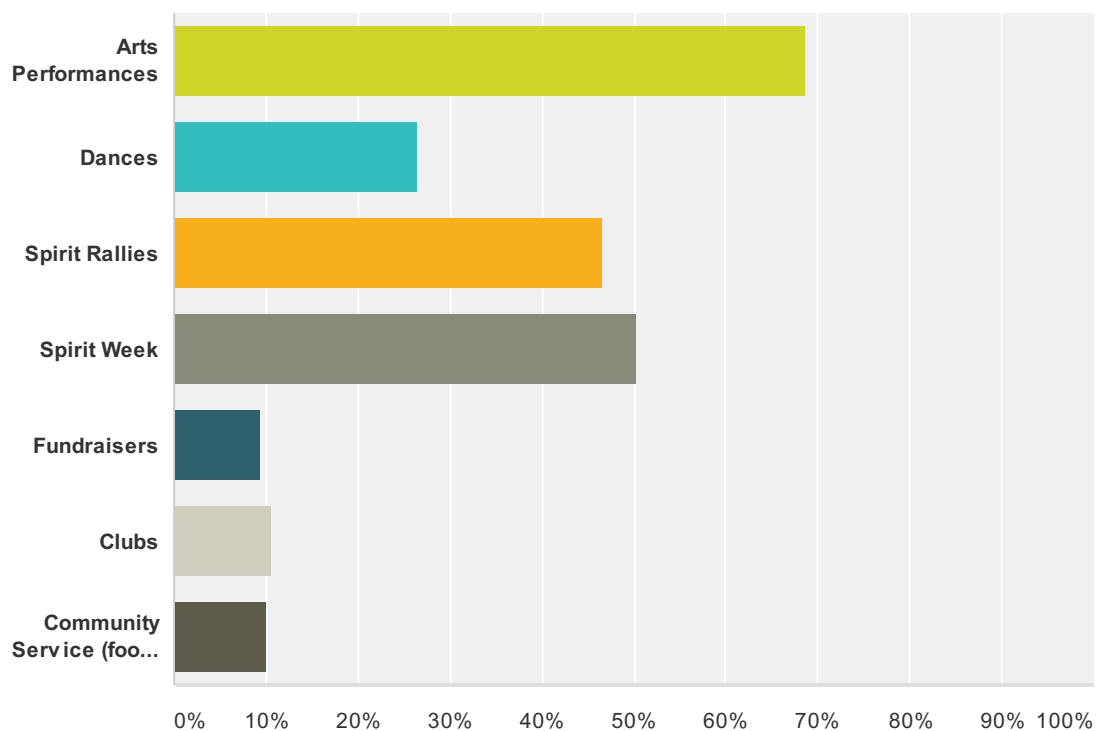
Answered: 451 Skipped: 57



Answer Choices	Responses	
Arts Performances	78.71%	355
Dances	29.93%	135
Spirit Rallies	32.15%	145
Spirit Week	39.02%	176
Fundraisers	4.88%	22
Clubs	9.53%	43
Community Service (food drive, toy drive, etc.)	6.43%	29
Total Respondents: 451		

Q29 Which of the following promote your level of school spirit? (Check all that apply)

Answered: 459 Skipped: 49



Answer Choices	Responses	
Arts Performances	68.63%	315
Dances	26.58%	122
Spirit Rallies	46.62%	214
Spirit Week	50.33%	231
Fundraisers	9.37%	43
Clubs	10.68%	49
Community Service (food drive, toy drive, etc.)	10.02%	46
Total Respondents: 459		

Q30 What other events or activities would you like to see at OSA to build our “School Spirit”?

Answered: 274 Skipped: 234

#	Responses	Date
1	cant think of anything	4/4/2014 3:21 PM
2	i would want to see more activity's where all students in every grade (middle school) can interact with eachother.	4/4/2014 3:21 PM
3	i would want to see more activity's where all students in every grade (middle school) can interact with eachother.	4/4/2014 3:21 PM
4	We should have school spirit.	4/4/2014 3:20 PM
5	Have school or emphasis lock in's.	4/4/2014 3:17 PM
6	none	4/4/2014 3:11 PM
7	Bake Sales and Sport events .	4/4/2014 9:31 AM
8	free osa tee shirts that we all have to were one spicific day a month	4/4/2014 9:31 AM
9	Twin Day Middle School Dance Rallies	4/4/2014 9:29 AM
10	more challenge days	4/4/2014 9:29 AM
11	more clubs open to everyone	4/4/2014 9:21 AM
12	A debate team	4/4/2014 9:16 AM
13	i have no idea	4/4/2014 8:50 AM
14	i dont know	4/4/2014 8:49 AM
15	none. we have a lot of school spirit as it is.	4/4/2014 8:47 AM
16	actual rallies	4/4/2014 8:46 AM
17	idk	4/4/2014 8:45 AM
18	A sports team...	4/4/2014 8:44 AM
19	I do not know	4/4/2014 8:42 AM
20	Better dances. Our dances are terrible, mostly because of the horrid music	4/4/2014 8:37 AM
21	Sports teams (baseball)	4/4/2014 8:36 AM
22	have more dances	4/4/2014 8:34 AM
23	An ARTS competition.	4/4/2014 8:33 AM
24	A sport team that can represent who we are as a school.	4/4/2014 8:33 AM
25	I think it is ok already	4/4/2014 8:32 AM
26	I think something should somehow be arranged to have the entire school, middle and high, all together for a rally.	4/4/2014 8:31 AM
27	I'd like to have more spirit weeks and rallies.	4/4/2014 8:31 AM
28	i dont know	4/4/2014 8:29 AM
29	The monthly assembalies.	4/4/2014 8:29 AM
30	Sports	4/4/2014 8:27 AM
31	N/A	4/4/2014 8:27 AM

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32	I think we should have a Challenge Day every year of middle school. Also, we should build our relationship with the Fox Theatre so that more artists can have meet and greets with the students.	4/3/2014 2:55 PM
33	I think Challenge Day should be for everyone too.	4/3/2014 2:51 PM
34	i don't know	4/3/2014 2:50 PM
35	Concrete Skate Park, Basket Ball Court, Sports Fields	4/3/2014 2:49 PM
36	Figure Skating fundraisers (moving to figure skating emphasis)	4/3/2014 2:49 PM
37	More interactive master classes.	4/3/2014 2:48 PM
38	sports teams!!!!	4/3/2014 2:48 PM
39	Sports games	4/3/2014 2:48 PM
40	I dont know	4/3/2014 2:47 PM
41	Sports Lock-Ins for every emphasis	4/3/2014 2:46 PM
42	Movie nights or lock-ins	4/3/2014 2:45 PM
43	i think everything is good so far	4/3/2014 2:45 PM
44	\	4/3/2014 2:44 PM
45	FIELD TRIPS!!!!!!!!	4/3/2014 2:44 PM
46	switch emphasis day	4/3/2014 2:43 PM
47	feild trips	4/3/2014 2:43 PM
48	switch emphasis	4/3/2014 2:43 PM
49	6th grade sleep overs	4/3/2014 2:42 PM
50	none its fine as is	4/3/2014 2:42 PM
51	more spirit rallys	4/3/2014 2:42 PM
52	FIELD TRIPS	4/3/2014 2:42 PM
53	-A walk-a-thon -A winter bazar -A carnival	4/3/2014 2:42 PM
54	More arts preformances	4/3/2014 2:41 PM
55	sports events!	4/3/2014 2:41 PM
56	non	4/3/2014 2:39 PM
57	none	4/3/2014 2:39 PM
58	Better dances!	4/3/2014 2:35 PM
59	Many voices one spirit	4/3/2014 2:34 PM
60	more spirit weeks	4/3/2014 2:34 PM
61	I don't know fool	4/3/2014 2:32 PM
62	Oakland cleanup	4/3/2014 2:12 PM
63	Challenge day for everyone.	4/3/2014 2:11 PM
64	a library, ephasis switch for a week	4/3/2014 2:10 PM
65	more combined performances(2 different arts performing at once).	4/3/2014 2:05 PM
66	a sports team	4/3/2014 2:03 PM
67	More highschool/middleschool, activities such as little/big buddies	4/3/2014 2:03 PM
68	art electives	4/3/2014 2:02 PM
69	I would like more dances and maybe an event just for 6th graders because the 7th grade got Challenge Day and the 8th grade got We Day but the 6th grade hasn't gotten any thing	4/3/2014 2:02 PM
70	Big Buddies, and Little Buddies	4/3/2014 2:02 PM

Student Survey 2013-2014

71	I... don't... know?	4/3/2014 2:00 PM
72	School wide lockins	4/3/2014 2:00 PM
73	dances and fish	4/3/2014 1:57 PM
74	we need to have sports teams for football and other sports	4/3/2014 1:56 PM
75	school dances...please :)	4/3/2014 1:56 PM
76	Lazy days.	4/3/2014 1:52 PM
77	field trips	4/3/2014 1:52 PM
78	I would like the grades to participate in the game assassins, in which everyone has a target who they have to spray with water outside of school. Then when they get their target, they have to go after their target's target.	4/3/2014 1:51 PM
79	happy people	4/3/2014 1:50 PM
80	drug day	4/3/2014 1:48 PM
81	Nothing I think it's kinda cheesy.	4/3/2014 1:48 PM
82	sports	4/3/2014 1:47 PM
83	more spirit weeks	4/3/2014 1:46 PM
84	Lock Ins! (each grade)	4/3/2014 1:45 PM
85	none!	4/3/2014 1:45 PM
86	Spirit weeks more often,	4/3/2014 1:44 PM
87	Better school dances	4/3/2014 1:43 PM
88	more rallies	4/3/2014 1:42 PM
89	lock ins	4/3/2014 1:42 PM
90	lock-ins.	4/3/2014 1:42 PM
91	school	4/3/2014 1:41 PM
92	More bonding experiences (retreats) by grade!	4/3/2014 1:41 PM
93	I would like there to be a week where all kids try a diffrent art.	4/3/2014 1:41 PM
94	a talent show , to show off other talents	4/3/2014 1:39 PM
95	SPORTS TEAMS	4/3/2014 1:39 PM
96	idki guesslike bonding exersizes	4/3/2014 1:14 PM
97	school sports teams	4/3/2014 10:51 AM
98	school sports and what is a middle school with out football all the kids here are weack and a lot of the kids in my class hate sports and i want to live the life that my parents did like being in the band but no i cant that is not right i want school sports i want the life with like my boyfriend being team captin stuff like that just watch some chick flicks	4/3/2014 10:50 AM
99	SPORTS!! !!!!!!	4/3/2014 10:48 AM
100	I want to have sports at osa. tennis	4/3/2014 10:41 AM
101	I would want to see production desion for the middle school, and culuaruy arts.	4/3/2014 10:32 AM
102	I would like OSA to put together a basketball team. Instead of letting just anyone play,host auditions to get better players.	4/3/2014 10:29 AM
103	I would like a day where we can all be outside more during the day and do activities all together. We could all meet at the beginning of school at a park and stay there all day.	4/3/2014 10:28 AM
104	I think that there should be more clubs than 180	4/3/2014 10:25 AM
105	Lock ins(but have each grade separated)	4/3/2014 10:24 AM

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106	lock ins (each grade seperate	4/3/2014 10:23 AM
107	gender bender	4/3/2014 10:16 AM
108	i dont know	4/3/2014 10:15 AM
109	More spirit rallies please.	4/3/2014 10:13 AM
110	More advertising.	4/3/2014 9:58 AM
111	More spirit weeks, more field trips and times where diffrent people (who don't talk) have a chance to get to know one another. You know, make OAS a more friendly place.	4/3/2014 9:57 AM
112	The dances could be more interesting. More Community Service.	4/3/2014 9:57 AM
113	nothing i think osa is great the way it is	4/3/2014 9:53 AM
114	Master classes and Challenge Days.	4/3/2014 9:53 AM
115	idk	4/3/2014 9:52 AM
116	take the stage random day any one can preform and it doesn't have to be there emphasis	4/3/2014 9:51 AM
117	new works show.	4/3/2014 9:50 AM
118	I would like to see more student involvement during the masterclasses.	4/3/2014 9:50 AM
119	idk.	4/3/2014 9:47 AM
120	i don't like "School Spirit"	4/3/2014 9:45 AM
121	I would like to see more activities like challenge day that help us bond with people we may not talk to mostly in our grade. Also just time to talk to our friends and make sure we understand them and are supporting them with what is going on in their lives.	4/3/2014 9:44 AM
122	um.....school spirit?	4/3/2014 9:33 AM
123	more challenge day	4/3/2014 9:32 AM
124	i think it would be cool if we were able to check in with our fellow students throughout the year sort of like mini challenge days	4/3/2014 9:32 AM
125	...	4/3/2014 9:32 AM
126	none	4/3/2014 9:30 AM
127	lock in for insttamental	4/3/2014 9:29 AM
128	more dances and more events like challenge day	4/3/2014 9:25 AM
129	more challange days	4/3/2014 9:25 AM
130	no meanies	4/3/2014 9:20 AM
131	more fundraisers!	4/3/2014 9:02 AM
132	more dances and pizza parties for all students	4/3/2014 9:02 AM
133	more dances	4/3/2014 9:01 AM
134	I would like to see more dances, and more rally's, and rally days (wear school colors, and crazy outfits)	4/3/2014 8:58 AM
135	"fun days" where you can just hang out w other grades (middle and high) and get to know them. It would be very beneficial for 8th grade particularly, because that way we can have people to lean on when we transition into high school.	4/3/2014 8:52 AM
136	more assemblies	4/3/2014 8:52 AM
137	N/A	4/3/2014 8:51 AM
138	a day where we can explore the other emphasies, like be in it for a couple hours or so to see the other departments	4/3/2014 8:49 AM
139	overnight lock-in	4/3/2014 8:48 AM
140	more parties and dances.	4/3/2014 8:48 AM

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141	Having rallies in the middle school	4/3/2014 8:44 AM
142	Maybe like an OSA fair, where you play games, rides and stuff.	4/3/2014 8:43 AM
143	I would like the high school to have dances please! We have only one dance per year, and it's expensive. I think that dances would be a good fundraiser, and fun if a hype is created around the events. I would also appreciate it if we were given information on events such as Spirit Week and dances, maybe in announcements rather than just posters, in advance.	3/27/2014 11:40 AM
144	not big events just personal heart to heart between us and the teachers	3/27/2014 11:28 AM
145	I'd like to see a some sort of mixed martial arts, jiu jitsu, or muay thai emphasis. I'd like to see a wrestling team. I'd like to see a Christian band playing Christian music in the instrumental department.	3/27/2014 11:28 AM
146	More emphasis combining things.	3/27/2014 11:28 AM
147	I think the ones we have now are good.	3/27/2014 11:23 AM
148	I don't know.	3/27/2014 11:22 AM
149	I'd love to see more inter-emphases, all-grade, or all-school fundraisers to raise money for things like dances, sports teams, and fieldtrips for school pride and spirit	3/27/2014 11:22 AM
150	maybe having kids from other emphasis do things that their not originally from . like having actors sing or singers dance but only if they know how	3/27/2014 11:21 AM
151	I think everything is fine.	3/27/2014 11:21 AM
152	It would be cool if we had more events with free food.	3/27/2014 11:21 AM
153	I don't know.	3/27/2014 11:18 AM
154	better themes for the spirit week. maybe more organization	3/27/2014 10:26 AM
155	car washes	3/27/2014 10:24 AM
156	idk	3/27/2014 10:18 AM
157	shorter days	3/27/2014 10:17 AM
158	emphasis collaboration	3/27/2014 10:16 AM
159	More of students art work on walls.	3/27/2014 10:15 AM
160	NONE. They make me sick. I hate the rallies.	3/27/2014 10:14 AM
161	Nothing really. I think our spirit is fine, but the students would naturally have more if they were happier at the school.	3/27/2014 9:40 AM
162	Nap Time, Easier Planning for events	3/27/2014 9:32 AM
163	Emphasis cross over art performances	3/27/2014 9:31 AM
164	more environmental clubs that are advertised more often so people are aware they actually exist	3/27/2014 9:30 AM
165	Nap period	3/27/2014 9:30 AM
166	I don't know	3/27/2014 9:28 AM
167	I really don't care	3/27/2014 9:28 AM
168	SPORTS	3/27/2014 9:26 AM
169	field day like at sota	3/27/2014 9:26 AM
170	More clubs, easier to create clubs.	3/27/2014 9:26 AM
171	More of the above.	3/27/2014 8:59 AM
172	I have no idea.	3/27/2014 8:59 AM
173	MORE RALLIES. I love rallies. Also maybe more events within each emphasis and grade level.	3/27/2014 8:54 AM
174	N/A	3/27/2014 8:49 AM
175	Getting more involved in the community to do more charity work	3/27/2014 8:48 AM

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176	More rallies	3/27/2014 8:47 AM
177	Just better rallies in general. A lot of people feel left out at rallies cause they don't fit in with the crowd that's performing. It's not inclusive. I feel isolated.	3/27/2014 8:41 AM
178	sport	3/27/2014 8:40 AM
179	a food event so we can be nourished	3/27/2014 8:39 AM
180	i would like to see osa come up with some sports or different electives	3/27/2014 8:37 AM
181	Arts performances should have a performance during school that the whole school attends.	3/27/2014 8:34 AM
182	sports, please get some sports	3/27/2014 8:28 AM
183	Can we not have rallies?	3/26/2014 11:30 AM
184	dont care	3/26/2014 11:25 AM
185	collaborating with other schools	3/26/2014 11:20 AM
186	More clubs.	3/26/2014 11:17 AM
187	optional spirit rallies as opposed to the current mandatory ones, because those are usually populated and controlled by people whose idea of entertainment is discovering new and creative ways of losing your hearing. Additionally it tend to involve kind of a lot of unnecessary and random stops in actual performance and instead mobbing the center floor and running around in the center of the room screaming and flailing ones arms. Additionally, I think the choices of music, beyond being played so loud that the speakers and computer refuse to play it, tends to be the best available option in the "Simulated Aneurysm" genre.	3/26/2014 10:51 AM
188	"School spirit" is just chauvinism under another name. I do not see any reason to have pride in my school just because it is my school. Events like spirit rallies merely make me miserable and give me migraines. Please stop making them mandatory.	3/26/2014 10:30 AM
189	I would like to see some prayer circles to boost my psyche, and a meditation train that tours around Oakland.	3/26/2014 10:29 AM
190	a mix of emphasis putting on shows together	3/26/2014 10:23 AM
191	late arrival days	3/26/2014 8:33 AM
192	school fieldtrips	3/26/2014 8:29 AM
193	better themes	3/26/2014 8:26 AM
194	Pot Luck	3/26/2014 8:21 AM
195	School spirit is a very tricky thing for me. I wouldn't way I'm the one to have tons of school spirit and participate in spirit week and such but I am very PROUD of my school and what it accomplishes. Really, I think school spirit is all about pride and representing your school in a positive light which the arts performances do. Collaborative performances and events also really boost my school spirit (musical & Ohlone festival). By the way, I know the weekly announcements have not been made for the week but I would like if the school would really announce the awards that both theater and PD have won to the entire school community.	3/25/2014 10:26 PM
196	more known student involvement, i feel like students can be involved already but they don't know how to be	3/24/2014 9:57 PM
197	More competitions between the grades at assemblies.	3/24/2014 6:32 PM
198	competitions!!!!!!!!!!!!	3/24/2014 3:54 PM
199	more fun organized events to get to know people in our grade	3/24/2014 11:29 AM
200	More chances to perform and cultivate my art.	3/24/2014 11:28 AM
201	More ways to contribute to our society to earn things for school spirit, like points or even "currencies"	3/24/2014 11:24 AM
202	Informal talent show at one of the masterclasses where people just go up and do whatever they want as long as it is PG. That would be cool.	3/24/2014 11:17 AM
203	different art schools should collaborate more for a better community. we are really divided right now.	3/24/2014 11:17 AM

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204	More competitions and possibly sports teams	3/24/2014 11:15 AM
205	I don't care.	3/24/2014 11:15 AM
206	It's not the events themselves that promote a LACK of school spirit in me, it's the people who attend them. Events that are more specific to a certain interest may cater to certain people who get along more.	3/24/2014 10:52 AM
207	More stuff like the tenth anniversary- to show people what we're about, and what our school is like.	3/24/2014 10:49 AM
208	dunno	3/24/2014 10:47 AM
209	Talent shows that the whole school can attend, because not all students have time to make it to all events.	3/24/2014 10:47 AM
210	I would like to see smaller empahsies (Literary, Circus, Digital, etc) have their events promoted as much as larger empahsies do (Theater, Vocal, Dance, etc)	3/24/2014 10:47 AM
211	I don't know	3/24/2014 10:43 AM
212	Nothing	3/24/2014 10:42 AM
213	more posters or advertisments	3/24/2014 10:42 AM
214	Class specific events.	3/24/2014 10:41 AM
215	Donor Events on campus, so that students can meet and talk to the people donating. Oakland's Got Talent during the waiting period for college acceptance's.	3/24/2014 10:36 AM
216	I honestly think school spirit is sort of ridiculous but maybe it wouldn't be if more people participated	3/24/2014 9:22 AM
217	gyms clubs for high schoolers, culture clubs to perform folk culture like Celtic performances, Russian festival performances, Norwegian and other ethnic culture performances, especially Russian. and Chinese too.	3/24/2014 9:21 AM
218	VOCAL LOCK IN, and the rallies should be emphasis against emphasis instead of grade against grade	3/24/2014 9:20 AM
219	OSA has a great school spirit, its just that no one has the time to be invovled with it or just straight up forgets.	3/24/2014 9:20 AM
220	physical sports	3/24/2014 9:20 AM
221	i think we should have a day where we get to experience different emphases like class periods	3/24/2014 9:18 AM
222	field day/ the rallies should be outside and should be much more extreme like the ones at BHS basically OSA should be BHS and the emphases should compete with each other at rallies	3/24/2014 9:18 AM
223	okay our dances would be really awesome if more people came. we should give students more initiative to come!	3/24/2014 9:16 AM
224	a whole school party that should be out of no where	3/24/2014 9:15 AM
225	i'd like to see more emphasis collaboration, like theater performing plays written by literary, or instrumental playing the music for a dance performance, stuff like that.	3/24/2014 9:14 AM
226	physical sports	3/24/2014 9:10 AM
227	Maybe a diversity celebration would be interesting...	3/24/2014 9:06 AM
228	More senior-freshmen mentor meetings	3/24/2014 8:44 AM
229	rallies that aren't totally boring (i.e. ones where the students are STANDING UP at least, Jesus. I can hardly be expected to exhibit school spirit from a cafeteria table.	3/24/2014 8:35 AM
230	n/a	3/24/2014 8:35 AM
231	i don't know	3/21/2014 12:34 PM
232	I think that we should have a switch emphasis day, maybe near the end of the year, where each student chooses a few emphasis and spends maybe an hour in them.	3/21/2014 12:30 PM
233	i'm terrified of rallys but if we had academic competitions with other schools (like math or science) I'd join immediately. I'd like more friendly competiton within the school.	3/21/2014 12:28 PM

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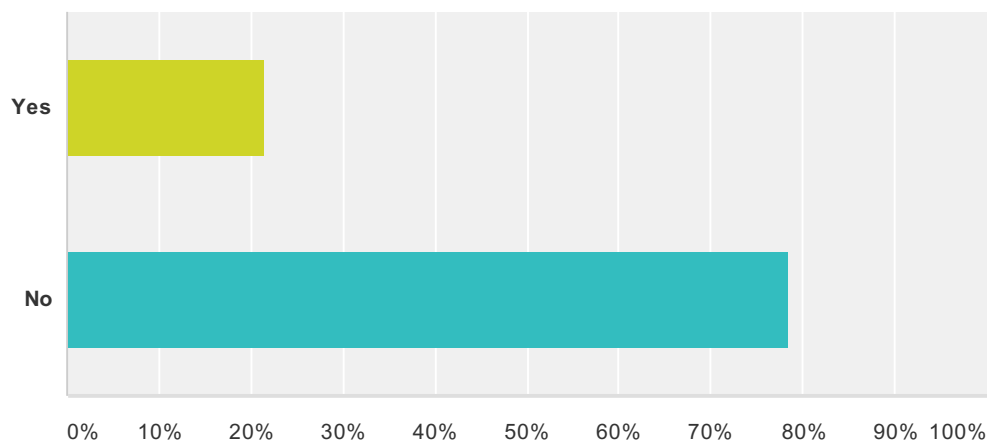
234	teens	3/21/2014 12:28 PM
235	Well, since I'm leaving I wouldn't be able to see the changes anyway, so I don't really care. I would say to make shows free for students (i.e. the musical, theater shows, etc) because that way more people would go and see the art that our school creates.	3/21/2014 12:17 PM
236	More intertwining between the arts	3/21/2014 12:16 PM
237	Days off	3/21/2014 12:14 PM
238	More school rallies, more senior "bonding activities (ie: senior lock in, senior picnic, senior sunrise, etc.)	3/21/2014 12:14 PM
239	More days off	3/21/2014 12:10 PM
240	We seriously need more social activities. Such as field trips (we rarely go on field trips, and believe it or not, motivate kids to be excited at school), and perhaps more spirit rallies (that everyone has a say in! At SOTA, they have mostly everyone in that emphasis do stuff for them, not just dancers dance for the grade and have everyone scream. We need more up-idy things to do, recently, OSA has been very bland and not very appealing)	3/21/2014 12:09 PM
241	Activities that positively represent OSA to the entire school districts such as fairs where each emphasis can perform for other schools, and other schools can demonstrate what they work on.	3/21/2014 12:09 PM
242	mascot library	3/21/2014 12:08 PM
243	It would be nice if everyone participated, not just some people. It's not a spirit week if no one dresses up	3/21/2014 12:05 PM
244	school wide parade or block party	3/21/2014 12:05 PM
245	Not that it would build school spirit, but a book drive could be a cool way to get people involved in books and reading while donating books to people who may need them	3/21/2014 12:05 PM
246	More exchange between the various arts schools.	3/21/2014 12:05 PM
247	more inclusive events	3/21/2014 12:04 PM
248	more fun field trips	3/21/2014 11:39 AM
249	none, i feel that the students have too much spirit and not enough principles.	3/21/2014 11:34 AM
250	GAMESS ... SPORTS (like real high school basketball games, mascot, chants, cheerleaders	3/21/2014 11:26 AM
251	Working on communications regarding the amount of eating disorders, depression, and drug use at this school. (I WOULD KNOW I GO TO THERAPY AT KAISER AND SEE LOTS OF STUDENTS THERE)	3/21/2014 11:22 AM
252	more all school musicals shown to the students.	3/21/2014 11:22 AM
253	Church services, Bible study and Ministering.	3/21/2014 11:22 AM
254	Sports teams	3/21/2014 11:22 AM
255	SCHOOL DANCES	3/21/2014 11:18 AM
256	its not like we dont have things to promote school spirit. we got a mascot and try to throw events but no one participates. its the students	3/21/2014 11:15 AM
257	none	3/21/2014 11:14 AM
258	Nothing	3/21/2014 11:12 AM
259	Naptime.	3/21/2014 10:55 AM
260	better dances and fun school events and more fieldtrips.	3/21/2014 10:45 AM
261	Naptime.	3/21/2014 10:42 AM
262	Different mascot	3/21/2014 10:37 AM
263	sky diving	3/21/2014 10:28 AM
264	A sports team	3/21/2014 10:18 AM
265	Uh...Nothing else. Let someone else can do that	3/21/2014 9:40 AM

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266	Field trips. SENIOR TRIPS!!!	3/21/2014 9:34 AM
267	Pro Session which was years ago, they should have never stopped it	3/21/2014 9:27 AM
268	ralley	3/21/2014 9:18 AM
269	ralley	3/21/2014 9:18 AM
270	more use of the school mascot	3/21/2014 8:47 AM
271	more attention on visual arts and tgfl	3/21/2014 8:33 AM
272	more ways to have collaborations between different arts	3/21/2014 8:32 AM
273	Sports teams, it's the number one thing I feel as if I'm missing out on, and we have a mascot but no real reason to use it	3/21/2014 8:31 AM
274	spirt weeks	3/21/2014 8:31 AM

Q31 Would you be interested in weekly group counseling with the School Psychologist?

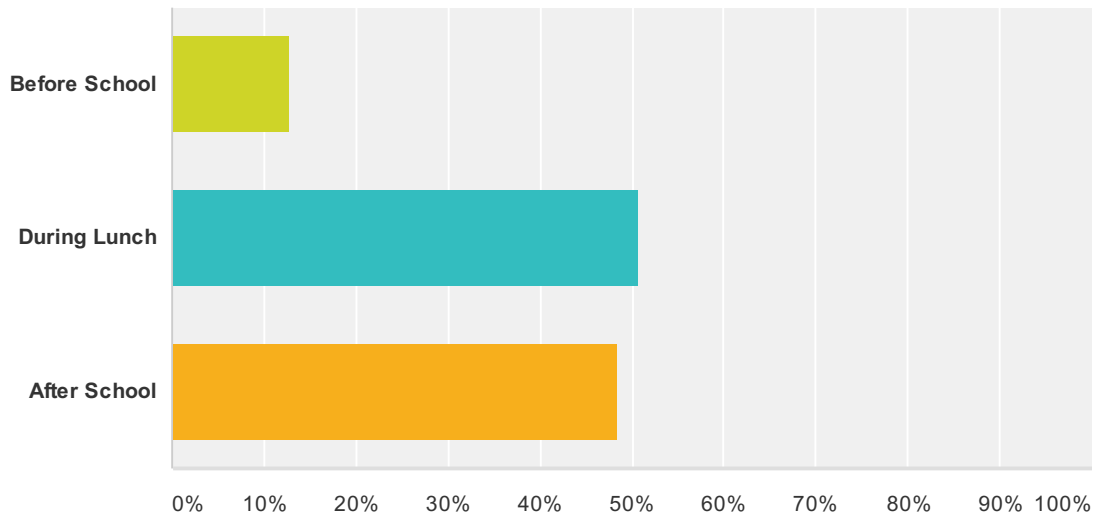
Answered: 482 Skipped: 26



Answer Choices	Responses	
Yes	21.58%	104
No	78.42%	378
Total		482

Q32 If yes, please answer the following two questions: What would be the best time of day for you to attend group counseling?

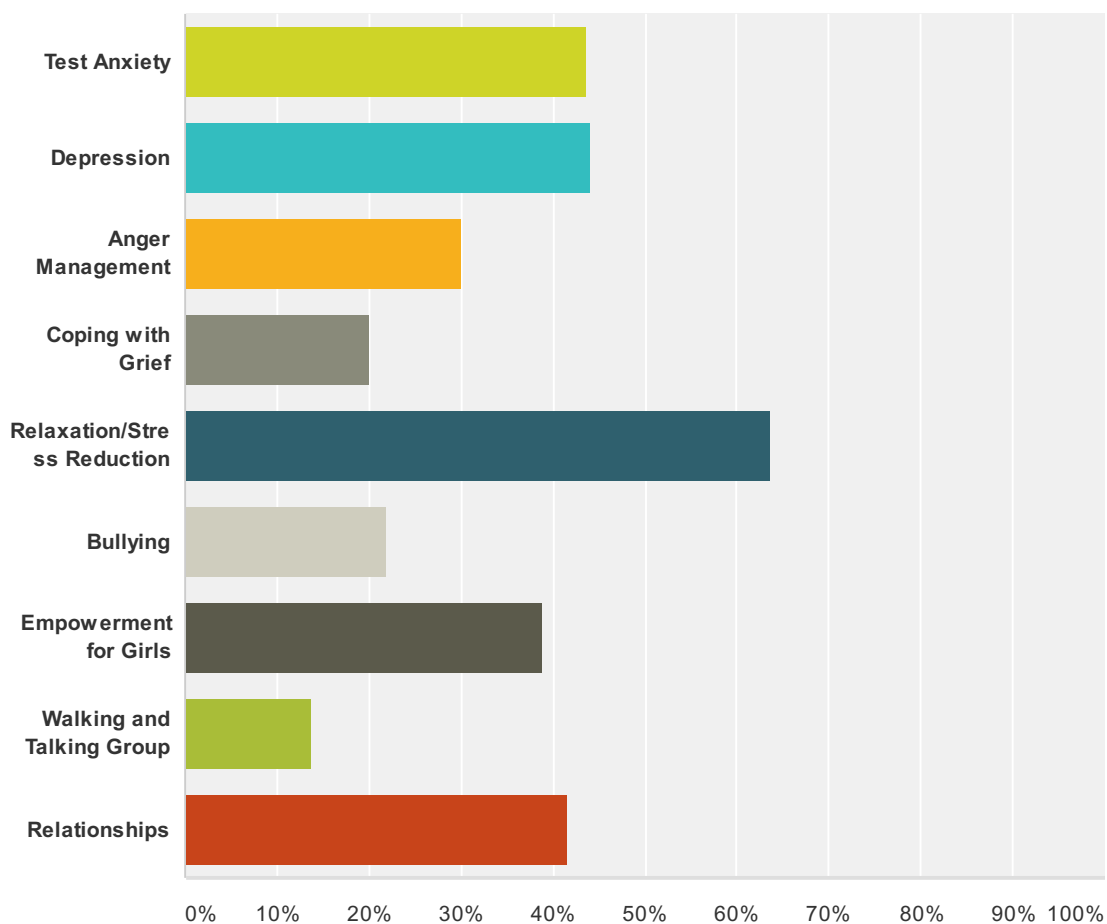
Answered: 134 Skipped: 374



Answer Choices	Responses
Before School	12.69% 17
During Lunch	50.75% 68
After School	48.51% 65
Total Respondents: 134	

Q33 Which of the following topics you would be interested in exploring in a group setting? (Select all that apply)

Answered: 209 Skipped: 299



Answer Choices	Responses
Test Anxiety	43.54% 91
Depression	44.02% 92
Anger Management	30.14% 63
Coping with Grief	20.10% 42
Relaxation/Stress Reduction	63.64% 133
Bullying	22.01% 46
Empowerment for Girls	38.76% 81
Walking and Talking Group	13.88% 29
Relationships	41.63% 87
Total Respondents: 209	

Q34 List at least one thing you love about OSA.

Answered: 477 Skipped: 31

#	Responses	Date
1	I like the fact that everyone I know is happy to be here.	4/4/2014 3:26 PM
2	my emphasis and the fact that i don't feel left out	4/4/2014 3:21 PM
3	i love how OSA includes education as well as arts that students can relate to	4/4/2014 3:21 PM
4	i love how OSA includes education as well as arts that students can relate to	4/4/2014 3:21 PM
5	There are no fights	4/4/2014 3:20 PM
6	Has something i love to do.	4/4/2014 3:19 PM
7	friendly	4/4/2014 3:18 PM
8	You would have a good feeling when you walk into the school.	4/4/2014 3:18 PM
9	All the teachers are very energetic and nice.	4/4/2014 3:17 PM
10	how close we all are	4/4/2014 3:15 PM
11	Everyone is very focused and are passionate about their art	4/4/2014 3:15 PM
12	The community	4/4/2014 3:12 PM
13	I love the people here.	4/4/2014 9:31 AM
14	the kids	4/4/2014 9:31 AM
15	I love the Vocal teachers. My academic teachers (Ms. Smith, Ms. Shaw, Mr. Thaggard) I love the large vocal and dance productions.	4/4/2014 9:29 AM
16	i met a lot of amazing people and we can express ourselves unlike my old school	4/4/2014 9:29 AM
17	I made my best friends here and I also met my girlfriend here.	4/4/2014 9:27 AM
18	the positive art environment	4/4/2014 9:21 AM
19	the teachers	4/4/2014 9:21 AM
20	I love the people and the community of students and friends at OSA.	4/4/2014 9:16 AM
21	nothing	4/4/2014 8:58 AM
22	being able to do my art every day	4/4/2014 8:52 AM
23	how we are respected by other schools	4/4/2014 8:50 AM
24	the appreciation for academic and arts programs	4/4/2014 8:49 AM
25	the vending machine	4/4/2014 8:49 AM
26	art	4/4/2014 8:47 AM
27	I love how you form a sort of family with your peers and teachers in arts and academics.	4/4/2014 8:47 AM
28	its like a big family...dysfunctional but still a family	4/4/2014 8:46 AM
29	emphasis	4/4/2014 8:45 AM
30	That I can be myself.	4/4/2014 8:44 AM
31	The amazing arts of course.	4/4/2014 8:43 AM
32	nothing.	4/4/2014 8:42 AM
33	The diversity and how everyone is welcoming and friendly.	4/4/2014 8:40 AM

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34	The fact that its a good community of kids at school.	4/4/2014 8:39 AM
35	Everyone is who they want to be	4/4/2014 8:37 AM
36	arts	4/4/2014 8:37 AM
37	The friendly community and the family like environment and rhe creativity.	4/4/2014 8:36 AM
38	free to be your self	4/4/2014 8:34 AM
39	How i'm not so alone.	4/4/2014 8:33 AM
40	he spirit that we have all together.	4/4/2014 8:33 AM
41	dances	4/4/2014 8:32 AM
42	that you can be encoraged to do arts	4/4/2014 8:32 AM
43	I love how everyone can be themselves.	4/4/2014 8:31 AM
44	because its differant in a good way i get to do my art there is a cafa near it	4/4/2014 8:31 AM
45	I love that everyone here is an artist and that we are all so different and no one person is the same.	4/4/2014 8:31 AM
46	i love the people and my friends	4/4/2014 8:29 AM
47	The lack of bullying	4/4/2014 8:29 AM
48	Arts	4/4/2014 8:28 AM
49	The artistic people	4/4/2014 8:27 AM
50	I love the sense of community and the general school spirit	4/4/2014 8:27 AM
51	The loving community of family	4/4/2014 8:27 AM
52	i get to do what i enjoy in school	4/4/2014 8:26 AM
53	i get to act as part of school	4/3/2014 3:02 PM
54	art	4/3/2014 3:01 PM
55	its respectful to students	4/3/2014 3:00 PM
56	gossip and art	4/3/2014 2:57 PM
57	I love my friends.	4/3/2014 2:55 PM
58	I love the artsy personalities and atmosphere.	4/3/2014 2:53 PM
59	the art	4/3/2014 2:53 PM
60	Closeness	4/3/2014 2:51 PM
61	getting to explore my talent	4/3/2014 2:50 PM
62	Cool Friends and People	4/3/2014 2:49 PM
63	The colorfulness of the students here and people around us	4/3/2014 2:49 PM
64	the spirt	4/3/2014 2:49 PM
65	I love how everyone is not afraid to be who they are and all the creativity.	4/3/2014 2:48 PM
66	the friendly enviroment and running club	4/3/2014 2:48 PM
67	The amount of diversity and community feeling How friendly the high-schoolers and faculty is Masterclasses	4/3/2014 2:48 PM
68	The academics, and the arts.	4/3/2014 2:47 PM
69	Vending Machine?	4/3/2014 2:47 PM
70	I love the passion everyone has for their art.	4/3/2014 2:46 PM
71	The sense of community here is amazing.	4/3/2014 2:45 PM
72	I love the environment a the arts	4/3/2014 2:45 PM

Student Survey 2013-2014

73	That there are other people who love the same art as me.	4/3/2014 2:45 PM
74	I love the people and all of my arts teachers.	4/3/2014 2:44 PM
75	I love the oppertunities you get from going to OSA.	4/3/2014 2:44 PM
76	Our diversity in many ways and amount of work and care faculty and staff provide.	4/3/2014 2:44 PM
77	my wonderful art teacher, ms. wynn and my friends	4/3/2014 2:43 PM
78	that people hear are friendly and my art teacher Ms.Wynn	4/3/2014 2:43 PM
79	the diversity	4/3/2014 2:43 PM
80	its fun	4/3/2014 2:42 PM
81	the people and events	4/3/2014 2:42 PM
82	doing my art every day	4/3/2014 2:42 PM
83	the people	4/3/2014 2:42 PM
84	The art program and seeing all the other students here.	4/3/2014 2:42 PM
85	The people at Osa	4/3/2014 2:41 PM
86	art!!!	4/3/2014 2:41 PM
87	The artsy personalities	4/3/2014 2:41 PM
88	THAT IT"S AN ARTS SCHOOL	4/3/2014 2:41 PM
89	the arts	4/3/2014 2:41 PM
90	I love that everyone at OSA is kind and unique	4/3/2014 2:41 PM
91	energy	4/3/2014 2:39 PM
92	drama and cliques	4/3/2014 2:39 PM
93	drama	4/3/2014 2:38 PM
94	I like the amount of freedom OSA gives their students compared to other schools.	4/3/2014 2:37 PM
95	the people	4/3/2014 2:35 PM
96	emphasis	4/3/2014 2:34 PM
97	the art?	4/3/2014 2:34 PM
98	lunchtime	4/3/2014 2:32 PM
99	The location, the diversity, and the hope filled climate.	4/3/2014 2:12 PM
100	School spirit	4/3/2014 2:11 PM
101	art, kids like me	4/3/2014 2:10 PM
102	class	4/3/2014 2:07 PM
103	my friends	4/3/2014 2:05 PM
104	friends	4/3/2014 2:03 PM
105	Diverse group of people, and lack of bullying	4/3/2014 2:03 PM
106	The enviroment	4/3/2014 2:02 PM
107	The school spirit.	4/3/2014 2:02 PM
108	Diverse group of people, no bulling, nice people	4/3/2014 2:02 PM
109	I like that the teachers and students get along well. I have made some very good friends	4/3/2014 2:02 PM
110	the people	4/3/2014 2:01 PM
111	there isn't any bullying	4/3/2014 2:01 PM
112	SOME of the students, the faculty is GREAT, and I love going to art.	4/3/2014 2:00 PM

Student Survey 2013-2014

113	OSA has a friendly community like enviroment	4/3/2014 2:00 PM
114	I love the diversity and acceptance of most of the students here.	4/3/2014 1:59 PM
115	my friends	4/3/2014 1:57 PM
116	The middle school dean, Mr. Oz	4/3/2014 1:57 PM
117	the people	4/3/2014 1:56 PM
118	my emphasis...school dances...spirit week... diversity	4/3/2014 1:56 PM
119	the diversity :)	4/3/2014 1:55 PM
120	My friends that I have met over the 3 years	4/3/2014 1:55 PM
121	The People, The Arts, The vibe	4/3/2014 1:55 PM
122	I like the arts.	4/3/2014 1:54 PM
123	nothing	4/3/2014 1:53 PM
124	The environment outside of class.	4/3/2014 1:52 PM
125	friends	4/3/2014 1:52 PM
126	I love my history teacher, Ms. Shaw and I also love my theater teachers, Ms. Bamburger, Ms. Potter, and Mr. Travisano. Another thing I love is meeting others who are passionate about their academics and their art.	4/3/2014 1:51 PM
127	the uniqueness	4/3/2014 1:50 PM
128	the Kinetic Arts connection	4/3/2014 1:50 PM
129	Knowing that everyone is talented in there own way.	4/3/2014 1:50 PM
130	drugs	4/3/2014 1:48 PM
131	I love how devoted the arts teachers are. At least in vocal.	4/3/2014 1:48 PM
132	arts	4/3/2014 1:47 PM
133	the diversity in the type of people	4/3/2014 1:46 PM
134	arts	4/3/2014 1:45 PM
135	the arts and pysical education	4/3/2014 1:45 PM
136	the diversity of the students and the awesome fun we have in the arts program	4/3/2014 1:44 PM
137	I love how welcoming the people in my classes are.	4/3/2014 1:44 PM
138	the strong art departments and emphasis teachers	4/3/2014 1:43 PM
139	i have 2 periods doing what i love	4/3/2014 1:43 PM
140	My friends and my emphasis.	4/3/2014 1:42 PM
141	my emphasis, and that i am able to sell my artwork, and that my artwork can be seen by other people	4/3/2014 1:42 PM
142	the people are very welcoming	4/3/2014 1:42 PM
143	i like doing my art	4/3/2014 1:42 PM
144	chairs	4/3/2014 1:41 PM
145	Its community	4/3/2014 1:41 PM
146	My friends My emphasis and my emphasis teachers	4/3/2014 1:41 PM
147	I get to express myself!!!	4/3/2014 1:41 PM
148	the diverse enviroment and students	4/3/2014 1:39 PM
149	P.E.	4/3/2014 1:39 PM
150	ms.shaw	4/3/2014 1:37 PM

Student Survey 2013-2014

151	i love the community	4/3/2014 1:14 PM
152	the energy	4/3/2014 1:11 PM
153	the envirement	4/3/2014 1:10 PM
154	1.the community 2.all my friends 3.the teachers	4/3/2014 10:51 AM
155	that we are at the fox	4/3/2014 10:50 AM
156	I love art at osa	4/3/2014 10:48 AM
157	I love how safe it is here. there is no bullying. I also love the divercity That makes this school so unique and great.	4/3/2014 10:41 AM
158	i love the sence of family at OSA.	4/3/2014 10:32 AM
159	I love that at OSA you wear anything.	4/3/2014 10:29 AM
160	I like that everybody here wants to be here and get better at their art.	4/3/2014 10:29 AM
161	I love that everyone can be themselves and that we feel comfortable with each other.	4/3/2014 10:28 AM
162	I love that im here doing the things that I do	4/3/2014 10:25 AM
163	I love the events, bur the 6th graders haven't gone on a field trip yet.	4/3/2014 10:24 AM
164	i love the arts,my friends, the teachers, and the field trips	4/3/2014 10:23 AM
165	I love how we get to do what we love for two hours every day	4/3/2014 10:17 AM
166	it is so fun!!!	4/3/2014 10:16 AM
167	i love my art	4/3/2014 10:15 AM
168	My new friends.	4/3/2014 10:13 AM
169	everything	4/3/2014 10:11 AM
170	The nice people around here	4/3/2014 10:09 AM
171	The creativity and abstractness.	4/3/2014 9:58 AM
172	How people from all diffrent types of friend groups can be my friend.	4/3/2014 9:57 AM
173	Spirit week, and Community Service.	4/3/2014 9:57 AM
174	I love the poeple at OSA and the environment	4/3/2014 9:55 AM
175	the culture, the environment, the arts	4/3/2014 9:53 AM
176	The students and teachers devoted to spreading art and changing the world.	4/3/2014 9:53 AM
177	mr. pablo	4/3/2014 9:52 AM
178	the heart	4/3/2014 9:51 AM
179	visual arts emphasis.	4/3/2014 9:50 AM
180	my arts emphasis teachers and ms shaw	4/3/2014 9:50 AM
181	I love how everyone specializes in an art so we can all relate one way or another; many people say that when they are artistic at a non-arts school they feel different and strange compared to others.	4/3/2014 9:50 AM
182	art.	4/3/2014 9:47 AM
183	I love how much you learn in your art program and how good you become at your art	4/3/2014 9:46 AM
184	art	4/3/2014 9:45 AM
185	It is very creative and all of the students are alike and different from normal people	4/3/2014 9:45 AM
186	Being able to be myself and crazy with my friends	4/3/2014 9:44 AM
187	ART	4/3/2014 9:44 AM
188	arts, community	4/3/2014 9:43 AM
189	The arts programs are amazing	4/3/2014 9:41 AM

Student Survey 2013-2014

190	the arts	4/3/2014 9:33 AM
191	the friends and teachers	4/3/2014 9:32 AM
192	Diversity and the feeling that I can be who I want to be without people judging.	4/3/2014 9:32 AM
193	my friends	4/3/2014 9:32 AM
194	No dress code.	4/3/2014 9:32 AM
195	the theater emphasis	4/3/2014 9:30 AM
196	Everything	4/3/2014 9:29 AM
197	Everyone is open to be themselves and there is no dress code.	4/3/2014 9:25 AM
198	you get to develop your art skills in a fun environment with friends	4/3/2014 9:25 AM
199	That we are so immersed in the arts.	4/3/2014 9:21 AM
200	Every thing but mr aton and mrs humphrey	4/3/2014 9:20 AM
201	my friends.	4/3/2014 9:19 AM
202	diversity among students	4/3/2014 9:14 AM
203	the students	4/3/2014 9:11 AM
204	my art teacher	4/3/2014 9:03 AM
205	The arts environment	4/3/2014 9:02 AM
206	the school enviroment and guitar class	4/3/2014 9:02 AM
207	the people	4/3/2014 9:01 AM
208	the school ways	4/3/2014 9:00 AM
209	I love the arts program. I love the teachers. I love the community. I love the small school.	4/3/2014 8:58 AM
210	All the warmth the school community provides	4/3/2014 8:55 AM
211	how "close knit" we are	4/3/2014 8:52 AM
212	vending machines	4/3/2014 8:52 AM
213	diversity in all aspects	4/3/2014 8:51 AM
214	It is different!!!	4/3/2014 8:51 AM
215	I love how alive and excited we can be about the fun things that do	4/3/2014 8:50 AM
216	people accept me for who i am	4/3/2014 8:49 AM
217	Off campus lunch	4/3/2014 8:48 AM
218	you get to change emphasis	4/3/2014 8:48 AM
219	you get to change emphasis	4/3/2014 8:48 AM
220	There is very little bullying.	4/3/2014 8:47 AM
221	I can be anyone I want to be	4/3/2014 8:44 AM
222	The arts	4/3/2014 8:43 AM
223	I love our amount of academic classes and arts classes, and how the time is divided. I also love off-campus lunch.	3/27/2014 11:40 AM
224	the freedom to be who you are	3/27/2014 11:28 AM
225	I love OSA's Christian Club.	3/27/2014 11:28 AM
226	My friends that I have made here in the past five years.	3/27/2014 11:28 AM
227	Diversity, the students, being really different from all other schools, having arts half the day	3/27/2014 11:27 AM
228	I like seeing the other art's performances and having off campus lunch	3/27/2014 11:23 AM

Student Survey 2013-2014

229	The integration of the arts.	3/27/2014 11:22 AM
230	I love the incredible amount of diversity here with everything from religion, race, sexuality, gender, interests, and personalities.	3/27/2014 11:22 AM
231	teachers that i can relate 2	3/27/2014 11:21 AM
232	the diversity	3/27/2014 11:21 AM
233	Spirit Rallies	3/27/2014 11:21 AM
234	Myself. OSA has helped me grow so much and I love the person I've become.	3/27/2014 11:21 AM
235	Peers	3/27/2014 11:18 AM
236	i like the fact that there are a lot of food places near by. the teachers seem fairly chill and easy to talk to. all the awesome weirdos go here.	3/27/2014 10:26 AM
237	the people	3/27/2014 10:24 AM
238	-The drive to become amazing artists - Freedom - "Real world" ambiance	3/27/2014 10:20 AM
239	tremendous support from ALL staff, my emphasis	3/27/2014 10:16 AM
240	The passion everyone has for their arts. And how the teachers are so helpful and supportive. I'm positive you cannot find this at any other school.	3/27/2014 10:15 AM
241	My friends.	3/27/2014 10:14 AM
242	the people	3/27/2014 10:12 AM
243	I progress here.	3/27/2014 10:11 AM
244	Teachers	3/27/2014 9:45 AM
245	The Everything	3/27/2014 9:42 AM
246	The shows/live performances are so much fun! I want to do more. OSA does a really good job in making sure we utilize our artistic abilities and gives us amazing opportunities to show them off.	3/27/2014 9:40 AM
247	The diversity in each person and their passion for art.	3/27/2014 9:38 AM
248	music	3/27/2014 9:38 AM
249	My arts teachers don't just teach, they base their curriculum to follow the criticisms of the students they teach	3/27/2014 9:35 AM
250	Community, Lack of Harassment, Impressive Art Understanding with Teachers and Students	3/27/2014 9:32 AM
251	The exposure the arts in general and being able to make connections with people in other disciplines of the arts.	3/27/2014 9:31 AM
252	The sense of community within my group of friends in my emphasis.	3/27/2014 9:31 AM
253	that i am able to do circus very often and i get off of school at noon everyday	3/27/2014 9:30 AM
254	Geek culture is really prominent	3/27/2014 9:30 AM
255	how weird and exepcting it is i feel like i can ware anything to school	3/27/2014 9:29 AM
256	The students are lovely	3/27/2014 9:28 AM
257	Friends and talent	3/27/2014 9:28 AM
258	The learning experience in academics and emphasis	3/27/2014 9:28 AM
259	my art	3/27/2014 9:26 AM
260	The Art programs	3/27/2014 9:26 AM
261	the teachers commitment to all the students	3/27/2014 9:26 AM
262	The positive community!	3/27/2014 9:26 AM
263	arts teachers	3/27/2014 9:23 AM
264	I love the environment of OSA.	3/27/2014 9:22 AM

Student Survey 2013-2014

265	arts performances	3/27/2014 9:21 AM
266	I'm grateful for how much I have learned and how much my art skills have improved.	3/27/2014 9:00 AM
267	Dedication to the arts from students	3/27/2014 8:59 AM
268	I really enjoy the academics of OSA. I think they teach a lot more than other public schools and teach their students to think rather than just remember facts.	3/27/2014 8:59 AM
269	Arts teachers	3/27/2014 8:55 AM
270	I like that although i dont believe in everything it says, i like that its open to everyone.	3/27/2014 8:55 AM
271	the art	3/27/2014 8:54 AM
272	The amount of talent we have in this school, and the students that are showcased within the school for putting in the work. It pays off.	3/27/2014 8:54 AM
273	Three hours of art	3/27/2014 8:49 AM
274	The physical classrooms and building of the school.	3/27/2014 8:48 AM
275	The fact that we all support each other in our art.	3/27/2014 8:47 AM
276	I love the sense of community between me and my fellow peers	3/27/2014 8:46 AM
277	the people that go there and the art is tight	3/27/2014 8:43 AM
278	the diversity.	3/27/2014 8:42 AM
279	Sometimes you really feel like you are a part of something.	3/27/2014 8:41 AM
280	my emphasis, my friends, half-day Monday's.	3/27/2014 8:40 AM
281	creative community, art teachers seem really passionate about what teaching	3/27/2014 8:39 AM
282	I love the faculty and how I am super close with all of the faculty; especially involving the arts/emphasis teachers of all emphases.	3/27/2014 8:39 AM
283	Diversity	3/27/2014 8:38 AM
284	i love my art program at osa	3/27/2014 8:37 AM
285	Emphasis	3/27/2014 8:34 AM
286	the diversity	3/27/2014 8:33 AM
287	I love the freedom to express yourself	3/27/2014 8:33 AM
288	There are teachers where I can go to when I have troubles.	3/27/2014 8:33 AM
289	The people	3/27/2014 8:32 AM
290	emphasis	3/27/2014 8:28 AM
291	How most teachers are enthusiastic about Teaching	3/27/2014 8:20 AM
292	How unique it is.	3/26/2014 11:33 AM
293	Emphasis	3/26/2014 11:30 AM
294	my friends and the fact that i leave soon.	3/26/2014 11:25 AM
295	arts, Mr. Wiley, and Mr. Conde, and Mr. Rosenberg, and Ms. Menzies	3/26/2014 11:20 AM
296	the diversity and passion for an art	3/26/2014 11:17 AM
297	I love the amount of talent.	3/26/2014 11:17 AM
298	i love the community and all the different kinds of people that i see everyday	3/26/2014 11:14 AM
299	Oh I absolutely love being forced to attend horrible rallies and take poorly thought out and only mechanically considerate surveys.	3/26/2014 10:51 AM
300	Some of the students and teachers	3/26/2014 10:30 AM
301	Pooping.	3/26/2014 10:29 AM

Student Survey 2013-2014

302	Pototos	3/26/2014 10:24 AM
303	The plays we put on and the fact that I get to learn about the things I love(in literary)	3/26/2014 10:23 AM
304	Teachers, in general, encourage learning. Most, if not all, try to help all of their students.	3/26/2014 10:16 AM
305	get to do arts every day	3/26/2014 10:14 AM
306	flexability with scheduals of young artists	3/26/2014 8:33 AM
307	off campus lunch and some teachers are helpful	3/26/2014 8:30 AM
308	The enviroment all the students bring to it.	3/26/2014 8:29 AM
309	The music oppurtunities	3/26/2014 8:26 AM
310	My Friends	3/26/2014 8:21 AM
311	The arts. That is the reason I came here. Though the friendships I've made mean a lot to me.	3/25/2014 11:15 PM
312	One thing I love about OSA is that I have so many things to love about OSA.	3/25/2014 10:26 PM
313	The people, the teachers, the envioronment	3/25/2014 9:01 AM
314	People	3/25/2014 9:01 AM
315	people	3/25/2014 9:00 AM
316	Inviting and unique	3/25/2014 9:00 AM
317	it has great people who are very accepting	3/24/2014 9:57 PM
318	The PEOPLE!!!!!!	3/24/2014 6:32 PM
319	teachers, most students, and the possibilities	3/24/2014 3:54 PM
320	Everyone is so unique!	3/24/2014 12:07 PM
321	I get to sing in frigin school!	3/24/2014 11:29 AM
322	being able to sing	3/24/2014 11:29 AM
323	if you put a lot into osa, you get a lot out and vice versa.	3/24/2014 11:28 AM
324	OSA appreciates diversity and for the most part, it is a welcoming environment.	3/24/2014 11:28 AM
325	I love the teachers	3/24/2014 11:28 AM
326	The teachers.	3/24/2014 11:28 AM
327	no homophobia	3/24/2014 11:25 AM
328	My emphasis	3/24/2014 11:24 AM
329	The students	3/24/2014 11:22 AM
330	Students here aren't generally the type to do nothing. Most students here are passionate about something, specifically their art	3/24/2014 11:21 AM
331	The arts curriculum in the afternoon.	3/24/2014 11:19 AM
332	Everyone is passionate about what they are doing. Everyone is friendly and it is a very diverse place.	3/24/2014 11:18 AM
333	Its a place where you can work on your art.	3/24/2014 11:17 AM
334	most of my friends like to do the same art even though we are very different in most other ways	3/24/2014 11:17 AM
335	the arts	3/24/2014 11:17 AM
336	The fact that almost everyone who's here wants to be here	3/24/2014 11:15 AM
337	The closeness with teachers	3/24/2014 11:15 AM
338	Teachers seem to be interested in what they're teaching	3/24/2014 11:15 AM
339	Artistic freedom	3/24/2014 11:13 AM
340	Three periods of singing a day.	3/24/2014 10:52 AM

Student Survey 2013-2014

341	I love the academics	3/24/2014 10:50 AM
342	I love the people, the arts, the opportunities, and the academic classes are mostly really good.	3/24/2014 10:49 AM
343	lots of chill students	3/24/2014 10:47 AM
344	The kids here and the ALL the faculty are very welcoming! They make me feel like I am in the right place and that i belong here.	3/24/2014 10:47 AM
345	The Arts Program	3/24/2014 10:47 AM
346	My emphasis	3/24/2014 10:47 AM
347	The people and the teachers!! I LOVE MAX BOWERS!! I love the stuff we are learning in our academic classes	3/24/2014 10:44 AM
348	The art teachers and the enviornment.	3/24/2014 10:43 AM
349	the size and community. both of which have been dramatically changing.	3/24/2014 10:43 AM
350	Diversity	3/24/2014 10:42 AM
351	Production Design	3/24/2014 10:42 AM
352	Ms. Kestenbaum	3/24/2014 10:41 AM
353	I love the community	3/24/2014 10:36 AM
354	the challenging academics	3/24/2014 10:32 AM
355	People.	3/24/2014 10:29 AM
356	The availability to practice my art	3/24/2014 10:22 AM
357	Literary Arts is a great space for writing and I feel supported there	3/24/2014 9:22 AM
358	Performing my Arts in shows, and participating in Ohlone festival competitions	3/24/2014 9:21 AM
359	I think Vocal Rush is pretty dope.	3/24/2014 9:20 AM
360	It is extreamly local	3/24/2014 9:20 AM
361	Everything	3/24/2014 9:20 AM
362	the people and environment	3/24/2014 9:18 AM
363	the drugs	3/24/2014 9:18 AM
364	It's diverse, accepting, and relaxed.	3/24/2014 9:17 AM
365	the diversity and competition	3/24/2014 9:16 AM
366	i love being at school	3/24/2014 9:16 AM
367	art	3/24/2014 9:15 AM
368	it's an incredibly welcoming environment, i felt like i belonged here since day 1	3/24/2014 9:14 AM
369	The arts, culture, and people	3/24/2014 9:14 AM
370	its fun	3/24/2014 9:14 AM
371	the classes are fun.	3/24/2014 9:13 AM
372	Their Vocal Music departement and level of proffesionalism	3/24/2014 9:10 AM
373	the respect everyne has for one another	3/24/2014 9:09 AM
374	OSA	3/24/2014 9:09 AM
375	The art training.	3/24/2014 9:07 AM
376	the size	3/24/2014 9:07 AM
377	the different emphasis	3/24/2014 9:06 AM
378	I love how the school is so open and accepting of all of its students.	3/24/2014 9:06 AM
379	the art	3/24/2014 9:05 AM

Student Survey 2013-2014

380	Mr. Taylor Mr. Nathan Literary arts Ms. Weiss	3/24/2014 8:44 AM
381	Theatre	3/24/2014 8:43 AM
382	General excitement to be here	3/24/2014 8:43 AM
383	that it has a a arts program	3/24/2014 8:42 AM
384	the students, the feel of being ready to learn	3/24/2014 8:38 AM
385	Arts classes are great, and my art skills have really improved.	3/24/2014 8:35 AM
386	theater class	3/24/2014 8:35 AM
387	its comfortable here. you feel safe to be yourself	3/24/2014 8:32 AM
388	that we have an arts block	3/24/2014 8:32 AM
389	The arts	3/24/2014 8:31 AM
390	I love how everyone has a voice and nobody is shut out.	3/24/2014 8:27 AM
391	diversity.	3/21/2014 12:34 PM
392	I feel very comfortable here. The people I'm around in class are kind and intelligent (sometimes) and I feel stimulated	3/21/2014 12:30 PM
393	teh support group i've been provided as well as the one-on-one i was given.	3/21/2014 12:28 PM
394	the teens	3/21/2014 12:28 PM
395	some of the teachers are good. not all.	3/21/2014 12:26 PM
396	How welcoming the staff and students are.	3/21/2014 12:22 PM
397	The different personalities and how our school is totally different from regular public schools and how were very accepting overall.	3/21/2014 12:22 PM
398	I love art. Which is why I came to a art school. To do art.	3/21/2014 12:17 PM
399	The students are welcoming and want to work with each other, they want to see everyone do their best	3/21/2014 12:16 PM
400	I love to see the arts productions. It's nice to have a summation of all we have accomplished in a year.	3/21/2014 12:16 PM
401	Many talented students	3/21/2014 12:14 PM
402	My art emphasis, dance.	3/21/2014 12:14 PM
403	The support to help students succeed past high school.	3/21/2014 12:11 PM
404	Arts	3/21/2014 12:10 PM
405	Arts teachers	3/21/2014 12:10 PM
406	I feel that the students at osa are very friendly and I love my friends.	3/21/2014 12:10 PM
407	Small. Not much hate through the halls. Calm.	3/21/2014 12:09 PM
408	The diversity	3/21/2014 12:09 PM
409	student enviroment	3/21/2014 12:08 PM
410	location	3/21/2014 12:05 PM
411	I love the cultural progressiveness of the school.	3/21/2014 12:05 PM
412	The Arts!	3/21/2014 12:05 PM
413	Its a small school, and a generally safe environment.	3/21/2014 12:05 PM
414	mr. taylor	3/21/2014 12:04 PM
415	the staff	3/21/2014 12:02 PM
416	The variety of people	3/21/2014 12:01 PM

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417	The atmosphere	3/21/2014 11:39 AM
418	I love everything about osa the teachers, student,and all of faculty,	3/21/2014 11:35 AM
419	the privillages and tools we use in production design	3/21/2014 11:34 AM
420	pursuing my art	3/21/2014 11:30 AM
421	I like being able to access high tech equipment and editing software even though Mrs Cregge rarely allows us to use it.	3/21/2014 11:29 AM
422	Safe place, and well organized	3/21/2014 11:26 AM
423	I love that OSA is different. The vibe at OSA is one of support, creativity, and reality. The students at OSA (for the most part) are well aware about the real world and the problems happening in our communities, and some are even active to try and change it.	3/21/2014 11:23 AM
424	Art	3/21/2014 11:22 AM
425	the rallies.	3/21/2014 11:22 AM
426	- the amount of talent, and potential that is in the student body	3/21/2014 11:22 AM
427	I loved how it helped me get ready for the real world with its trials and tribulations I've faced.	3/21/2014 11:22 AM
428	That people appreciate me for being different	3/21/2014 11:22 AM
429	It's easy to express my opinion even though nobody cares.	3/21/2014 11:22 AM
430	The arts curriculum	3/21/2014 11:18 AM
431	short mondays	3/21/2014 11:18 AM
432	Dance and Kestenbaum	3/21/2014 11:18 AM
433	Mr. Savage	3/21/2014 11:17 AM
434	dance	3/21/2014 11:16 AM
435	the opportunities	3/21/2014 11:15 AM
436	The environment	3/21/2014 11:14 AM
437	when the bell ring	3/21/2014 11:14 AM
438	The passion of the teachers	3/21/2014 11:10 AM
439	the new things i learn/am exposed to. the students.	3/21/2014 10:55 AM
440	I love my friends and the ability to have great academics and arts classes at the same time!!!!	3/21/2014 10:52 AM
441	I love the people	3/21/2014 10:51 AM
442	Diversity and acceptance	3/21/2014 10:45 AM
443	The arts teachers and off campus lunches.	3/21/2014 10:43 AM
444	It is close to El Senor and I love El Senor SO MUCH	3/21/2014 10:42 AM
445	The atmosphere of the school.	3/21/2014 10:41 AM
446	The openess	3/21/2014 10:39 AM
447	The teachers	3/21/2014 10:37 AM
448	Art classes	3/21/2014 10:33 AM
449	People with goals	3/21/2014 10:28 AM
450	people	3/21/2014 10:28 AM
451	I love the diversity	3/21/2014 10:21 AM
452	There is a decent supply of oxygen inside, however contaminated that supply might be.	3/21/2014 10:19 AM
453	That people have their own sense of style and personality, and aren't afraid to show it.	3/21/2014 10:18 AM
454	Vocal Music	3/21/2014 9:57 AM

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455	Mr.Cristi	3/21/2014 9:52 AM
456	when it's 4:09	3/21/2014 9:40 AM
457	They surprised me.	3/21/2014 9:40 AM
458	The students and arts. Great community	3/21/2014 9:34 AM
459	The area is nice	3/21/2014 9:31 AM
460	support given to struggling students	3/21/2014 9:31 AM
461	the talent in the school.	3/21/2014 9:29 AM
462	off campus lunch	3/21/2014 9:29 AM
463	Nothing	3/21/2014 9:27 AM
464	My emphasis	3/21/2014 9:24 AM
465	lunch	3/21/2014 9:18 AM
466	lunch	3/21/2014 9:18 AM
467	I love the strong helpful environment	3/21/2014 8:56 AM
468	the people, diversity, and teachers. We get to do what we love for 3 hours of our school day.	3/21/2014 8:49 AM
469	the friendliness	3/21/2014 8:47 AM
470	I love how we all accept everyone for who they are	3/21/2014 8:44 AM
471	Generally, the kids that come to OSA create a better school environment than many other high schools.	3/21/2014 8:42 AM
472	art	3/21/2014 8:33 AM
473	my friends	3/21/2014 8:32 AM
474	I feel as if I am better prepared for continuing my art after I leave OSA than I would if I had gone somewhere else	3/21/2014 8:31 AM
475	i love the staff they are helpfull	3/21/2014 8:31 AM
476	we get to be taken seriously as artists	3/21/2014 8:28 AM
477	my lit arts teacher	3/21/2014 8:28 AM

Q35 List at least one thing you would change about OSA.

Answered: 459 Skipped: 49

#	Responses	Date
1	I would like to have more group projects	4/4/2014 3:26 PM
2	nothing	4/4/2014 3:21 PM
3	i would like to change the time that school starts to something like 8:40	4/4/2014 3:21 PM
4	i would like to change the time that school starts to something like 8:40	4/4/2014 3:21 PM
5	The lunch time is longer	4/4/2014 3:20 PM
6	How the class rooms are set up	4/4/2014 3:19 PM
7	start school later because so many commuters	4/4/2014 3:18 PM
8	I wish that the cafeteria was waayyyyy much better.	4/4/2014 3:18 PM
9	I like OSA the way it is	4/4/2014 3:17 PM
10	middle school gets off campus lunch	4/4/2014 3:15 PM
11	I wish we got all of our home work on mondays to plan the week better	4/4/2014 3:15 PM
12	Hallway crowdedness	4/4/2014 3:12 PM
13	I would cahnge that, if someone isnt serious about their art then they should be kicked out and/or replace	4/4/2014 9:31 AM
14	actually kick the mean kids out	4/4/2014 9:31 AM
15	The amount of favoritism shown to students.	4/4/2014 9:29 AM
16	not so much stress they make finals more stressful then it needs to be they need to understand that people have lifes outside of school and that there might be alot of stuff going on with the srudents mentally and the stress teachers and school puts on them will not only not improve their performance in school but their performance in life	4/4/2014 9:29 AM
17	Expel Charles Cheeks.	4/4/2014 9:27 AM
18	the clique situation	4/4/2014 9:21 AM
19	the popular group is quite snooty and not welcoming	4/4/2014 9:21 AM
20	I think it would be nice if more teachers would communicate about home work.	4/4/2014 9:16 AM
21	everything	4/4/2014 8:58 AM
22	let the students be able to learn more than just the art they study in emphasis	4/4/2014 8:52 AM
23	if we could have more than one emphasis	4/4/2014 8:50 AM
24	gaining more money for art emphasises	4/4/2014 8:49 AM
25	6th and 7th graders being allowed to go off campus	4/4/2014 8:49 AM
26	When you enter the school, have a chance to explore other emphasis so if there is a better program you can audition and possibly switch	4/4/2014 8:47 AM
27	mr.thaggard he has ruined my 8th grade year	4/4/2014 8:46 AM
28	a lot of things	4/4/2014 8:45 AM
29	I would change the community and environment.	4/4/2014 8:44 AM
30	The sixth graders and seventh graders should NOT be allowed to get to eat off campus.	4/4/2014 8:43 AM

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31	everything.	4/4/2014 8:42 AM
32	Some of the teachers are unfocused and play aroundnd to much	4/4/2014 8:40 AM
33	nothing	4/4/2014 8:39 AM
34	The Instrumental Music department.	4/4/2014 8:37 AM
35	The arts classes should be more challenging.	4/4/2014 8:36 AM
36	i dont know	4/4/2014 8:34 AM
37	I don't know...	4/4/2014 8:33 AM
38	Having a sport team	4/4/2014 8:33 AM
39	more dances and off campus lunch	4/4/2014 8:32 AM
40	bring digital media down to midlde school	4/4/2014 8:32 AM
41	I would add more options for electives.	4/4/2014 8:31 AM
42	the location. down town oakland is not the best place for a school	4/4/2014 8:31 AM
43	I would have a school gym (for P.E.)	4/4/2014 8:31 AM
44	the way peopel talk to each other	4/4/2014 8:29 AM
45	The hallway carpets	4/4/2014 8:29 AM
46	Better academics	4/4/2014 8:28 AM
47	the academic strengths and instrumental	4/4/2014 8:27 AM
48	The instrumental teachers	4/4/2014 8:27 AM
49	The separation of different	4/4/2014 8:27 AM
50	get rid of common core	4/4/2014 8:26 AM
51	no theater uniforms	4/3/2014 3:02 PM
52	Some sort of system to cool down classrooms. Also, the high school academics are of very poor quality	4/3/2014 3:01 PM
53	not a thing honestly.	4/3/2014 3:00 PM
54	people	4/3/2014 2:57 PM
55	I would change our academics so we could compete at the elite private school level.	4/3/2014 2:55 PM
56	There should be a little more interaction among emphasis.	4/3/2014 2:53 PM
57	nothing	4/3/2014 2:53 PM
58	I want more people to know and like OSA, and maybe a better reputation for high school academics so people won't leave.	4/3/2014 2:51 PM
59	to be able to be happier at this school	4/3/2014 2:50 PM
60	lunches	4/3/2014 2:49 PM
61	~Add sports teams. ~Also please have an Emphasis week where we go to each emphasis and experience what they do eveyday. 5 Emphasis beside ours. 5 days of the week!!	4/3/2014 2:49 PM
62	The lack of a real field for sports, and better heating and cooling systems, and a bigger space in general.	4/3/2014 2:49 PM
63	nothing	4/3/2014 2:49 PM
64	I wish the middle school was more connected with the high school.	4/3/2014 2:48 PM
65	more art oppurtunity	4/3/2014 2:48 PM
66	Cleaner bathrooms Better school lunches	4/3/2014 2:48 PM
67	I would like to have more game day during P.E. and longer lunch time!	4/3/2014 2:47 PM

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68	People	4/3/2014 2:47 PM
69	I would have better school lunches, cleaner bathrooms, and smaller class sizes.	4/3/2014 2:46 PM
70	The lack of grade oriented dances and activities	4/3/2014 2:45 PM
71	concrete skatepark	4/3/2014 2:45 PM
72	The way people act. (that is hard to change)	4/3/2014 2:45 PM
73	I would add a musical theater emphasis.	4/3/2014 2:44 PM
74	I would like to have a bigger campus with more people.	4/3/2014 2:44 PM
75	Better music at dances and air conditioning!	4/3/2014 2:44 PM
76	having an air conditioning	4/3/2014 2:43 PM
77	GET BETTER BATHROOMS AND A.C. !!!!!!!!!!!!!!!!!!!!!!!!!!!!!	4/3/2014 2:43 PM
78	more bathrooms, cleaner bathrooms	4/3/2014 2:43 PM
79	BETTER ACADEMICS	4/3/2014 2:42 PM
80	more space	4/3/2014 2:42 PM
81	i wish we could have a free period	4/3/2014 2:42 PM
82	the class sizes air conditioning better music at dances	4/3/2014 2:42 PM
83	Having to work in groups during math class.	4/3/2014 2:42 PM
84	The gum under the table	4/3/2014 2:41 PM
85	nope, i have none	4/3/2014 2:41 PM
86	The gum under the tables	4/3/2014 2:41 PM
87	the gum under the tables. ITS HORRIBLE	4/3/2014 2:41 PM
88	lunch and air conditioning	4/3/2014 2:41 PM
89	one thing i would like to change is the way the bathrooms are cleaned they are very dirty	4/3/2014 2:41 PM
90	non	4/3/2014 2:39 PM
91	keep it clean	4/3/2014 2:39 PM
92	people	4/3/2014 2:38 PM
93	I would change the Tuesday-Wednesday figure skating teacher. He does not usually teach me or the other student and has been seen teaching people outside of OSA.	4/3/2014 2:37 PM
94	the academics	4/3/2014 2:35 PM
95	less disruption in class	4/3/2014 2:34 PM
96	the sketchy staff (Mr. Underwood)(sketchy like craaaazy/creeeepy)	4/3/2014 2:34 PM
97	pick better visual art teachers, but not Mr.Pablo	4/3/2014 2:32 PM
98	The school needs to be way cleaner, less serious, more positive, and the teachers should be better.	4/3/2014 2:12 PM
99	ractetness, rude/ loud people	4/3/2014 2:11 PM
100	inapropret lauguge and kinder high schoolers	4/3/2014 2:10 PM
101	people	4/3/2014 2:07 PM
102	Have the vending machines accept pennies!!!!!!!!!!!!	4/3/2014 2:05 PM
103	race dynamics	4/3/2014 2:03 PM
104	Cleaner cafeteria, more paintings on the walls and decorations	4/3/2014 2:03 PM
105	I would give the option to explore other emphasis at least for a little time	4/3/2014 2:02 PM
106	I would like too be able to practice two emphasi.	4/3/2014 2:02 PM

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107	More even temperatures, Better AC	4/3/2014 2:02 PM
108	The environment could be a little cleaner (ex. classrooms, bathrooms)	4/3/2014 2:02 PM
109	teachers	4/3/2014 2:01 PM
110	there should be more school dances	4/3/2014 2:01 PM
111	Well, if there were anything I would change about this school I would need psychic abilities, but I would want SOME PEOPLE to maybe NOT BE SO EAR-CRUSHING or SPIRIT-DEMOLISHING.	4/3/2014 2:00 PM
112	I would have OSA have better academic teachers	4/3/2014 2:00 PM
113	OSA needs to control its students more, to many kids get away with disrespectful actions.	4/3/2014 1:59 PM
114	paint walls	4/3/2014 1:57 PM
115	how the theater department works	4/3/2014 1:57 PM
116	how people treat eachother	4/3/2014 1:56 PM
117	more dances and more time to share about our emphasis to our school	4/3/2014 1:56 PM
118	nothing	4/3/2014 1:55 PM
119	The Arts and how your graded for it	4/3/2014 1:55 PM
120	The Cliques	4/3/2014 1:55 PM
121	I would change the location, no more common core, and have a playground.	4/3/2014 1:54 PM
122	everything	4/3/2014 1:53 PM
123	The way this school deals with homonal teenagers who cut, drink, or do drugs.	4/3/2014 1:52 PM
124	sports way way more of them. PLEASE!!!!	4/3/2014 1:52 PM
125	I wish the students that didn't care about their arts and are a disruption were asked to leave the school. Also, the head of theater, Mr. Berry, is extremely condescending and disrespectful to the students.	4/3/2014 1:51 PM
126	better facilities	4/3/2014 1:50 PM
127	make a better P.E program	4/3/2014 1:50 PM
128	The core connects learning method for math.	4/3/2014 1:50 PM
129	the fact that the teachers dont care about the mental health of the students	4/3/2014 1:48 PM
130	I would like teachers and administrators to be more aware of sexual harassment.	4/3/2014 1:48 PM
131	you can do one more than emphasis	4/3/2014 1:47 PM
132	people could be in multiple emphasises	4/3/2014 1:46 PM
133	more microwaves	4/3/2014 1:45 PM
134	better dj's at dances	4/3/2014 1:45 PM
135	a chance to try the others emphasis for a day	4/3/2014 1:44 PM
136	Less homework	4/3/2014 1:44 PM
137	the time we start school i would change it to 9:00	4/3/2014 1:43 PM
138	The untalented people who are excepted to this school and more prestigious challenging arts activities	4/3/2014 1:42 PM
139	the level of ratchetry	4/3/2014 1:42 PM
140	some days are very chaotic, i would like to change that	4/3/2014 1:42 PM
141	the teachers should treat all the kids more friendly	4/3/2014 1:42 PM
142	wider hallways and teaching foreign languages	4/3/2014 1:41 PM
143	Wider Hallways	4/3/2014 1:41 PM

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144	Make it less of a competitive environment and more of a learning environment	4/3/2014 1:41 PM
145	Better lunches!!!!	4/3/2014 1:41 PM
146	the lack of attention to the students mental health, there needs to be more attention directed to the students daily problems, and about how to deal with everyday struggles.	4/3/2014 1:39 PM
147	Sports teams	4/3/2014 1:39 PM
148	some of my empahsis teachers	4/3/2014 1:37 PM
149	the fake ass bitches	4/3/2014 1:14 PM
150	the bathrooms are gross	4/3/2014 1:11 PM
151	academic teachers	4/3/2014 1:10 PM
152	1.longer lunch 2.air conditioning	4/3/2014 10:51 AM
153	smaller classes because i have a 504 plan and i need a small class to be in	4/3/2014 10:50 AM
154	make it so there was sports	4/3/2014 10:48 AM
155	Dancers being the cool people. Dancers getting special treatment from students as well as teachers/staff.	4/3/2014 10:41 AM
156	nothing	4/3/2014 10:32 AM
157	One thing i would change is a shorter last period.	4/3/2014 10:29 AM
158	Better air conditioning and heating.	4/3/2014 10:29 AM
159	I think that lunch should be earlier because it's hard to focus during art if you're hungry. I think we should go outside more. We could interact with more than just our class.	4/3/2014 10:28 AM
160	bullying over nothing	4/3/2014 10:25 AM
161	Change the food, every grade can go on field trips(not just 7th and eighth grade)	4/3/2014 10:24 AM
162	i don't like how the sixth graders don't get to go to we day and other fun field trips and how 8th graders do	4/3/2014 10:23 AM
163	I would change what time school starts, I believe that school starts too early	4/3/2014 10:17 AM
164	levels of theft	4/3/2014 10:16 AM
165	i dont know	4/3/2014 10:15 AM
166	More security in the school.	4/3/2014 10:13 AM
167	I cant say	4/3/2014 10:11 AM
168	I would want to have a playground in OSA so we can have somewhere to play and get fit.	4/3/2014 10:09 AM
169	None.	4/3/2014 9:58 AM
170	More time to work outside on projects. Team projects.	4/3/2014 9:57 AM
171	I wish there was Library. Math classes could teach a bit more, and do more ativities to help students understand it.	4/3/2014 9:57 AM
172	I would change how people are treated	4/3/2014 9:55 AM
173	nothing	4/3/2014 9:53 AM
174	No common core! I know I can't control that and it is the future, but it sure is annoying.	4/3/2014 9:53 AM
175	bullys	4/3/2014 9:52 AM
176	the students	4/3/2014 9:51 AM
177	some of the students.	4/3/2014 9:50 AM
178	less students please !!!	4/3/2014 9:50 AM

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179	I would change the organization for P.E. concerning whether or not we go ice skating because what I wear depends on that and many times I wore flats thinking we would go ice skating, and carried my ice-skates around, and then i get to P.E. and we don't go ice skating.	4/3/2014 9:50 AM
180	well there is a racist poster in the cafeteria of multi ethnic children in a school "brick by brick" but it displays asians in a very sterotuytical way (yello skin, doing homework[the other kids arent!]) and in little uniforms with thir hair up.	4/3/2014 9:47 AM
181	The school could be a bit more organized	4/3/2014 9:46 AM
182	???	4/3/2014 9:45 AM
183	Better school lunches	4/3/2014 9:45 AM
184	How some students are treated different than others and get more recognition than others who do the same or more. Also how you feel like you are put in a group or thought of based on how well you work or how much skill you have in a subject.	4/3/2014 9:44 AM
185	more microwaves at lunch. the lines are always so long and slow	4/3/2014 9:44 AM
186	bigger campus	4/3/2014 9:43 AM
187	the high school aacademics	4/3/2014 9:41 AM
188	school lunches	4/3/2014 9:33 AM
189	make it bigger	4/3/2014 9:32 AM
190	I think it would be good if the faculty tried to connect with us better and if they tried to understand us.	4/3/2014 9:32 AM
191	certain aspects of the academic curriculums	4/3/2014 9:32 AM
192	People are rude	4/3/2014 9:32 AM
193	MRS. HUMPHREY!!!!!!!!!!!!!!!!!!!!!!	4/3/2014 9:30 AM
194	more lock ins	4/3/2014 9:29 AM
195	People are a little rude to each other and everyone should be happier	4/3/2014 9:25 AM
196	clean please	4/3/2014 9:25 AM
197	That we have no opportunities to be in arts performances, especially in theater,	4/3/2014 9:21 AM
198	fire mr aton and mrs humphrey	4/3/2014 9:20 AM
199	the teachers.	4/3/2014 9:19 AM
200	All students should have off campus lunch	4/3/2014 9:17 AM
201	sanitation level (especially in the bathrooms)	4/3/2014 9:14 AM
202	the teacher exept for mr oz	4/3/2014 9:11 AM
203	how students treat each other	4/3/2014 9:03 AM
204	I would add more classes and have a bigger campus	4/3/2014 9:02 AM
205	kids could switch emphasis weekly	4/3/2014 9:02 AM
206	more sports	4/3/2014 9:01 AM
207	some of the teachers	4/3/2014 9:00 AM
208	I would like a sports team. I would like more electives. I would have liked to learn language in middle school. I would like a bigger campus. I would like a safer campus. I would like the the school to enforce zero tolerance for drugs.	4/3/2014 8:58 AM
209	Air conditioning	4/3/2014 8:55 AM
210	The drug abuse. (we are known as the pot school, just btw)	4/3/2014 8:52 AM
211	get more organized	4/3/2014 8:52 AM
212	my art teachers	4/3/2014 8:51 AM

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213	I would change the way other people treat eachother	4/3/2014 8:50 AM
214	better music at dances, more time with arts	4/3/2014 8:49 AM
215	There isbegining to be to many white kids	4/3/2014 8:48 AM
216	putting most high school emphasis in middle school	4/3/2014 8:48 AM
217	The crime at our school	4/3/2014 8:48 AM
218	The punishment of kids who are being disrupted.	4/3/2014 8:47 AM
219	The dinamic among high schoolers and middle schoolers is really frustrating due to the high schoolers rudeness	4/3/2014 8:44 AM
220	the staff, they are not that nice.	4/3/2014 8:43 AM
221	I would add an advisory period or include conversations about important issues in the academic curriculum, so that students could open up to one another and become closer and more caring. I also think that there should be another time besides lunch time that students can take make-up tests or meet with teachers or do extra-curriculars, because it's the only time that we can go outdoors during the entire long day. If this is impossible, I would like to incorporate another time when students can go outdoors or maybe get some exercise. I would also increase our break time during the morning.	3/27/2014 11:40 AM
222	the advertising for emphasis. i feel like vocal rush and vocal is more important to the faculty and mr harris because they are always on tv and because vocal students dress nice.	3/27/2014 11:28 AM
223	I'd add a mixed martial arts, jiu jitsu, or muay thai emphasis. I'd add an emphasis that teaches people how to make good speeches, to be a leader. I'd add an emphasis that teaches Christians how to preach.	3/27/2014 11:28 AM
224	More emphasis combining things to bring our arts closer. The bell needs to change its been the same for to long.	3/27/2014 11:28 AM
225	The start time of school and the length of emphasis for high schoolers is too long.	3/27/2014 11:23 AM
226	Better school dances.	3/27/2014 11:22 AM
227	I would change the negative connotation attached to school pride events like dances and spirit rallies, and try to make them more desirable to attend.	3/27/2014 11:22 AM
228	the way that people treat others	3/27/2014 11:21 AM
229	more welcoming	3/27/2014 11:21 AM
230	Substitutes that come to the school.	3/27/2014 11:21 AM
231	We should change the bell sound more often. Maybe the student of the month can pick the bell sound or we can even have instrumental students can write and record a bell sound. Also I wish there wasn't so much competition in the Vocal department. I also think that the Director's List makes a lot of kids feel bad. The honor role is good because it is based only on grades, but the director's list doesn't make any sense and there are kids who have been at OSA since 6th grade and have never been on the director's list and they feel bad when they see lots of random kids on the director's list and never them. Lastly I love love love science and I think that Mr. Giron and Mr. Kemper and (I haven't had her yet) Ms. Kinblad are great teachers, but we need more labs and hands-on in-class assignments. I know we aren't the richest school, but we should contribute a little more to our high-school science department.	3/27/2014 11:21 AM
232	Classroom layouts.	3/27/2014 11:18 AM
233	the halls are way too crowded and there's a lot of rude middle schoolers who squish people in the hall ways. maybe find a way for high school and middle school to go through the hall ways in different timings.	3/27/2014 10:26 AM
234	the way my art is set up.	3/27/2014 10:24 AM
235	i would change the way we deal with academics and arts schedule when it overlaps.	3/27/2014 10:20 AM
236	school politics (school pres.etc) financial focus (why spend so much money on dances that most people don't attend?), and equal emphasis attention/advocacy/promotion	3/27/2014 10:16 AM
237	The cliques. When I came here I had such a hard time making friends because no one was open to more friends. People here are friendly but do seemed reserved.	3/27/2014 10:15 AM

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238	The stupid rallies. The cliquy jerks. The mascot(seriously? a fox? how original.)	3/27/2014 10:14 AM
239	amount of visual art trips	3/27/2014 10:12 AM
240	More practice tests in all classes .	3/27/2014 10:11 AM
241	The timing of our musicals.. After all finals and midterms.. and Mr. Nathan..... We need block days... stop repttitivness in acedemics... As long as a parent calls the Nine absence rule should not be applicable. and if you are still passing your classes after the 9 abcences at least a 3.0 gpa Requirement because its not fair if you are fine in your classes you wont be able to preform.	3/27/2014 9:45 AM
242	Better school lunches	3/27/2014 9:42 AM
243	This isn't really in the school's control, but the upper classmen often talk about how their class is the only good class left, the only passionate class, and the only diverse class left. It is not only ignorant but it's not true. I find it very selfish of them. There are many talented and passionate kids in my grade, and there are many juniors and seniors I know lacking in passion and spirit. It is not fair for the upper classmen to generalize the grades like that. Also, just because there are more white kids in the younger grades, doesn't mean the school has lost it's "soul" or spirit. Sure, diversity is a big part of our school image and I think we are lacking in it right now, but it doesn't make the school any less talented. It is ridiculous that people, especially juniors, think this. I would change the way the upper classmen think about the lower grades. Age and lack of diversity have nothing to do with talent levels. Again, I know this isn't in the school's control.	3/27/2014 9:40 AM
244	Having the middle school children separate from the high school kids	3/27/2014 9:38 AM
245	acedemics especially math and science	3/27/2014 9:38 AM
246	Better bureaucratic system to help accommodate the students.	3/27/2014 9:35 AM
247	Lack of Nap Time	3/27/2014 9:32 AM
248	More freedom in art classes.	3/27/2014 9:31 AM
249	I would get rid of the students who don't take both their academics and art seriously. They cause issues in general in the school, their disruptive behavior brings down the quality of classes. I would completely get rid of the middle school and further expand the high school. I would add more cross over among arts areas.	3/27/2014 9:31 AM
250	more hands-on activities in the science department, more focused and professional working environments	3/27/2014 9:30 AM
251	Mondays starting later and ending at 4:10	3/27/2014 9:30 AM
252	the physical space and some teachers amt as concreet as others i can not often meet with an academic teacher one on one	3/27/2014 9:29 AM
253	The rigor in academic curriculum	3/27/2014 9:28 AM
254	Mr. Harris	3/27/2014 9:28 AM
255	More learning about other cultures/ more includment	3/27/2014 9:28 AM
256	nothing	3/27/2014 9:26 AM
257	Make it bigger and have more arts	3/27/2014 9:26 AM
258	quality of chairs	3/27/2014 9:26 AM
259	More Kids need to be focused on learning and actually appreciate class and the teachers.	3/27/2014 9:26 AM
260	having middle school and high school in a different building	3/27/2014 9:23 AM
261	I would change the utter chaos that is Spirit Rallies.	3/27/2014 9:22 AM
262	more variance in art programs	3/27/2014 9:21 AM
263	During passing periods, many people talk or wait for class to start in the middle of the halls, which clogs up the flow of people. I find this very frustrating.	3/27/2014 9:00 AM
264	The long days	3/27/2014 8:59 AM

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265	I feel that the school does not have enough structure with the kids and their ability to leave school or keep their grades up because most of the kids do not have the ability to be as responsible, but the way the faculty is trying to tighten up is backfiring onto kids who do not have alternate motives. Also we should have a block schedule for the academic part of class because then we could offer students more classes.	3/27/2014 8:59 AM
266	Make it an actual arts school-teach us important things and let us really learn.	3/27/2014 8:55 AM
267	Im sure i wouldnt be able to change anything.	3/27/2014 8:55 AM
268	the space	3/27/2014 8:54 AM
269	I think within the academic setting of the school, we should be focused more on teaching to learn and use then teaching to take a test. It goes along with the way the students are being taught. I feel that some of our teachers aren't focused on teaching the students and more just stuffing things down their throats to push out test every week. One class I absolutely love is my English class with mr. Travisano because in that class we're actually being forced to think for ourselves. That class isn't about memorization it's about using your brain and creating thoughts for yourself.	3/27/2014 8:54 AM
270	unfocused and often disrespectful students who ignore their teachers	3/27/2014 8:49 AM
271	I feel like a lot of students would benefit from a block schedule. It would give the students more time in class to learn and broaden their education. Branching off of that idea I wish we had more academic classes offered.	3/27/2014 8:48 AM
272	Longer lunch hour	3/27/2014 8:47 AM
273	I would change how the teachers interact with students (If a student is not willing to talk about their life outside of school, they should not have to/be expected to/be forced to) and the way certain teachers enforce a specific way of learning upon their students.	3/27/2014 8:46 AM
274	the way we learn.	3/27/2014 8:42 AM
275	A lot of teachers don't listen. They say they do but they don't. Or they have already formed a response before you've finished your point. I just don't feel like they hear me.	3/27/2014 8:41 AM
276	The amount of assignments left by each teacher, I usually think there is a good balance but sometimes there are big projects left by different teachers due the same day or very close to each other in a week, I think it would be helpful to students if the teachers coordinated due dates of projects and essays left for homework, so that students don't feel like it is too much.	3/27/2014 8:40 AM
277	some academic teachers don't seem to know there stuff.	3/27/2014 8:39 AM
278	During times of the shows and such, it gets very overwhelming to balance school and show rehearsals and actual teach week of the performances and i feel that most teachers don't communicate with each other and a bunch of projects always seem to be due at the same time during shows. I would just want teachers to actually talk to each other and help the students when we need help and extensions on projects when they are the people who make it hard in the first place.	3/27/2014 8:39 AM
279	????	3/27/2014 8:38 AM
280	they should change some of these teachers and bring a fresh new face and add some sports	3/27/2014 8:37 AM
281	History and Geometry teacher	3/27/2014 8:34 AM
282	the size	3/27/2014 8:33 AM
283	I would change the time we get to school and the time we would get out of school. 8:10 is really early.	3/27/2014 8:33 AM
284	Since this school has been growing, I feel like we should separate the middle and high school campuses.	3/27/2014 8:33 AM
285	get some sports, that would be great and boost our schools reputation. although thats not the only reason,	3/27/2014 8:28 AM
286	Bias	3/27/2014 8:20 AM
287	We need sports.	3/26/2014 11:33 AM
288	No more rallies.	3/26/2014 11:30 AM
289	everything	3/26/2014 11:25 AM

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290	the rules	3/26/2014 11:20 AM
291	the hours per day are too long	3/26/2014 11:17 AM
292	The instrumental staff and the amount of clubs/community service.	3/26/2014 11:17 AM
293	a longer lunch break, just a little longer so if we go somewhere off campus we dont need to run back	3/26/2014 11:14 AM
294	yes.	3/26/2014 10:51 AM
295	The lack of science program funding and advanced science classes. Please fund an AP Physics class for next year. Otherwise I will likely go insane from boredom. Inequality of funding between emphases (some get to go on fancy field trips to other countries and the like, and others can hardly afford adequate supplies) French classes (they are a waste of time, seeing as we hardly learn anything)	3/26/2014 10:30 AM
296	Give us like a game room where i can throw darts or something.	3/26/2014 10:29 AM
297	tomotos	3/26/2014 10:24 AM
298	How many students there are, HOW ABSOLUTELY TERRIBLE THE DESKS AND CHAIRS ARE PLEASE CHANGE THIS THOSE DESKS WITH THE BLUE SEATS WILL NOT SURVIVE IN TEN YEARS RESEARCH YOUR DESKS BEFORE YOU ACTUALLY BUY THEM LIKE WOW how am I supposed to learn when my chair keeps breaking beneath me. Also the school itself is a fire hazard with all the people in it.	3/26/2014 10:23 AM
299	Not enough variety in the schedule. There is an everyday feeling of monotony. Minimum day Mondays help. If high school could do a shift every once in awhile, where they did arts before lunch, and academics after, I personally would feel more engaged.	3/26/2014 10:16 AM
300	less schoolwork in specific classes as it puts my stress levels through the roof and I don't get enough sleep AT ALL	3/26/2014 10:14 AM
301	how people treat others	3/26/2014 8:30 AM
302	the grading system being so much on test grades.	3/26/2014 8:29 AM
303	the talent of the people, everyone is so average to me	3/26/2014 8:26 AM
304	LONGER LUNCH	3/26/2014 8:21 AM
305	The way some students treat each other, and the way some teachers treat students.	3/25/2014 11:15 PM
306	I feel like the expectations are low for students and that the eligible GPA should be raised.	3/25/2014 10:26 PM
307	More extracurricular	3/25/2014 9:01 AM
308	class sizes	3/25/2014 9:00 AM
309	i wish i could feel like i had more involvement in the school and activities that go on in school	3/24/2014 9:57 PM
310	The common core math system....	3/24/2014 6:32 PM
311	a nice big open campus	3/24/2014 3:54 PM
312	Less talk about drugs and sex	3/24/2014 12:07 PM
313	having p.e in highschool	3/24/2014 11:29 AM
314	add air conditioning	3/24/2014 11:29 AM
315	Some of my teachers I have strong relationships with, and others I have a lot of problems with. Ms. Zaks is not open to questions and I don't feel comfortable in her class, which is extremely irritating since I have to be in her class for more than one year of French. She yells at the class for no good reason and I don't feel like I learn much in her class. She degrades her students when they don't understand the concept of whatever they are learning. When I ask her for help she accuses me of not paying attention, when in actuality I really just don't understand the material because she didn't thoroughly explain it.	3/24/2014 11:28 AM
316	The students that are let in (more racial diversity).	3/24/2014 11:28 AM
317	the student's "social pyramid"	3/24/2014 11:25 AM
318	The academics, especially math.	3/24/2014 11:24 AM

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319	The freshman are treated like trash by the upper classman unless you are Ben Schechter or Lily Marchesci. Also Ms. G is a terrible teacher.	3/24/2014 11:22 AM
320	Keep a lunch period on minimum days.	3/24/2014 11:21 AM
321	How much the diversity is changing.	3/24/2014 11:20 AM
322	Better wi-fi.	3/24/2014 11:19 AM
323	Many students are rather over dramatic and seek conflict.	3/24/2014 11:18 AM
324	Arts and academic teachers would talk to each other more so students wouldn't be exhausted from homework every day.	3/24/2014 11:17 AM
325	the attitude and class system. some kids in arts are treated better than others, by staff and kids.	3/24/2014 11:17 AM
326	Organization. Getting something through the faculty and system can take a long time	3/24/2014 11:15 AM
327	More diversity, and more equality between emphasis.	3/24/2014 11:15 AM
328	I want a school where I don't feel like I can only talk to some people	3/24/2014 11:15 AM
329	Less kids	3/24/2014 11:13 AM
330	Make auditions harder. Filter out the uninterested, unprofessional people from the dedicated artists-in-training.	3/24/2014 10:52 AM
331	the vocal program	3/24/2014 10:50 AM
332	The diversity is disappearing, what made OSA so great was that there was so many people from all over Oakland, including kids who couldn't afford art classes. now, OSA is accepting more and more wealthy kids who's parents just see OSA as a free alternative to private school.	3/24/2014 10:49 AM
333	FIRE LIZA GESUDEN. EVERYONE HATES HER. EVEN THE KIDS WHO AREN'T IN HER CLASS.	3/24/2014 10:47 AM
334	More talents shows for students and faculty only. More high school dances. More people on the leadership team that put together the activities	3/24/2014 10:47 AM
335	Some of the Teaching staff could be changed	3/24/2014 10:47 AM
336	Literary, Visual, Digital, Circus, etc should be promoted as much as Theater, Vocal, and Dance	3/24/2014 10:47 AM
337	The level and number of acceptance of kids joining this school.	3/24/2014 10:44 AM
338	Longer arts periods	3/24/2014 10:43 AM
339	admitting wealthy kids who live 1-1:30 hours away and crowding the school with them (kids who are legitimately scared of oakland, yes) over under privileged oakland kids for whom this school was designed for is not ok. I know kids who come if from danville who can afford art classes that get accepted over kids who have single mothers, live in west oakland and have a million siblings who could really benefit from the OSA community. we need to start reaching out to east oakland/west oakland schools to recruit students. THIS IS WHAT OSA IS FOR. i hate all the commercial dumb stuff osa has become!!!!!! this school has gotten too big and dumb recently. luckily i still love the essence of osa and will stick it out to improve the school hopefully.	3/24/2014 10:43 AM
340	Stricter admittance	3/24/2014 10:42 AM
341	The blandness of the hallway-walls	3/24/2014 10:42 AM
342	Teachers being more supportive.	3/24/2014 10:41 AM
343	I would like to see us get a bigger campus. I would like to see Theater have a class on writing theater reviews and critiques.	3/24/2014 10:36 AM
344	the student enviroment	3/24/2014 10:32 AM
345	College needs it's own counselor that only does college work.	3/24/2014 10:29 AM
346	Hire a separate college counselor. Ms. Hendrie does a lot and I don't think it necessarily works.	3/24/2014 10:22 AM
347	Algebra 1 classes are disruptive and it would be helpful if it was more of a learning environment	3/24/2014 9:22 AM
348	have more foreign exchange students, make it more diverse.	3/24/2014 9:21 AM
349	I would hope we could buy some other buildings nearby so we could have a math/science wing and a humanities wing. Also we need more AP classes.	3/24/2014 9:20 AM

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350	I would get air conditioners. I personally end up preforming my work less than I normally would due to heat. Also even though we have digital, I find that computer sciences would be a cool elective to have for those that want to go that route and continue their other art. I personally myself am one of those people.	3/24/2014 9:20 AM
351	More rooms,	3/24/2014 9:20 AM
352	not sure but theres a lot	3/24/2014 9:18 AM
353	more drugs ps lets have rallies where we wear colors and paint our faces and shit lets be BHS we can do it	3/24/2014 9:18 AM
354	I want a library.	3/24/2014 9:16 AM
355	i would offer more acedemic classes	3/24/2014 9:16 AM
356	the communication the mascot	3/24/2014 9:15 AM
357	students working better at time management, and academic subjects	3/24/2014 9:14 AM
358	ldk	3/24/2014 9:14 AM
359	Shorter days. A lot of high schools get out way earlier than our middle school even. I think the classes should be someone shorter and the school day should be shorter	3/24/2014 9:14 AM
360	a shorter school day.	3/24/2014 9:13 AM
361	Better hallway traffic	3/24/2014 9:10 AM
362	The mascot	3/24/2014 9:09 AM
363	The way teachers control their students in academic classes.	3/24/2014 9:07 AM
364	I would like there to be better boys bathrooms	3/24/2014 9:07 AM
365	better event planning. for example we found out about the details for prom really late, same for winter ball	3/24/2014 9:06 AM
366	I would change the divisiveness of the emphases – we don't really feel like a cohesive school.	3/24/2014 9:06 AM
367	the staff	3/24/2014 9:05 AM
368	I would step up the intensity of the language classes (French in particular)	3/24/2014 8:44 AM
369	people who really dont want to be here	3/24/2014 8:43 AM
370	More enthusiasm from some teachers	3/24/2014 8:43 AM
371	bring in more culture into our classrooms	3/24/2014 8:42 AM
372	more spirit weeks	3/24/2014 8:38 AM
373	Bigger building! the hallways here are suffocating and we have almost no facilities!	3/24/2014 8:35 AM
374	people who dont want to be here	3/24/2014 8:35 AM
375	we should have 1 hour lunch	3/24/2014 8:32 AM
376	the student attitude	3/24/2014 8:31 AM
377	the length of the school day.	3/21/2014 12:34 PM
378	I don't think that there should be as much homework in the emphasis as it distracts from academic classes and late nights make it harder to concentrate during the day.	3/21/2014 12:30 PM
379	I'd make it easier to get through the hallways, which are always conjested.	3/21/2014 12:28 PM
380	less hair	3/21/2014 12:28 PM
381	classes need to be smaller. more diversity among teachers. more diversity among students. osa parking lot. more field trips. more sat prep.	3/21/2014 12:26 PM
382	Certain college help for seniors and juniors from the administrators/ guidance counselor.	3/21/2014 12:22 PM

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383	I absolutely hate the favoritism that this school promotes. Each emphasis picks it's chosen three students that they love to death and they undercut the worth of all their other students (either intentionally or unintentionally by creating this system). This is no way to run an artistic program that is supposed to train students to become better artists. Mollycoddling a select few and upholding their education and their "artistic air time", so to speak, does not accomplish that above goal. Not at all. It must end.	3/21/2014 12:17 PM
384	Ms Hendrie needs to leave, she was completely USELESS during the college application process to the point that some students were unable to apply to their colleges on time or didn't send things to colleges that made it so they couldn't get in, she gave faulty information and then blamed the students for when things went wrong, she only cares about her rep and not the students, she has no idea what she is doing and is giving students a terrible impression of what colleges they can and can not get into. Her faults are beyond fixing and she NEEDS to be fired at least as for being a college coun. Also a LARGE amount of the male teachers at this school are sexist and unhelpful, like MR Grion and MR Rosenberg, they both, when asked questions by female students, act as if the student is completely retarded or does not understand the simplest concepts and needs little things to be explained to them. MR Rosenberg and MR Berry have both made unexcusable comments about how female students dress or treat their body and Berry has gone as far as to publicly shame a female student in front of her whole class for how she was dressing, and the PHYSICALLY drew a LINE on her BODY of where HE wanted her clothing to end and start. This behavior is a form of sexual harassment and makes me feel extremely unsafe in this school, the types of comments made by both of these teachers promote rape culture and the dehumanization and objectification of young girls at this school and with such a large female body it should not be accepted.	3/21/2014 12:16 PM
385	I would love for the classes to be a little more motivated.	3/21/2014 12:16 PM
386	More focused environment in academic classes, as well as teachers with higher expectations for students in order to properly prepare for college.	3/21/2014 12:14 PM
387	The level of un-professionalism between the students. We are here to take ourselves seriously and improve in our chosen art. This school is not a transition school, it is a school where you should master what you have been training in so that one can use it to audition for college and eventually become a professional. This school should seriously consider its motive. Too many students are here that do not, in any way, want to pursue their art.	3/21/2014 12:14 PM
388	Increased school support for smaller art departments.	3/21/2014 12:11 PM
389	'More breaks	3/21/2014 12:10 PM
390	NEW CARPETS	3/21/2014 12:10 PM
391	Mr. Geron, Mr. Revon, and the way the school handles children with mental health issues.	3/21/2014 12:10 PM
392	Needs more fun stuff to do, the students are always tired and worn out, there needs to be more power and strength flowing through the halls, not this depressed gloomy feeling that (I know this because I am a student and all my friends feel the same way) everyone feels.	3/21/2014 12:09 PM
393	More students	3/21/2014 12:09 PM
394	there needs to be active physical training for high school, where surrounded by jyms.	3/21/2014 12:08 PM
395	level of academics	3/21/2014 12:05 PM
396	the bathrooms and the carpets. also our lack of diversity in a city known for being "the most diverse city in the nation"	3/21/2014 12:05 PM
397	More classroom control! Respect for faculty and teachers is not mutually exclusive with the independent, freely creative attitude which we all cherish here. Besides, if the teachers had more gravitas and pushed us harder, I think we would come to respect the school more.	3/21/2014 12:05 PM
398	I feel as though there has been a demographic shift in my time here and the school has become more caucasian and middle/upper middle class. In general I feel this has changed the quality of art output and the overall willingness of students to work for what they earn. It's not something I enjoy watching.	3/21/2014 12:05 PM
399	I would allow there to be a path for students who wanted to make the sciences their art- add an emphasis (or school) that teaches students how to perform lab experiments, how to conduct proper scientific research, and teaches students the intricacies of science as a whole.	3/21/2014 12:05 PM
400	the grossly binary system of the bathrooms	3/21/2014 12:04 PM

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401	lack of funding for/involvement in senior trip	3/21/2014 12:02 PM
402	life skills classes for high schoolers	3/21/2014 12:01 PM
403	There used to be more diversity, now its just getting pretty white	3/21/2014 11:39 AM
404	I wish osa sold bus passes or clipper cards.	3/21/2014 11:35 AM
405	i would include bible reading and libraries in this school, so that we will keep our morals and principles, to keep the school from going astray as it as.	3/21/2014 11:34 AM
406	A new digital media teacher would be a good idea. Mr B is very positive and creates a good work environment. Mrs Cregge rarely teaches. She barks orders at her students and talks about race and ethnicity a lot. I feel uncomfortable there and don't feel like she is qualified to teach a class about digital media. We rarely make art. One time I was working in class and she told me to go clean. I told her that I didn't come to school to clean and she sent me to Mrs T's.	3/21/2014 11:29 AM
407	its way to dirty. the amount of dirty is very unsantiary and i think its a health violation	3/21/2014 11:26 AM
408	There is extreme favoritism in the emphasis and it has to stop. I have said that in these survey's since my freshman year, and it is still happening. WE KNOW who the teachers like and don't like, and it makes other students feel like shit to be completely honest. It's not fair and teacher's need to be unbiased.	3/21/2014 11:23 AM
409	The social structure of students, I find a lot of things fucked up about the culture of teens at osa.	3/21/2014 11:22 AM
410	the fact that the school doesnt present the all school musical or any musicals to the students after they performed it for everyone else.	3/21/2014 11:22 AM
411	-more freedom of artistic expression within the school	3/21/2014 11:22 AM
412	Everything.	3/21/2014 11:22 AM
413	I wish that more people cared deeply about their academic learning	3/21/2014 11:22 AM
414	The college counselor needs to be focused only on college, not on teaching a class or running school events, and they need to make an effort to know the students so that they can write actual recommendation letters for students instead of writing shitty ones that keep students from getting into their top choice college when they definitely could have gotten in if the letter had been written by someone who cared/knew wtf they were talking about.	3/21/2014 11:22 AM
415	Better math teachers	3/21/2014 11:18 AM
416	nothing	3/21/2014 11:18 AM
417	Mr. Taylor and add more diversity	3/21/2014 11:18 AM
418	the bell.	3/21/2014 11:17 AM
419	environment and school spirit	3/21/2014 11:16 AM
420	our unmotivated student body	3/21/2014 11:15 AM
421	Proper ventilation; heating and ac	3/21/2014 11:14 AM
422	the faimess between the students and falcuty	3/21/2014 11:14 AM
423	more electives. block schedule	3/21/2014 10:55 AM
424	More chamber music, and different arrangements in music classes.	3/21/2014 10:52 AM
425	The way teachers sometimes explain things	3/21/2014 10:51 AM
426	More fun and engaging school events. Fun kiddy highschool events	3/21/2014 10:45 AM
427	The appearance and keeping the school clean and respectable to property of the fox.	3/21/2014 10:43 AM
428	later start, no AP Gov	3/21/2014 10:42 AM
429	The lunch and the start time for school.	3/21/2014 10:41 AM
430	more electives and stronger language classes	3/21/2014 10:39 AM
431	nothin	3/21/2014 10:37 AM
432	No more rallies, they're useless.	3/21/2014 10:33 AM

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433	I would have the school focused on a more artistic intensity	3/21/2014 10:28 AM
434	academic expectations are to low	3/21/2014 10:28 AM
435	The kids who do not have a arts emphasis or are not serious about their art should be out immediately	3/21/2014 10:21 AM
436	Get rid of the air, replace it with carcinogens.	3/21/2014 10:19 AM
437	Get out earlier on Mondays, at least ten minutes only.	3/21/2014 10:18 AM
438	One thing I would like to see change is the focus on college. I feel that students should be given the message that college is one option, rather than the only option after graduating. Students are shuffled along the college path before even being asked what they would like to do with their lives. Such a focus puts pressure on students to take AP classes and get good grades which defers students from learning for the sake of educating themselves and rather towards getting good grades by using such tactics as cheating, skipping school to finish assignments and sleep deprivation. Although this problem isn't just at OSA alone, but the American education system as a whole, it should be addressed here. .	3/21/2014 9:52 AM
439	dance emphasis chair	3/21/2014 9:40 AM
440	The males of other ethnicities need to attend this school.	3/21/2014 9:40 AM
441	Mr. Giron is sexist. I have been at OSA for almost 6 years and he is honestly one of the most disrespectful teachers I have ever had. He speaks to female students as if they are incompetent and ignorant.	3/21/2014 9:34 AM
442	The way faculty deal with bullies. They're way too soft	3/21/2014 9:31 AM
443	eliminate the middle school program	3/21/2014 9:31 AM
444	The school should give more announcements. Most students don't know what is going on in school. For example, most students don't know when is spring break.	3/21/2014 9:29 AM
445	space. there are too many students and not nearly enough room. if another kid plows past me in the hallway i cant guarantee that they'll keep all of there teeth.	3/21/2014 9:29 AM
446	Everything	3/21/2014 9:27 AM
447	more high school math teachers JE SUS	3/21/2014 9:24 AM
448	everything	3/21/2014 9:18 AM
449	everything	3/21/2014 9:18 AM
450	This school is starting to be less diverse and I would like to see more people of color being excepted	3/21/2014 8:56 AM
451	class starts too early in the mornings	3/21/2014 8:47 AM
452	I would change the people that go here and make it more diverse like it used to be	3/21/2014 8:44 AM
453	One less art period a day.	3/21/2014 8:42 AM
454	free eli and eliot	3/21/2014 8:33 AM
455	i would change how the audition process goes to make sure that the people who come are serious about their art form	3/21/2014 8:32 AM
456	I would like for us to have a sports team, because I can't really understand the point of us having a mascot without one	3/21/2014 8:31 AM
457	lunch	3/21/2014 8:31 AM
458	with some academic teachers you don't see their effort to teach	3/21/2014 8:28 AM
459	the growing lack of diversity	3/21/2014 8:28 AM

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Q36 Additional comments:

Answered: 174 Skipped: 334

#	Responses	Date
1	I feel very happy at OSA	4/4/2014 3:26 PM
2	this school has encouraged me in many ways I wish mr. moore was a little nicer though. I have had a few problems with him .	4/4/2014 3:18 PM
3	You know you love me xoxo -A (Pretty Little Liars quote).	4/4/2014 9:31 AM
4	i have been here 3 years and only been in 1 show whats up with that	4/4/2014 9:31 AM
5	we need to have more than one emphasis and the classes need to be smaller so that it is easier to learn. i also think that we should all be provided something to use to do work like an ipad or computer	4/4/2014 8:50 AM
6	hi	4/4/2014 8:49 AM
7	mr.thaggard is a terrible teacher idk why hes still here i thought osa was smarter than this	4/4/2014 8:46 AM
8	None.	4/4/2014 8:44 AM
9	I hate to be straightforward- Dr. Young needs to be removed. IM is terrible but Dr. Young is rude and inappropriate in classes.	4/4/2014 8:37 AM
10	It should be harder to get into OSA because most of the new students aren't serious about their art and it takes time away from the people who actually are here for their art.	4/4/2014 8:36 AM
11	help	4/4/2014 8:33 AM
12	nada	4/4/2014 8:32 AM
13	I am proud to be an OSA student and it's really changed my life.	4/4/2014 8:31 AM
14	thank you so much for making this school possible. It truly is special!	4/4/2014 8:31 AM
15	The instrumental teachers do not treat us like young adults and are rude	4/4/2014 8:27 AM
16	N/A	4/4/2014 8:27 AM
17	Most of my friends are stoners.	4/3/2014 2:55 PM
18	:D	4/3/2014 2:51 PM
19	hope things can be better here at osa	4/3/2014 2:50 PM
20	~ADD SPORTS TEAMS!!!!!!!!!!!!!!!!!!!!!! ~Also please have an Emphasis week where we go to each emphasis and experience what they do everyday. 5 Emphasis beside ours. 5 days of the week!!	4/3/2014 2:49 PM
21	I really love OSA but I think that 5th to 6th grade is a really hard transition so I think it would be awesome to have a club for 6th grade where 7th graders help them and give them tips on ways to make the first year easier and more enjoyable.	4/3/2014 2:48 PM
22	The students and faculty are very kind to others! The arts are very fun to participate in! OSA is a fun school to go to!!:)	4/3/2014 2:47 PM
23	I LOVE OSA!!!! I feel like it is a really hard transition from 5th grade to middle school and I think that we could have a club for 6th and 7th graders to help them with the big transition.	4/3/2014 2:46 PM
24	One theatre teacher in particular is making some of my experiences very stressful. I don't like being in his productions and I'm afraid I will never audition for any more of them. But I also don't want to quit the productions even though..... I pretty much hate it. I think we all know who the teacher is so it would be nice to not feel so pressured by him.	4/3/2014 2:44 PM
25	0 0 L _____/	4/3/2014 2:43 PM
26	get better bathrooms and a.c would be very very very nice :3	4/3/2014 2:43 PM
27	I LOVE THIS SCHOOL!!!!!!!!!!!!!! <3	4/3/2014 2:43 PM

Student Survey 2013-2014

28	BETTER ACADEMICS!!!!!!!	4/3/2014 2:42 PM
29	none	4/3/2014 2:42 PM
30	i would really like to try a switch emphasis to try like visual or ice skating or theater and other people could try vocals and see how fun it is also i wish we could have better,more fresh school lunches,	4/3/2014 2:42 PM
31	more money towards the visual arts department	4/3/2014 2:42 PM
32	its fun...	4/3/2014 2:41 PM
33	keep it real <3	4/3/2014 2:39 PM
34	I want to boost the academics	4/3/2014 2:35 PM
35	yup no mr u	4/3/2014 2:34 PM
36	none	4/3/2014 2:32 PM
37	First, these teachers need to be way more educated on teen stress and depression. Secondly, we should not punish teens for being afraid and emotional, about certain stressful situations. Thirdly, the amount of projects eighth graders are given is an absurd amount, and we are expected to do to much. My teachers are bigger bullies than any student I have met at this school, and that truly terrifies me. I feel as if the teachers care more about the teens grades, and less about the pain and heartache we have to endure day after day. I feel as if i have no say in how i am learning! Plus this survey is quite horrid. Transgender is a gender, males can have self-esteem problems too, and this school needs a gym. The lockers should be bigger and I cant stand the rude security guards. Yet, this school is well funded, taken care of, and i feel at home. So OSA has problems, but we have power too.	4/3/2014 2:12 PM
38	ms. young needs to be fired	4/3/2014 2:11 PM
39	i still like osa	4/3/2014 2:07 PM
40	I like fish	4/3/2014 2:05 PM
41	hi	4/3/2014 2:03 PM
42	OSA should have a "Fox Box" a small locked box with a slit in the top of it nailed to mr.Oz's ans Ms.Smith's office door. Students can write problems and suggestions on small pieces of paper. every week, mr,Oz or Mrs, Smith can unlock it, and read the anon suggestions.	4/3/2014 2:03 PM
43	I think I'll be here for a while...	4/3/2014 2:00 PM
44	make a card game club	4/3/2014 1:57 PM
45	i luv this school;)	4/3/2014 1:56 PM
46	no comment	4/3/2014 1:55 PM
47	none	4/3/2014 1:53 PM
48	As someone who is friends with students who have been seeing the School Psychologist, I can say she isn't very helpful. Also, making people speak publicly when they're physically unable, is cruel. And, not many students are going to take this survey seriously, seeing as you're asking about things like drinking and bullying and educational things. The phrasing is ridiculous. And transgendered is not a sexuality. It's a gender. Whoever writes this survey... Please do your research. Also, the school assemblies would be better as grade assemblies. Many people in this school are either claustrophobic or develop a serious anxiety in large crowds. Maybe they can just sit out? And also, for the girls in Physical Education, the instructors need to understand the limits that come with breasts and periods. God, you people. I hope you learn something from this.	4/3/2014 1:52 PM
49	I really love OSA, I just wish people were more accepting.	4/3/2014 1:51 PM
50	make circus arts a middle school emphasis	4/3/2014 1:50 PM
51	list of teachers that need to be fired: coach colman mr. berry mr. Oz mrs. smith	4/3/2014 1:48 PM
52	A lot of the questions in the drug and alcohol section I haven't seen but I've heard people talking about doing and having drugs and stuff.	4/3/2014 1:48 PM
53	i love it here!	4/3/2014 1:44 PM

Student Survey 2013-2014

54	whats the point of this test? I've been here for 3 years and every year i take the same test and yet NOTHING changes. It's annoying and makes no sense to me.	4/3/2014 1:42 PM
55	bearded midget mudwrestlers	4/3/2014 1:42 PM
56	no comment	4/3/2014 1:41 PM
57	WE NEED A REGULAR COUNCILING SESSION WITH EVERYONE ALL GRADES NEED SOMETHING LIKE CHALLENGE DAY	4/3/2014 1:39 PM
58	science teachers shouldnt favor students. its not fair	4/3/2014 1:14 PM
59	There is no physical bullying but there is a lot of mental bullying at osa. maybe we can change that.	4/3/2014 10:51 AM
60	fun classes and team sports	4/3/2014 10:50 AM
61	I WANT MECHANICS TO BE A EMPHESIS FOR MS AND HS	4/3/2014 10:48 AM
62	none.	4/3/2014 10:41 AM
63	I love the school	4/3/2014 10:24 AM
64	HI !!!	4/3/2014 10:17 AM
65	hi mr.oz hi hi hi hi hi hi hi hi hi ms.smith hi hi hi hi hi hi hi hi hi hi hi hi bye!!	4/3/2014 10:16 AM
66	apple	4/3/2014 10:15 AM
67	Math classes could teach a lot more to students.	4/3/2014 9:57 AM
68	Thank you OSA for being here! There is no other place on earth that I would rather be!	4/3/2014 9:53 AM
69	i dont care	4/3/2014 9:52 AM
70	hi.	4/3/2014 9:50 AM
71	I feel like Instrumental is falling apart and speaking for my wind friends, they often feel left out because the Classical Ensemble teacher, Dr. Young, rarely prints out wind parts and they end up having to play string parts. Also, at the assembly, Mr. Aton presented the string sectional group saying that we were the "Classical Ensemble", when in fact the winds were not performing with us. As a side note, I hope all the work the Classical Ensemble kids have done concerning Dr. Young will be taken into consideration.	4/3/2014 9:50 AM
72	none	4/3/2014 9:46 AM
73	more challenge days	4/3/2014 9:32 AM
74	I do have one simple request: at the dances I would be more excited to go if the music was better. Its all rap music and not everyone likes rap, like me. In fact, I personally HATE rap music. I think that we could create a box where people could write their favorite songs, artists, or style of music. This way everyone can listen to a few songs they like. This might even get other students who went to one dance and hated it because of the music, to come and have a good time. I also think we should have themed dances because its fun to dress up before the dance and pick out a costume or go shopping with friends to pick out an outfit specifically for the dance. If you actually took the time to read this whole entire comment, I appreciate it! Thanks!!!! :)	4/3/2014 9:32 AM
75	more intrapersonal understanding and connection between students and faculty.	4/3/2014 9:32 AM
76	I don't like Ms. Humphrey and her teaching ways.	4/3/2014 9:32 AM
77	Mrs. Humphrey is a horrible teacher. She has no place being in a school enviroment. She does not care about us and is very rude to us. She constantly talks about her kids, and it's really anoying and uncalled for. She must be fired. I now hate math and science and have not learned anything.	4/3/2014 9:30 AM
78	mr aton should be fired because he is exclusive of students and treats people like dogs and has no respect for the students of this school he also does his best to make people he doesnt like have a harder time	4/3/2014 9:20 AM
79	WELL HELLOOOOOOOOOO	4/3/2014 9:17 AM
80	love osa	4/3/2014 9:01 AM

Student Survey 2013-2014

81	I really like the group counseling idea!!! Also i have heard rumors of kids doing drugs in class especially in the high school... (rolling weed in class, smoking out the window ect.) this needs to be stopped!!!!!!	4/3/2014 8:58 AM
82	Thanks, you have bettered me as a person and a student.	4/3/2014 8:52 AM
83	peace..	4/3/2014 8:52 AM
84	the school is fun but not organized or focused but i kinda like that i hate routine. we need breaks more of them and spereate us with the middle school i dont like most of them and some teachers are dickheads who when we ask a question their answer we still dont get its shitty	3/27/2014 11:28 AM
85	Have a great day.	3/27/2014 11:28 AM
86	A lot of people including me have noticed OSA is becoming over populated with rich white kids. We're afraid OSA is going to lose it's diversity and different cultures in the future.	3/27/2014 11:27 AM
87	I don't know the administration very well because i have never had a reason to talk to them.	3/27/2014 11:23 AM
88	I really like attending OSA, I've been here since sixth grade and feel like this school is a good fit for me. I like the teachers here and feel that they care about the students. Overall I'm very happy here. However in my emphasis I feel that there is some racial problems, a lot of the work is about racial issues and opinions. I respect everyone in my emphasis but feel that sometimes white people are degraded. I am white but also have a significant other ethnicity. I feel like this makes no difference and is even thought of as a joke. I would like to feel more comfortable with being white in my emphasis.	3/27/2014 11:22 AM
89	Bart tickets should be cheaper.	3/27/2014 11:21 AM
90	this school seems very accepting of people.	3/27/2014 10:26 AM
91	i really dont enjoy being here anymore and i would like the school to change so i can enjoy it more. if my parents are really going to make me stay here then it needs to change now.	3/27/2014 10:24 AM
92	Water is good for you	3/27/2014 9:42 AM
93	The school is very focused on promotion and showing us off on TV, like vocal rush. The school is not all about vocal rush, nor is it about getting famous. It's about raw talent. The vocal department also gets so much praise and focus, and I feel that the other departments deserve the same amount of focus. Why is it that vocal or theater gets their spring show painted on the walls of OSA but there's nothing said about the other departments on there. There are many talented artists that are not getting recognized as much as they should be.	3/27/2014 9:40 AM
94	I am really irritated by the lack of the option of Asexual.	3/27/2014 9:32 AM
95	Mr. Harris needs to stop trying to get me in trouble	3/27/2014 9:28 AM
96	N/A	3/27/2014 9:28 AM
97	nope	3/27/2014 9:26 AM
98	I fricking lov eit	3/27/2014 8:59 AM
99	None	3/27/2014 8:55 AM
100	I think in the arts setting, especially in theater, there are alot of students who aren't motivated to do theater and they're kind of just taking up space. I don't see that as fair to the students who actually want to be there, becuase the ones who don't end up holding back the ones who do. I think there should be repercussions with that. Otherwise, I love OSA and I wouldn't trade it for anything in the world.	3/27/2014 8:54 AM
101	Students should be more involved in charity work and food drives. School should also get out at 3:10 for high school, ending at 4:10 is really late and can cause students to miss after school activities. Our school should go from 8:00-3:10 with block schedule.	3/27/2014 8:48 AM
102	yoyoyo	3/27/2014 8:43 AM
103	I thought this school would be different. I'm tired and no one gets that, teachers and students alike. I'm depressed and that takes a lot out of me everyday, but there is little sympathy. And no, I don't want someone to rub my back and tell me it will be okay. I want reasonable support and help when I need it and maybe a little bit of slack from time to time. Just because I don't see the school psychologist doesn't mean I'm not depressed.	3/27/2014 8:41 AM

Student Survey 2013-2014

104	I think this school is very special and it has a very friendly environment.	3/27/2014 8:40 AM
105	I like OSA and this is my 5th year and I am gonna be hella sad when i leave this family.	3/27/2014 8:39 AM
106	The vocal music department has blatant favoritism, and some of my friends have felt the urge to leave OSA because of this reason.	3/27/2014 8:34 AM
107	too much homework	3/27/2014 8:28 AM
108	One can only talk to a teacher/counselor about personal things without parental interference if the subject isn't about hurting yourself, others, or "concerning" thoughts. What I'm I supposed to talk to you about then?	3/26/2014 11:30 AM
109	instrumental staff and the choice of students coming in the school	3/26/2014 11:20 AM
110	This makes me feel really stressed out that you have to ask these types of questions, like, did something happen or is there some doubt in our ability as students? Did something happen that we have to answer these pretty personal yet anonymous questionnaire. I feel really vonourable by this. It makes me nervous.	3/26/2014 10:29 AM
111	You need more specifics for rating the academic faculty. Some are awesome; others are completely incompetent idiots who hold grudges and are too apathetic/self-absorbed to create/run a course that actually TEACHES people anything.	3/26/2014 10:24 AM
112	cidncosincomszfirkfsojifijefieririliufzmauifnrnihilbfsilhdkjvbjkvbksilfduabsjkbvalsurdbjvjkasdbvlkujr sdvhadlhfsdhxfewoisadfvjb dsjaxbcuasjdmxbvuakjsd,mzbxnvekjaes,dmzxhvbukjsad,mbvjkdsb xakjzvb jksd,mzXVn jkesmd,zxvn ujke,szxvucikj mrsdvixukjb asdvx ukjns dv ukjb msdcx uikj sdvx ooukj,wme sdfcukj,mdsxvc kj,amn fscv kuj,.mnrsdcv ojk,.mnrsdvx kj.,amn fdvc kj.a,m dddvsdvarsbdbSDB#*%*#)%&#&Q^%Q#&%^)*#%Q#%Q(&YUGDJSUXSGD#&WDXG	3/26/2014 10:16 AM
113	Woot Woot	3/26/2014 8:21 AM
114	I wish more classes were like Ms. Weiss' History of the Arts class and that all teachers held their students to the level of professionalism that she does.	3/25/2014 10:26 PM
115	I didnt answer 32 because none of the times worked for me.	3/24/2014 6:32 PM
116	GO OSA!!!	3/24/2014 12:07 PM
117	Have a nice day!!	3/24/2014 11:29 AM
118	i really feel like i fit in and have so many great friends	3/24/2014 11:29 AM
119	The theatre teachers pick favorites among the students whose parents help out at the school. It really angers me because my parents live across the Bay Area, so it is nearly impossible for them to help out in the theatre department even if they wanted to. I want to have just as much opportunity for roles as the other kids whose parents help out, because I am devoted to my art. They do pick favorites, even though they claim that they don't, and I feel that the favored kids get more attention and better theatre training plus more opportunity than the other kids who work just as hard but aren't favored.	3/24/2014 11:28 AM
120	None	3/24/2014 11:28 AM
121	blooopitybloopbloop	3/24/2014 11:18 AM
122	I want a free parking lot but it doesn't matter because I'm leaving soon.	3/24/2014 11:13 AM
123	Literary Arts needs so much more funding!!!	3/24/2014 10:49 AM
124	Really though, fire Ms. G please. I know people that purposefully do badly in her class because her personality is just THAT god damn awful.	3/24/2014 10:47 AM
125	OSA is a home for people who don't think they can fit in anywhere. That is how i felt until i came here :)	3/24/2014 10:47 AM
126	Ms.Nimka Kurzfeld is not that great of a teacher because she is not well organized and does not know how to keep track of her class. She also tends to make students even more confused while teaching a lesson then after results to giving homework beyond the end of class causing some to miss the assignment. Overall i would grade her as a teacher C- because of the lack in her teaching choices and how she leads a class	3/24/2014 10:47 AM
127	I really like this school :)	3/24/2014 10:47 AM

Student Survey 2013-2014

128	i hate how theatre and vocal just have their own agenda and the school just caters to their needs because they make the big money and advertise the school. LITERARY ARTS NEEDS MORE MONEY. WE ARE BROKE. WE DON'T EVEN HAVE OUR OWN CLASSROOM. SOS!!!!!!!!! we are important too!	3/24/2014 10:43 AM
129	None	3/24/2014 10:42 AM
130	No.	3/24/2014 10:41 AM
131	I'd really appreciate more resources for trying to get ahead over the summer	3/24/2014 9:22 AM
132	Henry wants a visual lock in.	3/24/2014 9:20 AM
133	osa is weird	3/24/2014 9:18 AM
134	i think making the emphases more competitive would honestly be a good thing because people would care a lot more about their arts	3/24/2014 9:18 AM
135	why is it a fox and why dont we have like a unicom and a sports team so we can use the mascot.	3/24/2014 9:15 AM
136	you should put a space for additional comments on your surveys	3/24/2014 9:14 AM
137	I love singing	3/24/2014 9:10 AM
138	It's f***ing fox	3/24/2014 9:09 AM
139	Just so you people know, transgender is not a sexual orientation, it's a gender identity, and putting it as a sexual orientation might be offensive. I love this school so much okay you people are perf <3	3/24/2014 8:44 AM
140	i am a proud chicana that imbraces her culture and would like to see other students learn more about there past and where they come from	3/24/2014 8:42 AM
141	do your homework!	3/24/2014 8:31 AM
142	mr.harris scares me and i find that he barges into classes a lot (on several occassions into private meetings) without knocking. i also feel like he's not actually connecting in a way that makes me feel like he wants me to succeed academically. also il've had some really deep seated anger from the reactions I'd get and lack of emotional support from mr. junge.	3/21/2014 12:28 PM
143	all of the teens are mine	3/21/2014 12:28 PM
144	My school experience has been great, but I would like to give a critique for the guidance counselor position. Many of my friends from outside high schools have an intimate relationship with their counselor. Their counselor extremely helped them with college applications, scholarships, what classes they have to take, and any questions they had, their counselor helped them to the best of their potential. As opposed me, where I did not experience this. Many of my questions were vaguely answered, and I was not helped with most of my college applications and scholarships. I honestly did not know where to find the scholarships that the counselor emailed to every student. Overall, I would have liked more support about college during my junior and senior year of high school.	3/21/2014 12:22 PM
145	Honestly, group counseling is a terrible idea at this school. We are an extremely judgemental student body and the knowledge that some students go to group counseling would only promote judgement, discrimination, and bullying. It should be individual if it exists at all.	3/21/2014 12:17 PM
146	It has also be drawn to my attention that MR Grion has been giving ONE day sex ed classes and has not been teaching proper safe sex to the student population. This is not okay and goes against state and federal law.	3/21/2014 12:16 PM
147	While OSA does provide a better education than many other schools in Oakland, allowing students to attend OSA and take advantage of this education without being part of an arts school detracts from the artistically motivated environment that many students seek.	3/21/2014 12:14 PM
148	OSA should discuss with their staff, teachers mostly, about the level of familiarity they have with their students or former students. I am all for having a close relationship with my teachers, but they all take it a bit far with the language they use in addressing us and speaking to us students. I have personally been in situations where I have felt verbally violated by academic teachers which is NOT okay. They need to understand that there is a barrier between the student and the teacher. I enjoy the mutual comfort in the relationship, but to an extent. There should be a barrier between the two and teachers should NOT bring their personal attitudes/problems and use them against the student in a negative way.	3/21/2014 12:14 PM

Student Survey 2013-2014

149	I would like to say that I am highly upset with the treatment I recieved from Mr. Geron and Mr. Revon. I was in production design and have some serious mental health issues that occasionally affect my ability to participate in academics, which he knew. But, he claimed that my issues were too much to handle and asked me to become an ideal student, i.e. happy, helpful, upbeat, there every day, which is unrealistic in my situation, or else I was no longer welcome in the program. Then I proceeded to hear him talk to one of my academic teachers about me and about how he is kicking me out and I am too difficult to work with and was cutting his class, which isn't true. He also lied to me during this process, which made me feel extremely hurt and belittled. I am extremely unhappy with this experience. Mr. Geron is just not a veryn good teacher. He doesn't explain what we're doing and then gets mad and makes sexist or snarky remarks towards my fellow students and myself. My last issue is that of mental health. I have problems and was trying to get a 504 plan to accommodate for these issues, but, because my grades didn't reflect that I need some leeway they wouldn't provide me with one, despite the 3 years I had been trying to get one in place,	3/21/2014 12:10 PM
150	You're doing fine, OSA, you just need to sort out a few things. Being a student that goes here everyday, I see the flaws you guys have, the workload for academics can be unfair at times, and there is not enough extravagant activities.	3/21/2014 12:09 PM
151	If more students were brought into OSA there would need to be a larger campus.	3/21/2014 12:09 PM
152	there should be breakfast,	3/21/2014 12:08 PM
153	transgender is not a sexual orientation please stop marking it as one.	3/21/2014 12:04 PM
154	Maybe be you could do canvasing or something and go to schools to get kids of different races from kids actually in Oakland. It be sad if this school didn't represent the actual people that lived in it. There are so many kids who walk by this place all the time, but don't know what it is.	3/21/2014 11:39 AM
155	Dear to whom is reading Hello i am in 11th grade and i am going to be in 12th next year.Look i know the seinors last year screwed up by bringings drugs and i heard this year that the 12th graders trip was cancelled. but im begging you next year please give our class a seinor trip were not stupid we wont bring drugs pleee eee eee eee eee eee ssseeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeee ee. <3	3/21/2014 11:35 AM
156	Mrs. T is very positive and supportive. Her role for the students is essential.	3/21/2014 11:29 AM
157	I apologize but for the most part had I not fallen into certain shit as a result of coming here I would be a much happier person, I blame my eating disorder and anxiety/depression as being the product of my first two years at OSA. And do not overlook this you have no idea how many people suffer from some kind of mental disorder in this small space!	3/21/2014 11:22 AM
158	We should have yoga classes for students who get stressed out.	3/21/2014 11:22 AM
159	nothing	3/21/2014 11:18 AM
160	Keep the diversity ALIVE..... Quality over quantity	3/21/2014 11:18 AM
161	OSA IS COOL!!!!!!!!!!!!!!	3/21/2014 10:52 AM
162	Sometimes I feel like I can't enjoy my childhood due to lack of time to enjoy things outside of school and indulge in my freedom before I go off to college. I also heard about the block schedule. Great idea!! :D	3/21/2014 10:45 AM
163	Hi.	3/21/2014 10:43 AM
164	nothin	3/21/2014 10:37 AM
165	n/a	3/21/2014 10:28 AM
166	This whole survey idea is pretty brilliant. However, you should find a way to interact with the student body so that you would know the answers to these questions by heart. Be a humanist not a humanitarian.	3/21/2014 9:40 AM
167	OSA needs more AP classes. High school students are not prepared for college.	3/21/2014 9:34 AM

Student Survey 2013-2014

168	The school shouldn't have the right to take away an American tradition. Grad night and senior skip day are American traditions. Just because the seniors last year were bad doesn't mean that the school should take away senior activities from seniors this year.	3/21/2014 9:29 AM
169	Shmoplife Peace and love	3/21/2014 9:27 AM
170	end the surveys please	3/21/2014 9:18 AM
171	end the surveys please	3/21/2014 9:18 AM
172	The school is really cool (location, opportunities). However the things the administrators allow to happen troubles me.	3/21/2014 8:55 AM
173	tgfl	3/21/2014 8:33 AM
174	we are a comunity here	3/21/2014 8:31 AM



Employee Handbook

Revised 8/2014

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EMPLOYMENT POLICIES

Introductory Statement

Welcome! All employees of Oakland School for the Arts (OSA) are important members of a team effort. The success of OSA depends upon the dedication of our employees.

This employee handbook is intended to explain the terms and conditions of employment of all full-time and part-time employees. Written employment agreements between OSA and some individuals may supersede some of the provisions of this handbook.

This handbook summarizes the policies and practices in effect at the time of publication. This handbook supersedes all previously issued handbooks and any policy or benefit statements or memoranda that are inconsistent with the policies described here. The Executive Director or Director of Compliance will be happy to answer any and all questions.

As to **all employees**, OSA reserves the right to change from time-to-time all other terms, conditions and benefits of employment (including but not limited to an employee's job duties) except as otherwise required by the employee's employment agreement.

Right to Revise

This employee handbook contains the employment policies and practices of OSA in effect at the time of publication. All previously issued handbooks and any inconsistent policy statements or memoranda are superseded.

OSA reserves the right to revise, modify, delete, or add to any and all policies, procedures, work rules, or benefits stated in this handbook or in any other document.

Any written changes to this handbook will be distributed to all employees so that employees will be aware of the new policies or procedures. No one is authorized through oral statements or representations to alter the provisions of this handbook.

Equal Opportunity

It is OSA's policy to comply with all applicable equal employment opportunity ("EEO") laws by making all employment decisions without unlawful regard or consideration of any individual's race, color, religious creed, religious belief or observance (including religious dress and grooming), sex, gender, gender identity, gender expression, age, national origin, ancestry, citizenship, physical or mental disability, medical condition, marital or domestic partner status, military or veteran status, sexual orientation, pregnancy or perceived pregnancy, breast-feeding and medical conditions related to breast-feeding, genetic information or characteristics (or those of a family member), or any other basis protected by applicable federal, state or local law.

It is the responsibility of every employee, independent contractor and consultant to ensure that discrimination on any of these unpermitted bases does not occur in the workplace. The Director of Compliance is responsible for the implementation of this policy. Any questions or concerns regarding this policy should be directed to him/her.

Disabilities

As part of its policy to comply with all applicable EEO laws, OSA not only prohibits discrimination in employment against otherwise qualified applicants and employees on account of a physical or mental disability, but also prohibits discrimination based on a perception of, or association with persons with, such a disability. In addition, OSA will provide reasonable accommodation to individuals with a known physical or mental disability if such accommodation would not impose an undue hardship on OSA, and would enable the individual to apply for, or perform the essential functions of, the position in question.

It is the responsibility of every applicant or employee with a physical or mental disability to make his/her need for reasonable accommodation known to OSA by submitting a written request for accommodation to the Director of Compliance.

Anti-Harassment Policy

1. **Statement of Philosophy.** OSA has a longstanding commitment to a work environment that respects the dignity and worth of each individual. Inappropriate workplace behavior and unlawful harassment create conditions that are wholly inconsistent with this commitment. The purpose of the policy set forth below is to foster a work environment that is free from all forms of unlawful harassment, whether that harassment is because of race, color, religious creed, religious belief or observance (including religious dress and grooming), sex, gender, gender identity, gender expression, age, national origin, ancestry, citizenship, physical or mental disability, medical condition, marital or domestic partner status, military or veteran status, sexual orientation, pregnancy or perceived pregnancy, breast-feeding and medical conditions related to breast-feeding, genetic information or characteristics (or those of a family member), or any other basis protected by applicable federal, state or local law.
2. **Discriminatory Harassment Prohibited.** Discriminatory harassment, including sexual harassment, will not be tolerated by OSA. This policy applies to all harassment occurring in the work environment, whether on OSA premises or in any OSA-related setting, and applies regardless of the gender of the individuals involved. OSA prohibits unlawful harassment by any employee of OSA, including supervisors and coworkers, as well as by third parties such as vendors.
3. **Sexual Harassment Defined.** For purposes of this policy, sexual harassment is defined to include unwelcome sexual advances, requests for

sexual favors, and other verbal or physical conduct of a sexual nature when:

- submission to such conduct is either explicitly or implicitly made a term or condition of an individual's employment;
- submission to or rejection of such conduct is used as the basis for employment decisions affecting the individual; or
- such conduct has the purpose or effect of unreasonably interfering with an individual's work performance or creates an intimidating, hostile or offensive working environment.

Some examples of what may constitute sexual harassment may include: threatening to take or taking employment actions, such as discharge, demotion or reassignment, if sexual favors are not granted; demands for sexual favors in exchange for favorable or preferential treatment; unwelcome or repeated flirtations; propositions or advances; unwelcome physical contact; whistling; leering; improper gestures; use of stereotypes; offensive, insulting, derogatory or degrading remarks; unwelcome comments about appearance; sexual jokes or use of sexually explicit or offensive language; gender- or sex-based pranks; and the display in the workplace of sexually suggestive objects or pictures.

The above list of examples is not intended to be all-inclusive. Care should also be taken in informal situations, including OSA parties and school trips.

4. **Other Harassment Defined.** For purposes of this policy, other harassment includes unlawful harassment on the basis race, color, religious creed, religious belief or observance (including religious dress and grooming), sex, gender, gender identity, gender expression, age, national origin, ancestry, citizenship, physical or mental disability, medical condition, marital or domestic partner status, military or veteran status, sexual orientation, pregnancy or perceived pregnancy, breast-feeding and medical conditions related to breast-feeding, genetic information or characteristics (or those of a family member), or any other basis protected by applicable federal, state or local law. Unlawful harassment in employment may take many different forms. Examples include, but are not limited to:

- **Verbal conduct** such as epithets, derogatory comments, slurs or unwanted comments and jokes;
- **Visual conduct** such as derogatory posters, cartoons, drawings or gestures;

- **Physical conduct** such as assault, blocking normal movement, restraint, touching or other physical interference with work directed at an individual; or
 - **Threats and demands** to submit to certain non-work-related conduct or perform certain non-work-related actions in order to keep or get a job, to avoid some other loss, or as a condition of job benefits, security or promotion.
5. **Reporting Discriminatory Harassment.** If an employee believes that he/she is the subject of harassment or discrimination on any of the bases enumerated above, or if he/she has observed or believes he/she observed such harassment or discrimination, the employee should contact the Executive Director or the Director of Compliance by telephone or in person, or set forth the particulars in a memorandum to either of them.
 6. **Investigation.** When an employee reports harassment as specified above, OSA will investigate and take corrective action as warranted under the circumstances. The steps to be taken during the investigation are not fixed in advance, but instead will vary depending upon the nature of the allegations. Such investigation will remain strictly confidential to the extent possible. However, OSA may need to disclose certain information in connection with the investigation and corrective measures taken.
 7. **Resolving the Matter.** Should the investigation reveal that harassment has occurred, OSA will take appropriate remedial action to correct the situation. This action may include, but is not limited to, oral or written warning, referral to formal counseling, disciplinary suspension or probation, or discharge from OSA. It is a condition of employment that employees cooperate with all OSA investigations. In addition, OSA may choose to take action notwithstanding the conclusion that the alleged conduct neither violates this policy nor the law, but such conduct was impermissibly interfering with the work environment.
 8. **Non-Retaliation.** An individual who reports incidents that he/she, in good faith, believes to be violations of this policy, or who is involved in the investigation of harassment, will not be subject to reprisal or retaliation. Retaliation is a serious violation of this policy and should be reported immediately. The report and investigation of allegations of retaliation will follow the procedures set forth in this policy. Any person found to have retaliated against an individual for reporting discriminatory harassment or participating in an investigation of allegations of such conduct will be subject to appropriate disciplinary action.
 9. **Training.** To assure that employees understand this policy and their obligations under it, OSA periodically may conduct training relating to the

policy and its implementation. Moreover, OSA will provide sexual harassment training to its supervisors in accordance with California law.

10. **Agency Complaint Procedure.** Both the state and federal governments have agencies whose purpose is to address unlawful discrimination in the workplace. Employees who believe that they have been subjected to an unlawful discriminatory practice, and are not satisfied with OSA's response to the problem, may file a written complaint with either of these agencies. For the State of California, the agency is the Department of Fair Employment & Housing ("DFEH"); the federal agency is the U.S. Equal Employment Opportunity Commission ("EEOC"). The address and telephone number of the local DFEH office and local EEOC office can be found, respectively, among the state and federal government office listings in the telephone book or internet.
11. **Communication.** This policy is part of OSA's overall commitment to open communication. OSA encourages any employee with workplace concerns of any nature (including, but not limited to, any alleged discrimination) to bring those concerns to the attention of the Executive Director.

EMPLOYMENT CLASSIFICATIONS AND COMPENSATION¹

Regular Full-time Employees

Regular full-time employees include staff that are regularly scheduled for and typically work a minimum of 40 hours per week and teachers who teach a minimum of 5 classes or more per day (or have duties equivalent to 5 classes or more per day).

Regular Part-time Employees

Regular part-time employees include staff who are regularly scheduled for and typically work fewer than 40 hours per week and teachers who are regularly schedule to teach less than 5 classes per day (or have duties equivalent to less than 5 classes per day).

Temporary Employees

Temporary employees are those employed for short-term assignments. Short-term assignments generally are periods of three (3) months or less. Such assignments may in some circumstances be extended. A temporary individual does not become a regular full or part-time employee just by virtue of working beyond the time frame initially anticipated. A worker will only change from temporary to regular employee if so advised in writing by the Director of Compliance. Temporary employees are not eligible for employee benefits except those mandated by applicable law.

¹ Nothing in this handbook is intended to contradict the terms of each employees' individual employment agreement.

Sectional Employees

Sectional employees are those employed to work with small groups of students to help the students with their instrument or voice. A worker will only change from sectional to regular employee if so advised in writing by the Director of Compliance. Sectional employees are not eligible for employee benefits except those mandated by applicable law.

Job Duties

The school administration will establish job responsibilities and expected performance standards for employee areas of responsibility. General duties are set forth in employees' employment agreements. OSA reserves the right to alter or change job responsibilities, reassign or transfer job positions, or assign additional job responsibilities at any time, with or without notice, as determined by the needs of the school. Cooperation and assistance in performing special projects may be necessary.

Work Schedules

OSA is normally open for business between the hours of 7:00 am and 4:30 pm, Monday through Friday. The Executive Director assigns individual work schedules and expected hours of work are generally set forth in employees' individual agreements. The expected workday for full-time employees is eight (8) hours of working time per day, five (5) days per week, excluding meal periods.

Workweek/Work Day

For payroll purposes, the workweek begins at 12:01 a.m. Sunday and ends at midnight on Saturday. The workday begins at 12:01 a.m. and ends at midnight each day.

Timekeeping Requirements

Hourly and non-exempt employees must record their time at the start and at the end of each work period using either a timecard or a timesheet provided by the Director of Compliance. Any errors on timecards should be reported immediately to the Director of Compliance. Recording time on another employee's timecard or timesheet, allowing another employee to record time for the employee on his/her timecard or timesheet, or altering a timecard or timesheet is not permissible, and any employee doing so will be subject to disciplinary action, up to and including termination.

Rest Breaks and Meal Periods

Employees working in non-exempt positions are authorized and permitted to take one 10-minute paid rest break for each four hours of work (or major fraction thereof). Rest breaks are authorized and permitted to be taken based on the length of your shift as follows:

- Shifts of less than 3 ½ hours – no rest breaks provided
- Shifts of 3 ½ to 6 hours – 1 rest break
- Shifts of more than 6 up to 10 hours – 2 rest breaks
- Shifts of more than 10 hours – 3 rest breaks
- Shifts of more than 14 hours – 4 rest breaks

Rest breaks should be taken as near to the middle of a 4-hour work period as possible. Rest breaks may not be accumulated to obtain overtime pay or compensatory time off.

Employees working in non-exempt positions who are scheduled to work more than five (5) hours in a given day are provided an unpaid meal break of not less than 30 continuous minutes during which they are completely relieved of all work duties and the Company will not have control over their activities. In the event a non-exempt employee works more than 10 hours in a day, he or she is provided a second unpaid meal break of not less than 30 continuous minutes. All meal breaks are to be taken away from the work area and separate from work activities. The scheduling of meal breaks may vary by department but the first meal break must commence after no more than 5 hours of work, and the second meal break after no more than 10 hours of work. Employees are required to record all meal breaks that they take.

If any employee is prevented from taking a meal break or rest break, or is interrupted during this time, he or she should report immediately to his or her supervisor or Director of Compliance.

Lactation Breaks

OSA supports an employee who chooses to breastfeed and will provide reasonable accommodations including a reasonable amount of break time during the workday to accommodate an employee's need to express milk. OSA recognizes that the schedule may need to vary over time. Therefore, break times for this purpose should, if possible, be taken concurrently with other break periods already provided, but may be scheduled as frequently as necessary. Any break time to express breast milk that does not run concurrently with the rest breaks described in the Meal/Rest Breaks Policy shall be unpaid for non-exempt employees. An employee should notify her supervisor or Director of Compliance to request time under this Policy. OSA will provide designated rooms or other accommodations for employee privacy.

Payment of Wages

Paychecks are normally available by 3:00 pm on payday (see below for schedule) in the employee's mailbox. Any errors should be immediately reported to the Director of Compliance.

Semi-monthly Payments

Paydays are scheduled on the 15th and last business day of the month. If a regular payday falls on a Saturday or Sunday, employees will be paid on the Friday before. If a regular payday falls on a holiday, employees will be paid on the last business day before the holiday.

Option: Automatic Deposit

OSA offers automatic payroll deposit for employees. Employees who choose to participate in this program do so voluntarily. To begin automatic payroll deposit, employees must submit a voided check to the Director of Compliance at least 10 days before the pay period for which the service will begin. Payroll deposit statements should be carefully monitored for the first two pay periods after the service begins.

To stop automatic payroll deposit, employees should address the Director of Compliance in writing at least 10 days before the effective payday for which the service will end. Employees will receive a regular payroll check on the first payday after the receipt of the form, provided it is received no later than 10 days before the effective payday. Final paychecks will not be direct deposited and must be picked up at the school unless prior written authorization has been given to mail the final paycheck.

Overtime for Non-exempt Employees

Non-exempt employees may be required to work overtime as necessary. Only actual hours worked in a given workday or workweek apply in calculating overtime. OSA will attempt to distribute overtime evenly and accommodate individual schedules. The Executive Director must authorize all overtime work. OSA provides compensation for all overtime hours worked by non-exempt employees in accordance with state and federal law as follows:

- All hours worked in excess of 8 hours in one workday or 40 hours in one workweek will be treated as overtime
- Compensation for hours in excess of 40 for the workweek, or in excess of 8 and not more than 12 for the workday, and for the first 8 hours on the seventh consecutive day of work in one workweek, shall be paid at a rate one and one-half times the employee's regular rate of pay
- Compensation for hours in excess of 12 in one workday and in excess of 8 on the seventh consecutive workday in a workweek shall be paid at two times the regular rate of pay

Exempt employees are not paid by the hour, but rather for the job they perform. They may work hours beyond their normal schedules, as work demands require. No overtime compensation is due or will be paid to exempt employees. If any exempt employee has any question regarding his/her exempt status, he/she should discuss the concern with the Director of Compliance.

Personnel Records

All employees have access to their personnel file. Current and former employees or their representative may request to review and/or receive a copy of the employee's personnel records that OSA maintains relating to the employee's performance or a grievance or complaint filed by the employee by making a written request to the Director of Compliance. OSA will make the personnel records available for inspection or provide a copy thereof within thirty (30) calendar days of a written request, unless the parties agree to extend this deadline for up to five (5) additional days. Current employees may review or receive a copy of their personnel records at the main campus (530 18th Street Oakland CA) or at another mutually agreeable location, while former employees may review or receive a copy of their personnel records at the location where OSA stores the records unless the parties mutually agree in writing to a different location. Former employees may receive a copy of their personnel records by mail if they reimburse the Company for actual postal expenses.

OSA is required to comply with only one request per year by a former employee to inspect or receive a copy of his or her personnel records.

OSA will restrict disclosure of personnel files to authorized individuals within OSA. Any request for information contained in personnel files must be directed to the Executive Director, Director of Compliance or Director of Finance. Only the Director of Compliance, Executive Director or the Director of Finance is authorized to release information about current or former employees.

Employee References

All requests for references must be directed to the Director of Compliance. By policy, OSA discloses only the dates of employment and the title of the last position held of former employees. OSA will inform prospective employers of the amount of salary or wage last earned, if the employee has authorized this in writing.

Performance Evaluations

Each employee may receive periodic performance reviews conducted by his/her supervisor. Official evaluations will usually be conducted annually. Interim evaluations may also be conducted. The frequency of performance evaluations may vary depending upon length of service, job position, past performance, changes in job duties, or recurring performance concerns.

Performance evaluations may review factors such as the quality and quantity of the work, knowledge of the job, initiative, work attitude, and attitude toward others. The performance evaluations are intended to note progress, areas for improvement, and objectives or goals for future work performance. Favorable performance evaluations do not guarantee increases in salary or promotions. Salary increases and promotions are solely within the discretion of OSA and depend upon many factors in addition to performance. After the review, employees are required to sign the evaluation report acknowledging receipt and discussion of content.

Reductions in Force

Under some circumstances, OSA may need to eliminate, reconfigure or consolidate positions, or restructure or reduce its workforce. If restructuring operations and/or reducing the number of employees becomes necessary, OSA will attempt to provide advance notice, if possible, to affected individuals.

Voluntary Termination

Voluntary termination results when an employee voluntarily resigns his/her employment, or fails to report to work for three consecutively scheduled workdays without notice to, or approval by the Executive Director. All OSA-owned property, including, but not limited to, computers (and similar equipment), keys, identification badges, and cell phones must be returned immediately upon termination of employment.

STANDARDS OF CONDUCT

Prohibited Conduct

The following conduct is prohibited and will not be tolerated by OSA. This list of prohibited conduct is illustrative only; other types of conduct that threaten security, personal safety, employee welfare and OSA's operations also may be prohibited.

- Falsifying employment records, employment information, or other OSA records;
- Theft and deliberate or careless damage or destruction of any OSA property, or the property of any employee or student;
- Removing or borrowing OSA property without prior authorization;
- Unauthorized use of OSA equipment, time, materials, or facilities;
- Provoking a fight or fighting during working hours or on OSA property;
- Participating in horseplay or practical jokes on OSA time or on OSA premises;
- Carrying firearms or any other dangerous weapons on OSA premises at any time;
- Engaging in criminal conduct whether or not related to job performance;
- Causing, creating or participating in a disruption of any kind during working hours on OSA property;
- Insubordination, including but not limited to failure or refusal to obey the orders or instructions of a supervisor or member of management, or the use of abusive, disrespectful or threatening language toward a supervisor or member of management;
- Using abusive language at any time on OSA premises;
- Failing to notify proper supervisor when unable to report to work;
- Unreported absence of three consecutive scheduled workdays;
- Failing to obtain permission to leave work for any reason during normal working hours;
- Failing to observe working schedules, including rest and lunch periods;
- Failing to provide a physician's certificate when requested or required to do so;
- Sleeping or malingering on the job;
- Working overtime without authorization or refusing to work assigned overtime;

- Wearing disturbing, unprofessional or inappropriate styles of dress or hair while working;
- Violating any safety, health, security or school policy, rule or procedure;
- Improper contact with students outside of school hours in violation of the school's Electronic & Social media policy;
- Committing a fraudulent act or a breach of trust under any circumstances;
- Committing or involvement in any act of unlawful harassment of another individual; and
- Consuming illegal substances on campus.

Off-duty Conduct

While OSA does not seek to interfere with the off-duty and personal conduct of its employees, certain types of off-duty conduct may interfere with OSA's legitimate business interests. For this reason, employees are expected to conduct their personal affairs in a manner that does not adversely affect OSA's or their own integrity, reputation or credibility. Illegal or immoral off-duty conduct by an employee that adversely affects OSA's legitimate interests or the employee's ability to perform his/her job will not be tolerated.

While employed by OSA, employees are expected to devote their energies to their jobs with OSA. For this reason, second jobs are strongly discouraged. The following types of additional employment elsewhere are strictly prohibited:

- Additional employment and/or other commitments that conflicts with an employee's work schedule, duties and responsibilities at OSA;
- Additional employment that creates conflict of interest or is incompatible with the employee's position with OSA;
- Additional employment that impairs or has a detrimental effect on the employee's work performance with OSA;
- Additional employment that requires the employee to conduct work or related activities on OSA's property during the employer's working hours or using OSA's facilities and/or equipment; and
- Additional employment that directly or indirectly competes with the interests of OSA.

Employees who wish to engage in additional employment that may create a real or apparent conflict of interest must submit a written request to the Executive Director explaining the details of the additional employment. If the additional employment is authorized, OSA assumes no responsibility for it. OSA shall not provide workers' compensation coverage or any other benefit for injuries occurring from or arising out of additional employment. Authorization to engage in additional employment can be

revoked at any time. Outside employment must in no way violate OSA's Electronic & Social media policy.

Drug and Alcohol Abuse

OSA is concerned about the use of alcohol, illegal drugs or controlled substances as it affects the workplace. Use of these substances, whether on or off the job, can detract from an employee's work performance, efficiency, safety, and health, and therefore seriously impair the employee's value to OSA. In addition, the use or possession of these substances on the job constitutes a potential danger to the welfare and safety of other employees and exposes OSA to the risks of property loss or damage, or injury to other persons.

Furthermore, the use of prescription drugs and/or over-the-counter drugs also may affect an employee's job performance and may seriously impair the employee's value to OSA.

The following rules and standards of conduct apply to all employees either on OSA property or during the workday (including meals and rest periods). Behavior that violates OSA policy includes:

- Possession or use of any illegal or controlled substance, an open container of alcohol, or being under the influence of alcohol or any controlled substance while on the job;
- Driving with any student while under the influence of illegal drugs or alcohol; and
- Distribution, sale or purchase of any illegal or controlled substance or alcohol while on the job.

Violation of these rules and standards of conduct will not be tolerated. OSA also may bring the matter to the attention of appropriate law enforcement authorities.

An employee's conviction on a charge of illegal sale or possession of any controlled substance will not be tolerated because such conduct, even if off duty, reflects adversely on OSA. In addition, OSA must keep people who sell or possess controlled substances off OSA premises in order to protect the students.

Any employee who is using prescription or over-the-counter drugs that may impair the employee's ability to safely perform the job, or affect the safety or well being of others, must notify a supervisor of such use immediately before starting or resuming work.

OSA will encourage and reasonably accommodate employees with alcohol or drug dependencies who voluntarily seek treatment and/or rehabilitation. Employees desiring such assistance should request a treatment or rehabilitation leave. OSA is not obligated, however, to continue to employ any person whose performance of essential job duties is impaired because of drug or alcohol use, nor is OSA obligated to re-employ any person who has participated in treatment and/or rehabilitation if that person's job performance remains impaired as a result of dependency. Additionally, employees who are given the opportunity to seek treatment and/or rehabilitation, but fail to successfully overcome their dependency or problem, will not automatically be given a second opportunity to seek

treatment and/or rehabilitation. This policy on treatment and rehabilitation is not intended to affect OSA's treatment of employees who violate the regulations described previously. Rather, rehabilitation is an option for an employee who acknowledges a chemical dependency and voluntarily seeks treatment to end that dependency.

Punctuality and Attendance

All OSA employees are expected to be punctual and regular in attendance. Employee tardiness and/or absences present problems for fellow employees.

Employees are expected to report to work as scheduled, on time, and prepared to start work. Employees also are expected to remain at work for their entire work schedule, except for authorized OSA business. Late arrival, early departure, or other unanticipated and unapproved absences from scheduled hours are disruptive and must be avoided.

In all cases of absence or tardiness, employees must provide their supervisor with an honest reason or explanation at least one hour before the scheduled time to begin work. Employees also must provide the expected duration of any absence. Excessive absenteeism or tardiness, whether excused or not, will not be tolerated.

Failure to report for work for a three (3)-day period without any notification to the Director of Compliance will be considered abandonment of employment.

Dress Code and Other Personal Standards

Each employee is a representative of OSA in the eyes of the public and must report to work properly groomed and wearing appropriate clothing. Employees are expected to dress neatly and in a manner consistent with the nature of the work performed. Employees will follow the guidelines of the student dress code. Employees who report to work inappropriately dressed may be asked to leave and return in acceptable attire.

Employees are expected to dress in professional manner. All clothing should be clean and without rips or holes.

Confidentiality

Each employee is responsible for safeguarding the confidential information obtained during employment. In the course of work, employees may have access to confidential information. Employees have the responsibility to prevent revealing or divulging any such information unless it is absolutely necessary for the performance of duties. Access to confidential information should be on a "need-to-know" basis and must be properly authorized. Any breach of this policy will not be tolerated and OSA may take legal action.

OPERATIONAL CONSIDERATIONS

Employer Property

Lockers, desks, computers, equipment, and tools are OSA property and must be maintained according to OSA rules and regulations. They must be kept clean and are to be used only for work-related purposes. OSA reserves the right to inspect all OSA property to ensure compliance with its rules and regulations, without notice to the employee and at any time, not necessarily in the employee's presence.

OSA voice mail, fax, and/or electronic mail (e-mail) are to be used for business purposes only. Employees must use the technology legally and appropriately. Any charges incurred from personal use will be charged back to the employee.

OSA may periodically need to assign and/or change "passwords" and personal codes for voice mail, e-mail and computer. These communication technologies and related storage media and databases are to be used only for OSA business and they remain the property of OSA. OSA reserves the right to keep a record of all passwords and codes used and/or may be able to override any such password system.

Prior authorization must be obtained before any OSA property may be removed from the premises.

For security reasons, employees should not leave personal belongings of value in the workplace. Personal items are subject to inspection and search, with or without notice, with or without the employee's prior consent.

Terminated employees should remove any personal items at the time they leave OSA. Personal items left in the workplace are subject to disposal if not claimed at the time of an employee's termination.

Employee is financially responsible for negligence resulting in loss or damage to equipment.

Electronic & Social Media Policy

OSA uses various forms of electronic communication including, but not limited to, computers, e-mail, telephones, and Internet. All electronic communications presently used and all electronic communications that may be used in the future (collectively, "electronic communications"), including all software, databases, hardware, and digital files, remain the sole property of OSA and are to be used only for OSA business and not for any personal use.

Electronic communication and media may not be used in any manner that would be discriminatory, harassing or obscene, or for any other purpose that is illegal, against OSA policy, or not in the best interest of OSA.

Employees who misuse electronic communications and engage in defamation, copyright or trademark infringement, misappropriation of trade secrets, discrimination, harassment, or related actions will be subject to discipline and/or immediate termination.

Employees may not install personal software on OSA computer systems or connect personal equipment to the OSA network without authorization from the Director of Technology.

All electronic information created by any employee using any means of electronic communication is the property of OSA and remains the property of OSA. Personal passwords may be used for purposes of security, but the use of a personal password does not affect OSA's ownership of the electronic information nor should an employee expect that use of a password makes the information private.

OSA will override all personal passwords, if necessary, for any reason.

OSA reserves the right to access and review electronic files, messages, mail, and other digital archives, and to monitor the use of electronic communications as necessary to ensure that no misuse or violation of OSA policy or any law occurs.

Employees are not permitted to access the electronic communications of other employees or third parties, unless authorized or directed to do so by designated OSA Administrator

No employee may install or use anonymous e-mail transmission programs or encryption of e-mail communications, except as specifically authorized by the Executive Director.

Chat rooms, social networking sites, and other non-OSA administered technology services may not be used, unless prior approval is obtained from the Director of Technology.

Employees who use devices on which information may be received and/or stored including, but not limited to, cell phones, cordless phones, portable computers, fax machines, and voice mail communications are required to use these methods in strict compliance with the trade secrets and confidential communication policy established by OSA. Except for such uses, these communications tools should not be used for communicating confidential or sensitive information or any trade secrets.

Access to the Internet, websites and other types of OSA-paid computer access are to be used for OSA-related business only. The Executive Director must approve any information about OSA, its products or services, or other types of information that will appear in the electronic media before the information is placed on an electronic information resource that is accessible to others.

Questions about access to electronic communications or issues relating to security should be addressed to the Director of Technology.

Equipment, assigned electronic mail account, and network privileges must be surrendered under the following conditions:

- departure from OSA, unless granted extended access.
- as requested by the Director of Technology for repairs and services.
- as requested by the School administration as a result of a violation of OSA's policy.

Working with Students & Social Media

OSA allows faculty to utilize multiple forms of communication with students and families, including cell phones, texting, emails and social media. OSA employees are expected to utilize sound judgment in these communications and to avoid any inappropriate language or visual imagery. Violation of this policy will be cause for discipline and/or termination.

Employees should use good judgment and sensitivity in social media posts and public writing. No employee should ever publically mention a student by name or discuss any student or family member in a way which the student or family would be readily identifiable. Occasionally, OSA will hire photographers or have reporters on site and/or issue press releases regarding various school activities. Regardless of this publicity, unless he or she has prior written approval, no employee is to photograph any students or publish personal information regarding students.

Violation of this policy will result in immediate termination and shall be considered termination "for cause" for purposes of employee's employment agreements.

Off-duty Use of Facilities

Employees are prohibited from remaining on OSA premises or making use of OSA facilities while not on duty. Employees are expressly prohibited from using OSA facilities, OSA property, or OSA equipment for personal use, unless authorized by the Executive Director.

Employee Property

An employee's personal property including, but not limited to, lockers, packages, purses, and backpacks may be inspected upon reasonable suspicion of unauthorized possession of OSA property, possession of dangerous items or weapons, or possession of alcohol, illegal drugs and/or controlled substances.

Security and Workplace Violence

OSA has developed guidelines to help maintain a secure workplace. Be aware of persons loitering for no apparent reason in parking areas, walkways, entrances and exits, and service areas. Report any suspicious persons or activities to the Campus Supervisor. Desks and offices should be secured at the end of the day. Valuable and/or personal articles should not be left unattended. The security of facilities as well as student welfare depends upon the alertness and sensitivity of every individual to potential security risks.

Health and Safety

All employees are responsible for their own safety, as well as that of others in the workplace. To help us maintain a safe workplace, everyone must be safety-conscious at all times. Report all work-related injuries or illnesses immediately to the Director of

Compliance. In compliance with California law, and to promote the concept of a safe workplace, OSA maintains an Injury and Illness Prevention Program. The Injury and Illness Prevention Program is available for review by employees in the office of the Director of Compliance.

In compliance with Proposition 65, OSA will inform employees of any known exposure to a chemical known to cause cancer or reproductive toxicity.

Smoking

Smoking is not allowed on OSA property.

Housekeeping

All employees are expected to keep their work areas clean and organized. People using common areas are expected to keep them sanitary.

No-Solicitation/No-Distribution Policy

In order to avoid interference with work and maintain a professional business environment, OSA has established the following rules regarding the solicitation and distribution of literature. These rules apply to soliciting or distributing by employees and by representatives of outside organizations.

An employee may not solicit another employee for any cause or organization while either employee is on working time. “Working time” means periods when an employee is working or should be working. It does not include scheduled non-working periods, such as breaks or mealtimes.

Employees may not distribute material/literature unrelated to OSA at any time in work areas.

Non-employees are not permitted on OSA premises to solicit employees or to distribute material/literature at any time.

Posting any written material on OSA property is prohibited unless prior approval is obtained from the Executive Director.

Any requests from outside persons or organizations to sell merchandise, solicit contributions, distribute literature, arrange displays, or utilize OSA facilities are to be referred to the Executive Director.

Conducting Personal Business

Employees are to conduct only OSA business while at work. Employees may not conduct personal business or business for another employer during their scheduled working hours.

Employee Benefits

Holidays

Oakland School for the Arts observes the following holidays:

- Labor Day
- Indigenous Peoples Day
- Veteran's Day
- Thanksgiving Day and the Friday after
- December 25th
- New Year's Day
- Martin Luther King Jr.'s Birthday
- President's Day
- Cesar Chavez Day
- Memorial Day
- Independence Day

When a holiday falls on a Saturday or Sunday, it is usually observed on the preceding Friday or the following Monday. However, OSA may close on another day or grant compensating time off instead of closing. Holiday observance will be announced in advance. If a holiday fall during a time when OSA is closed for a break, no additional days are granted.

Salaried employees are paid for holidays.

Hourly employees are not paid for holidays, except regular hourly employees working 24 or more per week get New Year's Day, Independence Day, Thanksgiving, the day after Thanksgiving, and December 25th.

Sick Days

Regular employees who are in faculty positions receive six (6) paid sick days per contract year, and all employees who are in staff positions receive seven (7) paid sick days per contract year. The contract year is from July 1st through June 30th for staff and from August 15th through August 14th for faculty. Sick days are prorated if employment starts after the beginning of the contract year and for part-time employees. Unused sick days will accumulate and carry over from contract year to contract year, up to a maximum of

12 days, but will not be paid out to employees under any circumstance (including upon termination of employment).

Employees may use up to one half ($\frac{1}{2}$) of their accrued annual sick time to care for a family member who is ill. “Family member” is defined as an employee’s spouse or domestic partner, child (including foster child, legal ward, child of a domestic partner) or parent (including foster parent, legal guardian, stepparent). For the purposes of using Sick Time, children means your minor child (under age 19) or child over age 18 who is physically or mentally handicapped and unable to support themselves.

Personal Days

Regular employees receive three (3) paid personal days each contract year. Personal days are prorated if employment starts after the beginning of the contract year and for part-time employees. Any unused personal days at the end of a contract year will carry over to the next contract year. However, once an employee has accrued six (6) personal days, no additional days will accrue until the employee’s personal day balance has been drawn down below six (6). In no event will an employee accrue more than six (6) personal days.

Insurance Benefits

OSA provides a comprehensive insurance plan for eligible employees and their dependents. The benefits listed below are for regular full-time faculty, regular full-time staff, regular part-time faculty who teach 3 or more classes per day (or have duties equivalent to 3 or more classes per day), and regular part-time staff who are scheduled to work and regularly work at least 24 hours or more per week. In the event of an increase in insurance premium rates, all employees may be required to contribute to the cost of increased premiums to retain coverage. Details about insurance coverage are available in a separate publication available from the Director of Compliance. OSA reserves the right to modify, change or eliminate any of its benefits at any time. The terms of the specific plan documents control eligibility, benefits determinations and other conditions.

Medical Insurance
Vision Insurance
Long Term Disability Insurance
Employee Assistance Program

Dental Insurance
STRS (Credentialed Only)
Life Insurance

LEAVES OF ABSENCE

All leaves are unpaid by OSA unless otherwise indicated.

Family and Medical Leave

General Policy

There may be occasions in which an employee requests to be temporarily relieved of his/her work responsibilities because of the birth, adoption or placement in foster care of a child, the employee's serious health condition, the serious health condition of a family member (spouse or domestic partner, child or parent), or the serious injury or illness of a family member who is in the Armed Forces. In such instances, OSA will grant leaves of absence in accordance with the requirements of the Family and Medical Leave Act of 1993 ("FMLA") and the California Family Rights Act ("CFRA"). Specifically, eligible employees will be granted a family or medical leave of up to 12 weeks in a 12-month period, with certain assurances of job security and health insurance benefits during the leave (as described below), for: (1) their own "serious health condition"; (2) the care of a child born to or placed for adoption or foster care with an employee within one year of the birth, placement or adoption; or (3) the care of a spouse, domestic partner, child, or parent with a serious health condition. Eligible employees will be granted a service member family leave with certain assurances of job security and health insurance benefits during the leave (as described below), of up to 26 weeks in one single 12-month period to care for a spouse, domestic partner, son, daughter, parent, or "next of kin" who is a member of the Armed Forces (including a member of the National Guard or Reserves) and who needs the care of the employee while the member of the Armed Forces is undergoing medical treatment, recuperation, or therapy, is otherwise in outpatient status, or is otherwise on the temporary disability retired list, for a "serious injury or illness". During the single 12-month period in which an employee takes service member family leave, the employee shall be entitled to a combined total of 26 weeks of family and medical leave for any purposes. In any other year, an eligible employee is entitled to a combined total of 12 weeks of family and medical leave. Family and medical leave generally runs concurrently under both the FMLA and the CFRA. The 12 and 26 week periods shall be measured as a rolling 12-month period measured backward from the date on which the leave is requested to commence. Spouses or domestic partners working for OSA will be subject to different time limits on their family and medical leave as permitted by law.

Definitions

A "serious health condition" is generally defined as an illness, injury, impairment, or physical or mental condition that involves inpatient care in a hospital, hospice or residential medical care facility, or continuing treatment by a doctor or other health care provider. Where the condition involves the employee, the term means a condition that makes the employee unable to perform the functions of his/her position. Where the

condition involves a spouse, domestic partner, child, or parent, the term means a condition that requires the employee to be absent from work for the care of such family member.

“Next of kin” means the nearest blood relative of the member of the Armed Services.

“Serious injury or illness” means an injury or illness incurred in the line of duty on active duty in the Armed Forces that may render the member medically unfit to perform the duties of the member’s office, grade, rank, or rating.

Eligibility

Employees requesting family, medical or service member family leave must (1) work at a location where OSA employs at least 50 employees within 75 miles, (2) have at least 12 months of service, and (3) have worked at least 1250 hours during the 12-month period preceding the leave to be eligible for family, medical or service member family leave. OSA will be using a rolling 12-month method to measure eligibility for requested leave. The 12-month period is measured as a rolling 12-month period measured backward from the date on which the leave is requested to commence.

Procedure

Leave may be taken in one continuous period, or may be taken on an intermittent or reduced work schedule leave if medically necessary. If an employee needs an intermittent or reduced work schedule leave, OSA may require the employee to transfer temporarily to another position for which he/she is qualified and which would provide equivalent pay and benefits in order to better accommodate his/her recurring periods of leave. Family care leave for the birth, placement or adoption of a child must be taken in at least two (2) week increments, except it may be taken for smaller increments on two (2) occasions. Leave due to the employee’s serious health condition or to care for a family member with a serious health condition may generally be taken in increments of one day. If business needs permit, the employee’s working hours can be adjusted to accommodate leave periods of less than one full day.

While an employee is on an approved family, medical or service member family leave, OSA will maintain its contributions to the employee’s health insurance under the same terms as the plan in effect at the time the request is made if he/she is enrolled in OSA’s health care plan at the time the request is made. This means that the employee must continue to pay his/her share of the monthly benefit contributions and should make arrangements for such payments with the Director of Compliance before the leave begins. Personal leave and sick days do not accrue during any period of unpaid leave.

To the extent possible and practical, advance written notice of a request for family, medical or service member family leave is required. Except in emergency circumstances, employees must provide written notice to the Executive Director 30 days in advance of the effective date of such family, medical or service member family leave. An employee should endeavor to schedule the leave so as not to unduly disrupt his/her work.

Although all family, medical and/or service member family leaves are unpaid, OSA may require the employee to use all accrued personal leave and unused sick days at the beginning of the FMLA/CFRA leave for the employee's own serious health condition or to care for a parent, spouse, domestic partner, or child with a serious health condition. An employee may request to use accrued personal days or sick days at any time during FMLA. Use of such benefits does not extend the employee's maximum potential care beyond 12 weeks for an FMLA medical, child bonding or family care leave and 26 weeks where service member family leave is taken. The remainder of the leave will generally be on an unpaid basis for a combined total of 12 or 26 weeks' leave, as appropriate.

An employee who is unable to work due to his/her serious health condition is eligible, and should apply, for State Disability Insurance ("SDI") benefits through any local office of the California Employment Development Department ("EDD"). Information on SDI benefits can be reviewed on the EDD's website: www.edd.ca.gov/direp/diind.htm. An employee who is unable to work due to the need to care for a child, spouse, parent, or domestic partner with a serious health condition, to bond with the employee's new child or the new child of the employee's spouse or registered domestic partner, or to bond with a child in connection with the adoption or foster care placement of the child with the employee or the employee's spouse or registered partner is eligible and should apply for Paid Family Leave Insurance through any local office of the EDD. Information on such benefits, referred to as "paid family leave" or "PFL" benefits by the EDD, can be reviewed on the EDD's website at www.edd.ca.gov/direp/pflind.asp.

Medical Certification

Medical certification of the need for the leave is required no later than 15 days before the leave is to begin, unless the need for leave was unforeseeable, where the leave is due to a serious health condition of the employee or family member. If the need for leave was unforeseeable, the employee will be required to provide such certification within 15 days after OSA's request, unless exigent circumstances prevent his/her from doing so. OSA may also require subsequent re-certification on a reasonable basis. Failure to comply with certification requirements will result in denial or delay of family or medical leave.

Return from Leave

An employee returning from a medical leave must submit certification from his/her health care provider, no later than five (5) days before returning to work, that the employee is medically able to return to work and what restrictions or accommodations, if any, are needed for the employee to perform his/her job.

Except for employees in key positions, as defined by the law, upon an employee's timely return to work from an approved family or medical leave of absence, OSA will generally restore the employee to the same or an equivalent position with equivalent pay and benefits. If the position no longer exists, the employee will generally be offered an equivalent position that is available and for which he/she is qualified. However, an employee has no greater right to reinstatement than if he/she had been continuously employed rather than on leave. For example, if an employee on family or medical leave would have been laid off had he/she not gone on leave, or if the employee's job is eliminated during the leave and no equivalent or comparable job is available, then the

employee would not be entitled to reinstatement. If an employee fails to return from family or medical leave, the employee will be required to repay OSA its share of health insurance premiums paid for the employee during the leave, provided that the failure to return to work is not due to the condition, recurrence or onset of a serious health condition, or other circumstances beyond the employee's control (as explained in the regulations to the FMLA/CFRA). If the employee is among the top 10% of employees in terms of gross salary, OSA may refuse reinstatement in order to prevent substantial and grievous economic injury to OSA operations.

Questions concerning this policy should be directed to the Director of Compliance.

Pregnancy-Related Disability Leave – Eligible for Certain Paid Leave Benefits

Pregnancy/childbirth disability leave is available to any employee whose health care provider certifies that the employee is temporarily disabled from performing her job because of pregnancy, childbirth or a related medical condition. This leave is in addition to any medical disability and/or family care leave to which the employee is entitled under California law. The leave may be taken in a continuous period, on an intermittent or a reduced work schedule basis, or a combination of the same.

An employee who gives birth is generally presumed to be disabled for six (6) weeks after the birth, unless the birth is by cesarean section in which case the employee is presumed to be disabled for eight (8) weeks after birth. An employee whose health care provider certifies the employee as medically needing additional time off, before or after birth, due to disability caused by pregnancy, childbirth or a related medical condition, will be granted an unpaid leave of absence – including intermittent and/or a reduced work schedule leave - for up to a total maximum period of four (4) months per pregnancy.

Medical certification of disability must be submitted with a request for time off form at least 30 days before the initiation of the leave of absence unless the need for the leave could not be anticipated. A health care provider certification form must be submitted each 30 days of leave thereafter, and must include an estimated date of return to work.

Requests to extend an initial leave period of less than four (4) months must be accompanied by an updated health care provider certification form and be received by the Director of Compliance at least three (3) working days prior to the original return to work date. A written release from the employee's health care provider must be submitted to the Director of Compliance before returning to work.

Although a pregnancy/childbirth disability leave is unpaid, the employee may be required to use at the beginning of the leave any and all accrued paid sick time. Once such paid time off benefits are exhausted, the leave will be unpaid, unless the employee chooses to use her accrued personal days. However, an employee disabled from working because of pregnancy, childbirth or a related medical condition may be eligible, and should apply, for State Disability Insurance ("SDI") benefits through any local office of the California Employment Development Department. (See, www.edd.ca.gov/fleclaimdi.)

During a pregnancy/childbirth disability leave, a regular employee (including dependents) who is participating in OSA's insurance benefits will be eligible to continue such participation as if the employee was actively working. Thus, the employee will be required to continue to pay her portion of the insurance premiums during the leave, and should make arrangement for such payments with the Director of Compliance before the leave begins. If the employee fails to return from the leave and/or fails to continue employment with OSA for at least 30 days thereafter, she may be required to reimburse OSA that portion of the insurance premiums it paid on the employee's behalf during her leave. Such reimbursement is due to OSA no later than 30 days after the date the employee was scheduled to return to work but did not or her termination date, whichever date is later.

An employee returning from a pregnancy/childbirth disability leave of a total period of four (4) months or less will be returned to her same position unless it no longer exists or OSA was unable to hold it open or fill it on a temporary basis without substantially undermining OSA's ability to operate its business safely and efficiently. Under such circumstances, OSA will offer the employee a comparable position, if one exists and is available, that the employee is qualified to perform. However, as with FMLA/CFRA, an employee has no greater right to reinstatement than if she had been continuously employed rather than on leave. For example, if an employee would have been laid off had she not gone on leave, or if the employee's job is eliminated during the leave and no equivalent or comparable job is available, then the employee would not be entitled to reinstatement.

Personal Leave

A personal leave of absence without pay may be granted solely at the discretion of the Executive Director. Requests for personal leave should be limited to unusual circumstances requiring an absence of longer than two (2) weeks. Approved personal absences of shorter duration are not normally treated as leaves, but rather as excused absences without pay.

Other Disability Leaves

In addition to FMLA/CFRA, Pregnancy Disability Leave and Occupational Illness or Injury Leave, employees may be eligible to take a temporary unpaid disability leave if necessary to accommodate in a reasonable manner a medical condition or as otherwise provided by law. Any disability leave under this section will begin after employees have exhausted any paid leave to which they are entitled under the leave policies set forth in this handbook.

Any request for leave must be supported by medical certification from an appropriate health care provider.

Any such leave will be reviewed on a case by case basis and the terms will be set forth in writing signed by the employee and the Executive Director.

Other Leaves Of Absences

Employees may be entitled to other leaves of absence as required by applicable law, e.g., School/Day Care Participation Leave, Victim/Domestic Violence/Sexual Assault Leave, Military Service/Training Leave, Volunteer Firefighter Leave, Adult Literacy Education Leave, Jury/Witness Duty Leave, Time Off to Vote, Military Spouse Leave, and Organ and Bone Marrow Donor Leave. Set forth below is a brief description of the most common of such leaves.

School/Day Care Participation

OSA will grant employees time off to participate in school activities of their children. To be eligible, the employee must be a parent, grandparent or guardian of a child enrolled in kindergarten through grade 12 (or attending a licensed child day care facility). Those employees may take this time off without pay. Time off may not exceed 8 hours in any one month or 40 hours in any calendar year. The employee must give reasonable notice of the time off to his/her supervisor and obtain supervisor approval.

Employees may be required to furnish documentation from the school as proof of participation in the school activity. This can be whatever written verification the school considers appropriate and reasonable.

Domestic Violence/Sexual Assault Leave

Any employee who is a victim of domestic violence or is a victim of sexual assault may take time off, as needed, to obtain relief or to attempt to obtain relief - by means such as but not limited to restraining orders or other injunctive relief - to help ensure the health, safety or welfare of the employee and/or the employee's child.

The employee must give reasonable advance notice to OSA of the need for and duration of the time off for a reason described above, unless such advance notice is not feasible. If the need for time off could not be anticipated, before returning to work, the employee must provide the Director of Compliance with a certification of the need for the absence. This leave is unpaid, however, employees may use accrued personal days to receive pay during such leave.

Please see the Director of Compliance for further information regarding this leave.

Victim of Crime Leave

Consistent with California law, any employee who is a victim of a felony crime may take time off, as needed, to appear in court as a witness and to comply with a subpoena or other court order. The employee must give reasonable advance notice to OSA of the need for and duration of the time off for a reason described above, unless such advance notice is not feasible. If the need for time off could not be anticipated, before returning to work, the employee must provide the Director of Compliance with a certification of the need for the absence. This leave is unpaid, however, employees may use accrued paid sick or personal days.

Please see the Director of Compliance for further information regarding this leave.

Military Service/Training Leave

All employees are eligible to apply for a military leave of absence to serve in the uniformed military services. A military leave of absence without pay will be granted for up to a maximum total of five (5) years cumulative length of all absences from employment due to military service (not including certain involuntary extensions of service).

Uniformed military services is defined as the Army, Navy, Air Force, Marine Corps, Coast Guard, and the Reserves of each of those branches of service, the United States National Guard, the California National Guard, commissioned corps of the Public Health Service, and any other category of persons designated by the President of the United States or the Governor of the State of California in the time of war or emergency.

Service is defined as active duty, active duty for training, initial active duty for training, full-time National Guard duty, or absences for examinations to determine fitness for duty.

Employees must provide reasonable advance notice of any need for military leave, unless precluded by military necessity or circumstances that make it impossible or unreasonable. Employees should submit a request for time off form to his/her supervisor or to the Director of Compliance along with proof of required military service such as copies of military orders, training or induction notices.

Military leave is unpaid although an employee may use accrued personal days at the beginning of the leave. All employee benefits cease during the unpaid portion of a military leave, although the employee may continue his/her participation in group health care plans sponsored by OSA pursuant to the federal law known as COBRA by electing to do so and by paying the full premiums. Provided however, if the uniformed service is for 30 or fewer days, health benefits continue and the employee will not be required to pay more than the normal employee's share of any premium.

In order to be reinstated to employment, an employee must report back to OSA within specified periods after the conclusion of his/her military service.

If the Employee Military Service Lasts:

Less than 31 days

31-180 days

more than 180- days

Return to Work Date:

on the 1st workday following conclusion of the military service

by the 14th day following conclusion of the military service

by the 90th day following conclusion of the military service

A limited extension of time in which to make an application for re-employment is available in the event of an injury, illness or hospitalization continuing after discharge. If an employee fails to report or apply for reinstatement for three (3) days beyond the time allowed by law, the employee will have been considered to have voluntarily resigned his/her employment.

With regard to any other compensation or benefits, OSA will comply with all federal and state laws in effect.

Volunteer Firefighter, Reserve Peace Officer, Emergency Rescue Duty

Any employee who is a volunteer firefighter of a regularly organized fire department, fire protection or firefighting agency that is officially recognized by the federal, state or a local government, or who is a reserve peace officer of a police or sheriff's department, will be granted a temporary leave of absence without pay to perform emergency duty as a volunteer firefighter or reserve peace officer, or to perform emergency rescue services as part of a fire department, fire protection or firefighting agency, or of a police or sheriff's department.

An employee who is a volunteer firefighter will be permitted to take a temporary unpaid leave, not to exceed an aggregate of 14 days per calendar year, to engage in fire or law enforcement training.

Adult Literacy Education

Employees who request to enter an adult literacy program shall be granted unpaid time off to attend such a program, if time off from work is necessary to attend such program and does not impose an undue hardship on OSA. Upon request, OSA will assist employees to identify adult literacy programs in which the employee, at his/her option and expense, may enroll.

Jury/Witness Duty

Employees will be granted leave if called to serve as a juror or witness in a legal proceeding. Upon receipt of a jury duty notice or subpoena, an employee must promptly furnish a copy of such notice or subpoena to the Director of Compliance so that necessary provisions can be made in the employee's absence.

Upon completion of jury or witness duty, certification of the specific date(s) served must be provided to the Director of Compliance. If an employee is not required to report, or is released early from jury or witness duty, the employee must immediately return to work.

Jury duty pay: Non-exempt employees will be paid for up to two (2) days of their normal work schedule for any days that they miss work due to jury duty. Exempt employees will be paid for time missed from work due to jury duty.

If you receive compensation from the courts for your services, the per diem amount, excluding mileage reimbursement, must be paid to OSA.

Witness duty is unpaid.

Time Off to Vote

Employees who are unable to vote in a statewide election during non-work hours may arrange, with at least 48 hours' advance notice, to take up to two (2) hours off from work with pay to vote. Advance approval for such time off must be obtained from the Director

of Compliance. Employees are encouraged but not required to use absentee ballot voting to avoid the need of taking time off to vote.

Military Spouse or Domestic Partner Leave

If an employee's current spouse or domestic partner is on deployment in the Armed Forces, National Guard or Reserves, the employee may be eligible to take up to 10 days of unpaid leave while his/her spouse or domestic partner is on leave from deployment. To be eligible for this leave, an employee must work an average of at least 20 hours per week and must provide OSA with notice of the intent to take such leave within at least 2 business days of receiving official notice that his/her spouse or domestic partner will be on leave. An employee taking military spouse/domestic partner leave must also submit written documentation to the Director of Compliance certifying that the spouse/domestic partner will be on leave from deployment during the time military spouse/domestic partner leave is requested.

Organ and Bone Marrow Donor Leave

OSA will grant a paid leave of absence not exceeding 30 business days to an employee who is an organ donor in any one-year period, for the purpose of donating his/her organ to another person. OSA may require an employee to use up to two (2) weeks of accrued personal days and sick days before receiving organ donor leave.

Additionally, OSA will grant a paid leave of absence not exceeding five (5) business days to an employee who is a bone marrow donor in any one-year period, for the purpose of donating his/her bone marrow to another person. OSA may require an employee to use up to five (5) days of accrued personal days and sick days before receiving bone marrow donor leave.

The one-year period referenced above is measured as 12 consecutive months from the date of the employee's request for leave.

Leave may be taken in one or more periods. An employee must provide written verification to OSA that he/she is an organ or bone marrow donor and that there is a medical necessity for the donation of the organ or bone marrow. During this leave, OSA will maintain its contributions to the employee's health insurance under the same terms as the plan in effect at the time the request is made, if he/she is enrolled in OSA's health care plan at the time the request is made. Upon expiration of the leave, OSA will reinstate the employee to the same or an equivalent position with equivalent pay and benefits. However, an employee has no greater right to reinstatement than if he/she had been continuously employed rather than on leave. For example, if an employee would have been laid off had he/she not gone on leave, or if the employee's job is eliminated during the leave and no equivalent or comparable job is available, then the employee would not be entitled to reinstatement.

Organ and bone marrow donor leave does not run concurrently with any leave taken pursuant to the FMLA or the CFRA.

External Employee Education

Some employees may be required to attend training programs, seminars, conferences, lectures, meetings, or other outside activities which requires the written approval of the Executive Director. To obtain approval, the employee must submit a written request detailing all relevant information, including date, hours, location, cost, expenses, and the nature, purpose and justification for attendance. Attendance at any such event is subject to the following policies on reimbursement and compensation:

OSA will reimburse employees for mileage and other reasonably associated expenses.

Workers' Compensation

OSA, in accordance with state law, provides insurance coverage for employees in case of work-related injury. The workers' compensation benefits provided to injured employees may include:

- Medical care;
- Cash benefits, tax free, to replace lost wages;
- Vocational rehabilitation to help qualified injured employees return to suitable employment.

To ensure that an employee receives any entitled workers' compensation benefits, the employee will need to:

- Immediately report any work-related injury to the appropriate supervisor;
- Seek medical treatment and follow-up care if required;
- Complete a written Employee's Claim Form (DWC Form) and return it to the Director of Compliance; and
- Provide OSA with a certification from the appropriate health care provider regarding the need for workers' compensation disability leave, as well as the eventual ability to return to work from the leave.

Upon submission of a medical certification that an employee is able to return to work after a workers' compensation leave, the employee under most circumstances will be reinstated to his/her same position held at the time the leave began, or to an equivalent position, if available. An employee returning from a workers' compensation leave has no greater right to reinstatement than if the employee had been continuously employed rather than on leave. For example, if the employee on workers' compensation leave would have been laid off had he/she not gone on leave, or if the employee's position has been eliminated or filled in order to avoid undermining OSA's ability to operate safely and efficiently during the leave, and no equivalent or comparable positions are available, then the employee would not be entitled to reinstatement.

An employee's return depends on his/her qualifications for any existing openings. If, after returning from a workers' compensation disability leave, an employee is unable to perform the essential functions of his/her job because of a physical or mental disability. OSA's obligations to the employee may include reasonable accommodation, as governed by the Americans with Disabilities Act.

OSA or its insurer will not be liable for payment of workers' compensation benefits for any injury that arises out of an employee's voluntary participation in any off-duty recreational, social or athletic activity that is not part of the employee's work-related duties.

Bereavement Leave

OSA grants leave of absence to employees in the event of the death of the employee's current spouse/domestic partner, child, parent, legal guardian, brother, sister, grandparent, or grandchild; or mother-, father-, sister-, brother-, son-, or daughter-in-law. An employee with such a death in the family may take up to two (2) scheduled workdays (3 if services are out of town) off with pay with the approval of OSA.

CONFIRMATION OF RECEIPT OF HANDBOOK

I acknowledge receipt of this OSA Employee Handbook. I further acknowledge that this Handbook supersedes all prior OSA Handbooks. I understand and agree that:

1. My employment is governed by the policies described in this Handbook and my Employment Agreement and it is my responsibility to familiarize myself with and understand all information it contains;
2. I understand that except as set forth in my employment agreement my employment is not for a specified period of time and that it may be terminated at any time, for any reason, with or without cause and with or without advance notice, by either me or OSA. I further understand that no agreement contrary to the foregoing has been made with me;
3. I understand that OSA has the right to change my job duties, title and compensation, and revise, supplement or rescind the policies described in the Handbook, or to modify or deviate from them at any time with or without prior notice to me or other employees, in OSA's sole discretion. OSA intends to make such revisions in writing and provide them to its employees within a reasonable time;
4. This acknowledgment must be signed and returned to the Director of Compliance within seven (7) days of my start date or receipt of the Handbook, whichever is later.

I have received and read this Employee Handbook.

Employee Name (please print)

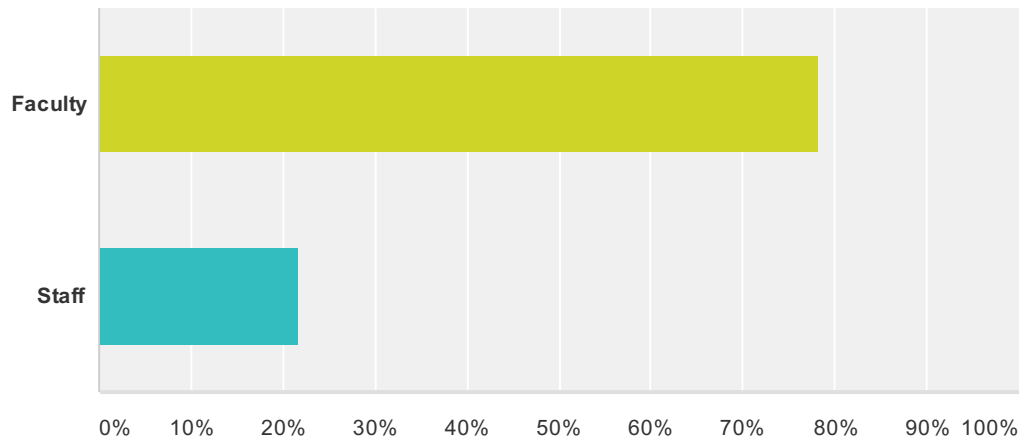
Employee Signature

Date

Faculty/Staff Survey 2013-2014

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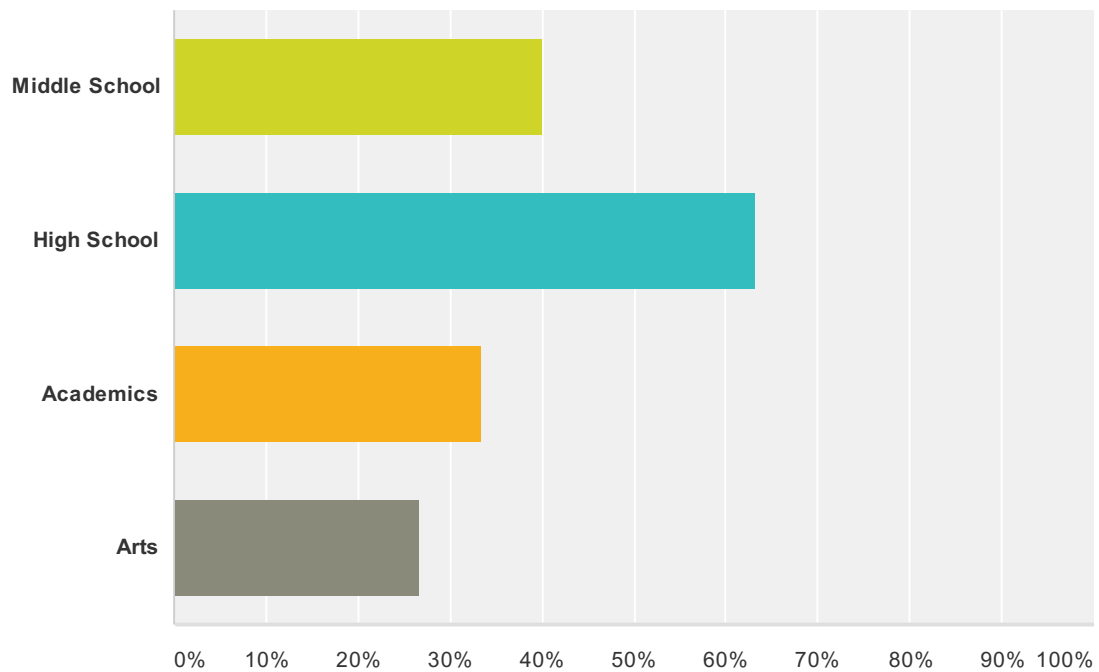
Answered: 37 Skipped: 0



Answer Choices	Responses	
Faculty	78.38%	29
Staff	21.62%	8
Total		37

Q2 What do you teach?

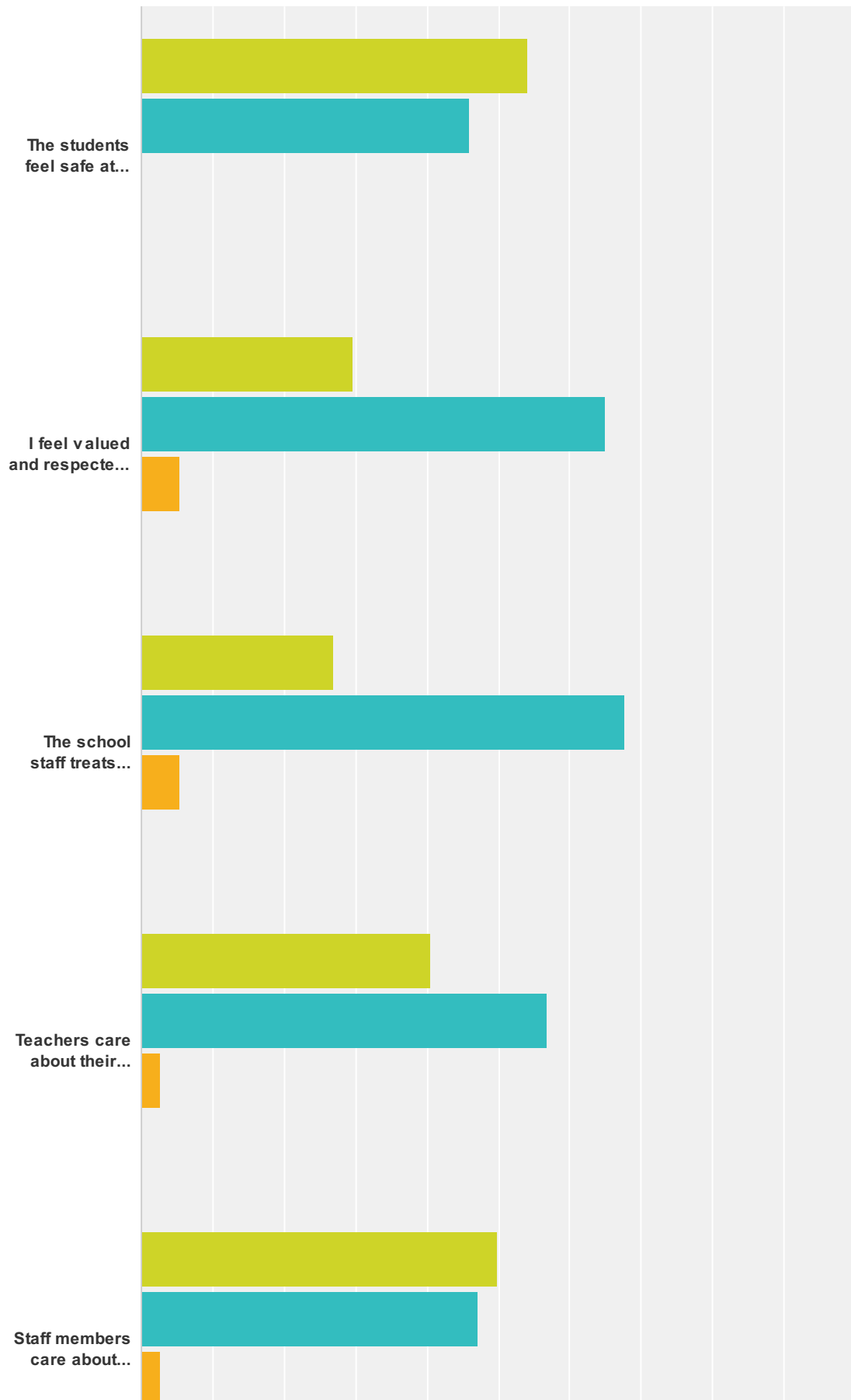
Answered: 30 Skipped: 7



Answer Choices	Responses	
Middle School	40.00%	12
High School	63.33%	19
Academics	33.33%	10
Arts	26.67%	8
Total Respondents: 30		

Q3 Environment:

Answered: 37 Skipped: 0



Faculty/Staff Survey 2013-2014

The school is generally cl...

Students at this school...

Students at this school...

There is good school spiri...

I feel respected an...

Faculty/Staff Survey 2013-2014

The student discipline...



Students at this school...



There are enough...



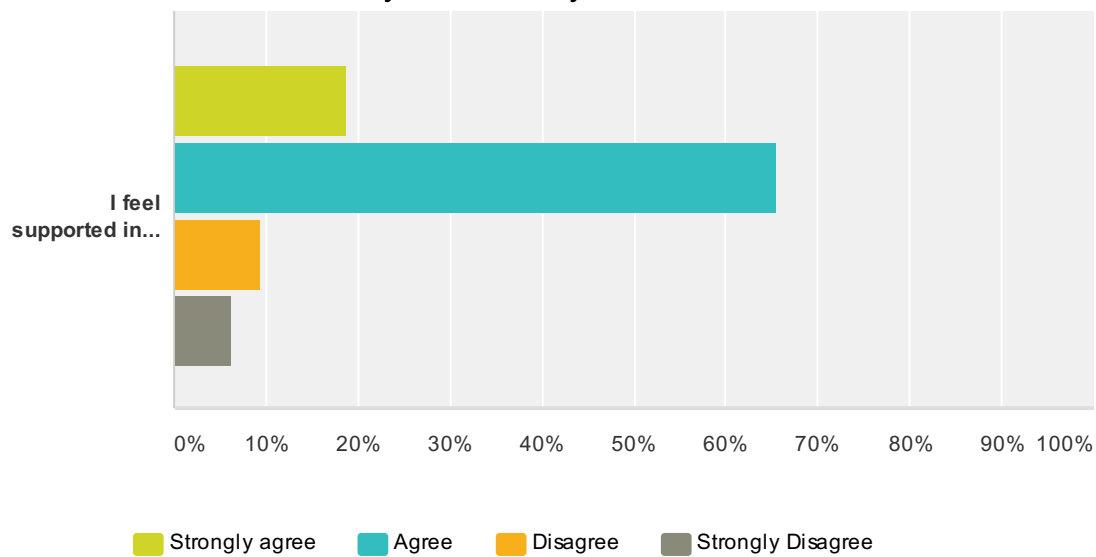
I know how to access...



The addition of counselin...



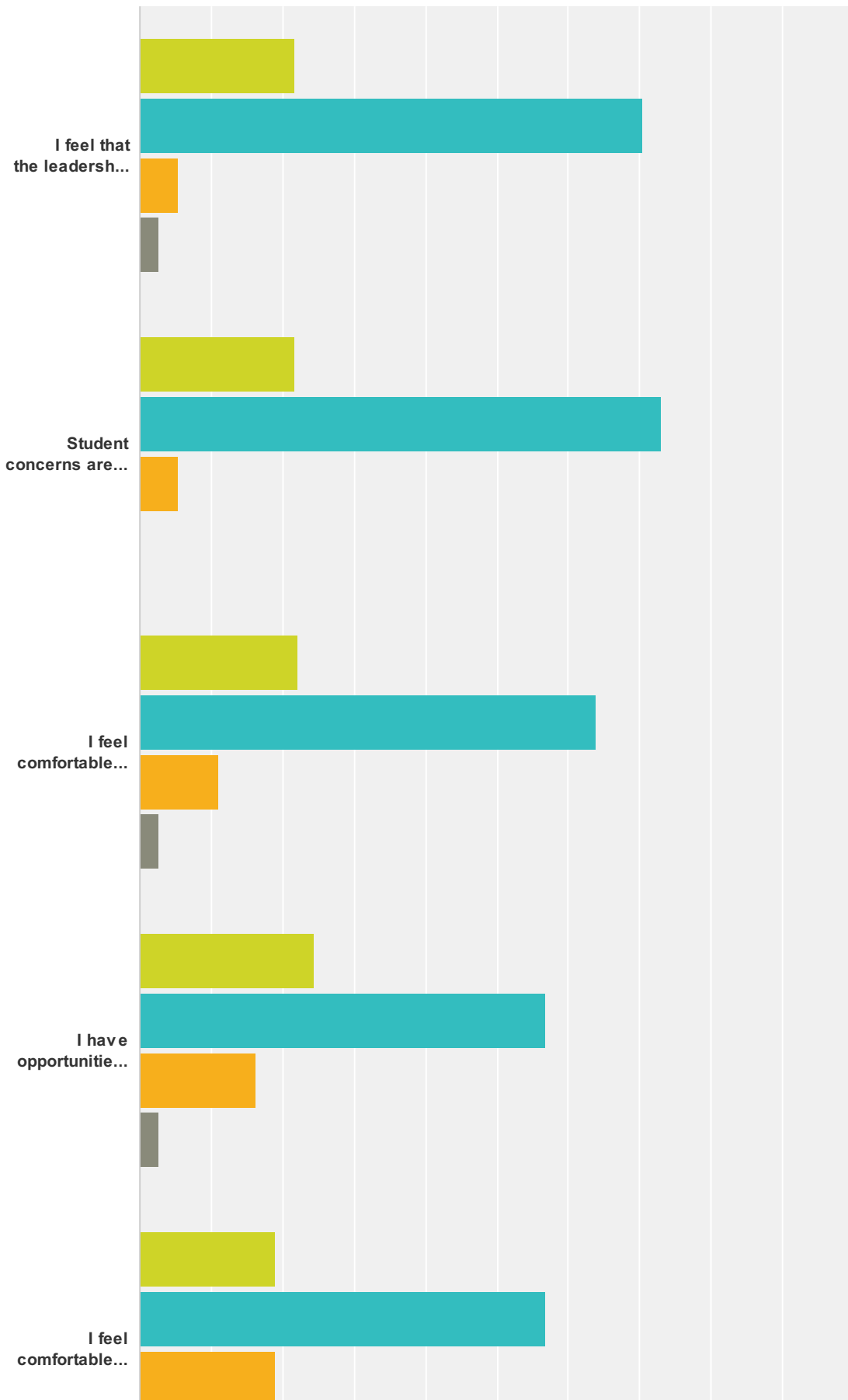
Faculty/Staff Survey 2013-2014



	Strongly agree	Agree	Disagree	Strongly Disagree	Total
The students feel safe at OSA.	54.05% 20	45.95% 17	0.00% 0	0.00% 0	37
I feel valued and respected by my colleagues.	29.73% 11	64.86% 24	5.41% 2	0.00% 0	37
The school staff treats students with respect and dignity.	27.03% 10	67.57% 25	5.41% 2	0.00% 0	37
Teachers care about their students as individuals.	40.54% 15	56.76% 21	2.70% 1	0.00% 0	37
Staff members care about students as individuals.	50.00% 18	47.22% 17	2.78% 1	0.00% 0	36
The school is generally clean and well kept.	13.89% 5	58.33% 21	22.22% 8	5.56% 2	36
Students at this school care about each other.	27.03% 10	72.97% 27	0.00% 0	0.00% 0	37
Students at this school respect differences (cultures, races, gender, economic background, etc.)	21.62% 8	78.38% 29	0.00% 0	0.00% 0	37
There is good school spirit on this campus.	24.32% 9	70.27% 26	5.41% 2	0.00% 0	37
I feel respected and appreciated by the leadership team.	29.73% 11	67.57% 25	2.70% 1	0.00% 0	37
The student discipline policy is fair and consistently applied.	8.11% 3	35.14% 13	40.54% 15	16.22% 6	37
Students at this school care about the school.	8.33% 3	83.33% 30	8.33% 3	0.00% 0	36
There are enough extra-curricular activities for students.	13.89% 5	72.22% 26	8.33% 3	5.56% 2	36
I know how to access additional support for student academic, social/emotional, or behavioral needs.	33.33% 12	58.33% 21	8.33% 3	0.00% 0	36
The addition of counseling support this year has helped improve student wellness.	30.00% 9	56.67% 17	6.67% 2	6.67% 2	30
I feel supported in helping students manage their stress levels.	18.75% 6	65.63% 21	9.38% 3	6.25% 2	32

Q4 Communication:

Answered: 37 Skipped: 0



Faculty/Staff Survey 2013-2014

I feel that
the student...

I feel that
leadership t...

I feel that I
have a good...

I feel that
the school d...

I feel that I
do a good jo...

Faculty/Staff Survey 2013-2014



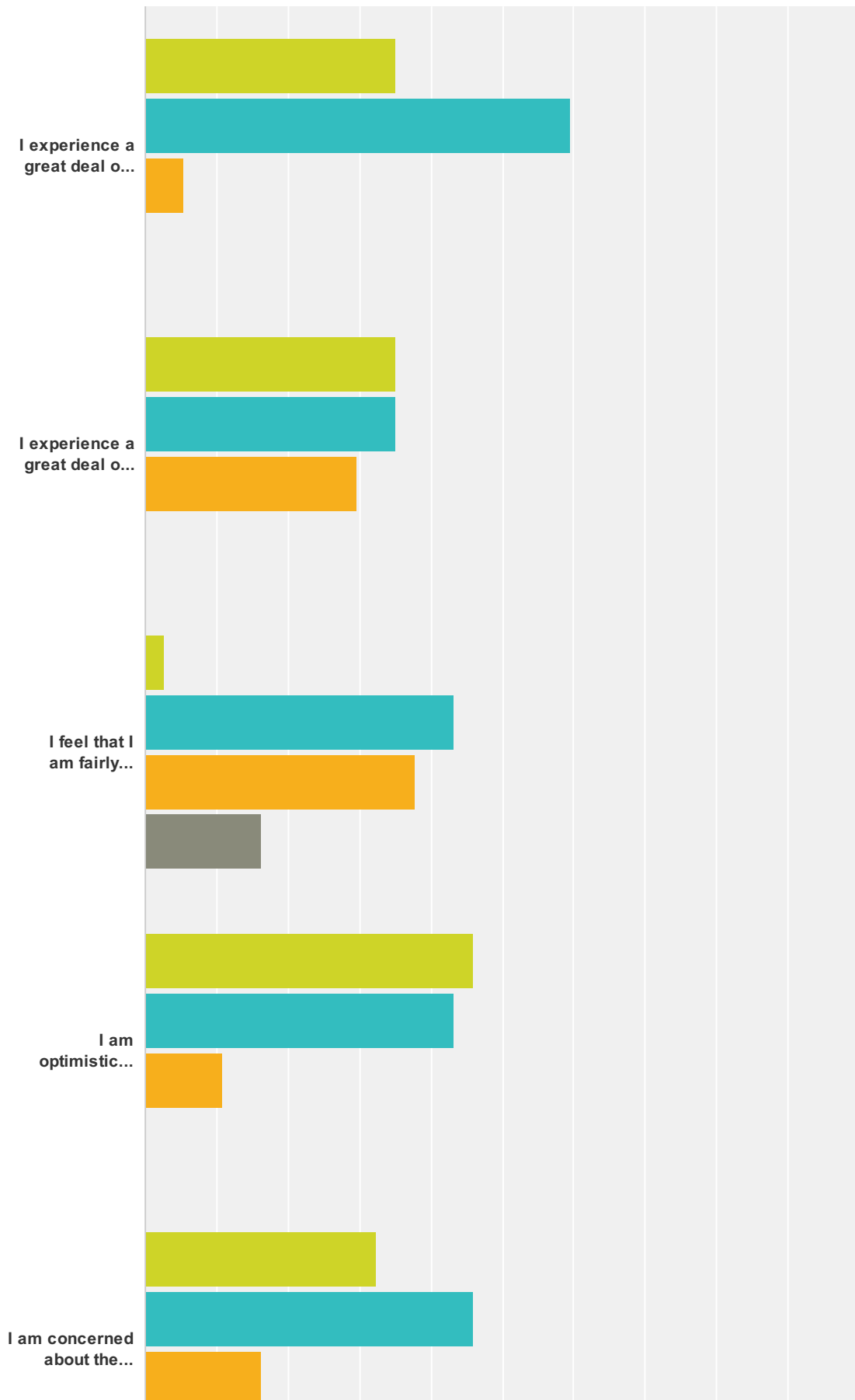
0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

■ Strongly Agree
 ■ Agree
 ■ Disagree
 ■ Strongly Disagree

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
I feel that the leadership team listens to teachers/staff.	21.62% 8	70.27% 26	5.41% 2	2.70% 1	37
Student concerns are addressed by the school staff.	21.62% 8	72.97% 27	5.41% 2	0.00% 0	37
I feel comfortable talking to the leadership team.	22.22% 8	63.89% 23	11.11% 4	2.78% 1	36
I have opportunities to voice concerns to the leadership team.	24.32% 9	56.76% 21	16.22% 6	2.70% 1	37
I feel comfortable voicing my concerns to the leadership team.	18.92% 7	56.76% 21	18.92% 7	5.41% 2	37
I feel that the student leadership is effective at this school.	6.06% 2	69.70% 23	21.21% 7	3.03% 1	33
I feel that leadership team listen to students.	11.76% 4	76.47% 26	8.82% 3	2.94% 1	34
I feel that I have a good rapport with most of my students' parents/guardians.	33.33% 12	61.11% 22	5.56% 2	0.00% 0	36
I feel that the school does a good job of communicating with students' parents/guardians.	16.22% 6	75.68% 28	5.41% 2	2.70% 1	37
I feel that I do a good job communicating with student' parents/guardians.	17.14% 6	77.14% 27	5.71% 2	0.00% 0	35

Q5 Satisfaction:

Answered: 37 Skipped: 0



Faculty/Staff Survey 2013-2014

I have experienced...

I am excited about the WA...

I want to work for OSA for...

The flexibility ...

I have an interest in...

Faculty/Staff Survey 2013-2014



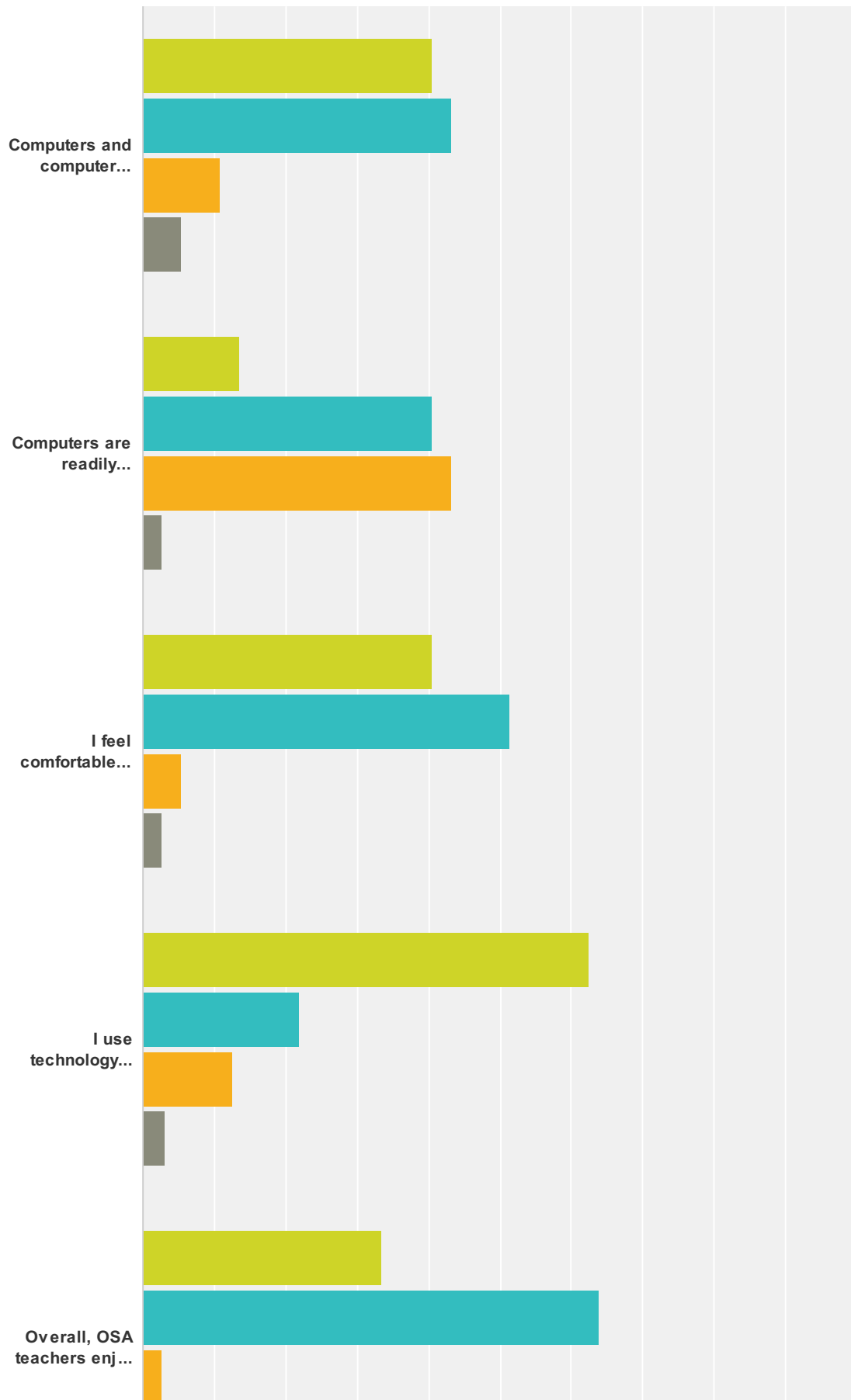
0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

■ Strongly Agree
 ■ Agree
 ■ Disagree
 ■ Strongly Disagree

	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
I experience a great deal of satisfaction at school.	35.14% 13	59.46% 22	5.41% 2	0.00% 0	37
I experience a great deal of stress at school.	35.14% 13	35.14% 13	29.73% 11	0.00% 0	37
I feel that I am fairly compensated.	2.70% 1	43.24% 16	37.84% 14	16.22% 6	37
I am optimistic about the future of OSA.	45.95% 17	43.24% 16	10.81% 4	0.00% 0	37
I am concerned about the changing student demographics.	32.43% 12	45.95% 17	16.22% 6	5.41% 2	37
I have experienced growth as a result of professional development at OSA.	22.22% 8	36.11% 13	36.11% 13	5.56% 2	36
I am excited about the WASC improvement process.	5.41% 2	37.84% 14	45.95% 17	10.81% 4	37
I want to work for OSA for years to come.	47.06% 16	47.06% 16	5.88% 2	0.00% 0	34
The flexibility I have is a positive factor in my job satisfaction.	45.95% 17	45.95% 17	5.41% 2	2.70% 1	37
I have an interest in attending outside professional development experiences.	47.22% 17	47.22% 17	5.56% 2	0.00% 0	36

Q6 Program & Instruction

Answered: 37 Skipped: 0



Faculty/Staff Survey 2013-2014

In general, I
enjoy teachi...

Teachers are
readily...

Students need
more homework.

I use a
variety of...

My students
are becoming...

Faculty/Staff Survey 2013-2014

My students
are becoming...



Students are
learning how...



My students
are improv in...



Students are
learning abo...



Students know
how to set...



Faculty/Staff Survey 2013-2014

Students enjoy
learning...



Students enjoy
learning...



Students enjoy
learning art...



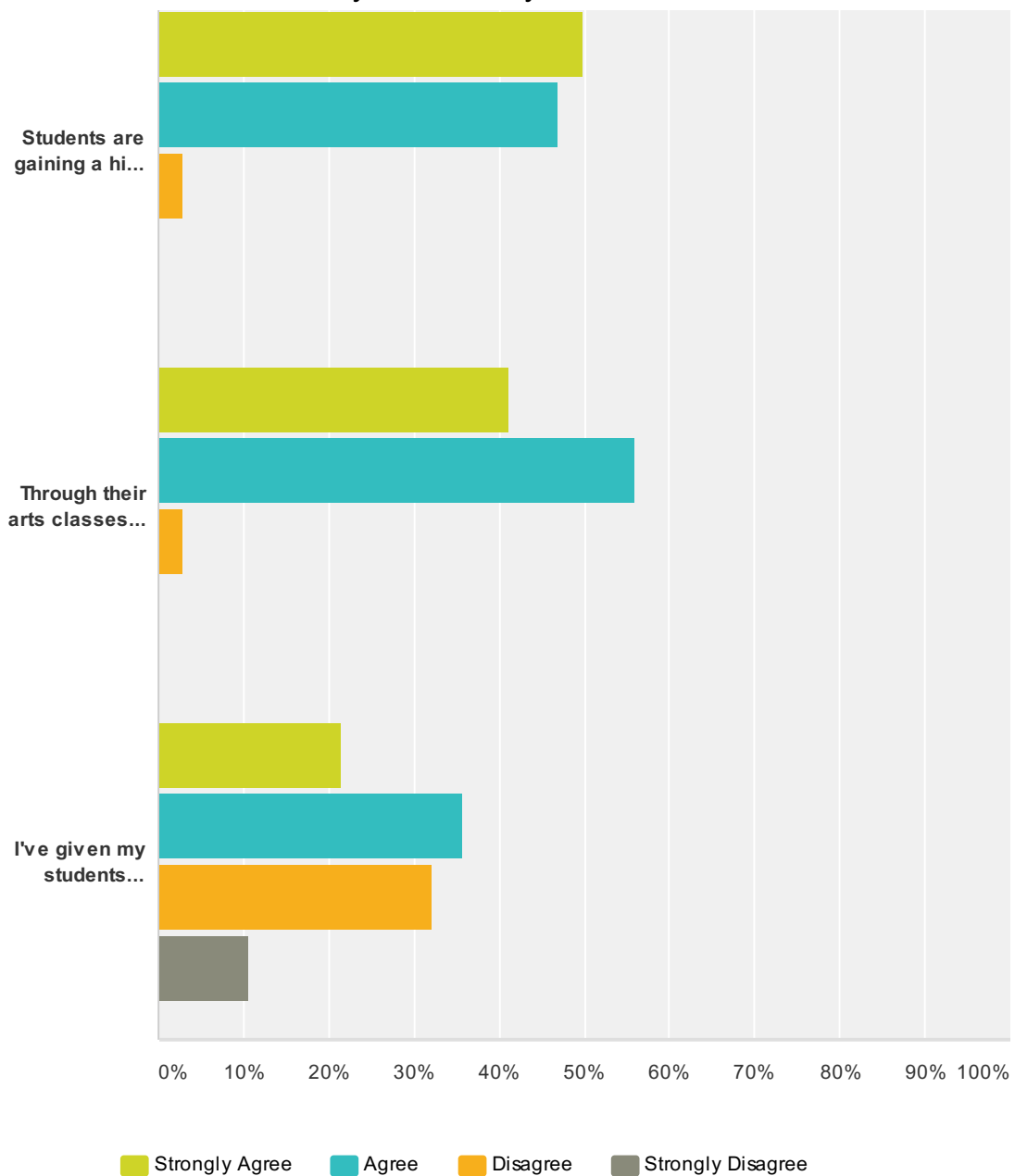
The arts
classes and...



Students are
learning abo...



Faculty/Staff Survey 2013-2014



	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
Computers and computer support are readily available to me at this school.	40.54% 15	43.24% 16	10.81% 4	5.41% 2	37
Computers are readily available to students at this school.	13.51% 5	40.54% 15	43.24% 16	2.70% 1	37
I feel comfortable with using PowerSchool.	40.54% 15	51.35% 19	5.41% 2	2.70% 1	37
I use technology (computers, projectors, etc.) in many of my classes.	62.50% 20	21.88% 7	12.50% 4	3.13% 1	32
Overall, OSA teachers enjoy teaching.	33.33% 12	63.89% 23	2.78% 1	0.00% 0	36
In general, I enjoy teaching the classes I have.	53.13% 17	46.88% 15	0.00% 0	0.00% 0	32
Teachers are readily available to help students.	32.35% 11	61.76% 21	5.88% 2	0.00% 0	34

Faculty/Staff Survey 2013-2014

Students need more homework.	5.88% 2	17.65% 6	52.94% 18	23.53% 8	34
I use a variety of methods to help my students learn.	40.63% 13	59.38% 19	0.00% 0	0.00% 0	32
My students are becoming better writers.	21.43% 6	67.86% 19	10.71% 3	0.00% 0	28
My students are becoming better readers.	18.52% 5	66.67% 18	14.81% 4	0.00% 0	27
Students are learning how to work well on a team.	19.35% 6	67.74% 21	12.90% 4	0.00% 0	31
My students are improving their math skills.	7.69% 2	65.38% 17	23.08% 6	3.85% 1	26
Students are learning about leadership.	9.09% 3	75.76% 25	15.15% 5	0.00% 0	33
Students know how to set goals and achieve them.	9.68% 3	51.61% 16	38.71% 12	0.00% 0	31
Students enjoy learning history at OSA.	12.00% 3	80.00% 20	8.00% 2	0.00% 0	25
Students enjoy learning science at OSA.	15.38% 4	73.08% 19	11.54% 3	0.00% 0	26
Students enjoy learning art history and theory at OSA.	20.83% 5	79.17% 19	0.00% 0	0.00% 0	24
The arts classes and activities serve our students' needs.	31.25% 10	68.75% 22	0.00% 0	0.00% 0	32
Students are learning about respect for others.	21.21% 7	72.73% 24	6.06% 2	0.00% 0	33
Students are gaining a high level of arts training.	50.00% 17	47.06% 16	2.94% 1	0.00% 0	34
Through their arts classes and productions, students are learning the value of working together to achieve a common goal.	41.18% 14	55.88% 19	2.94% 1	0.00% 0	34
I've given my students incentives for working on my class' homework/studying in the Learning Center.	21.43% 6	35.71% 10	32.14% 9	10.71% 3	28

Q7 Additional comments/input:

Answered: 6 Skipped: 31

#	Responses	Date
1	Not applicable choice would have been good	4/28/2014 4:54 PM
2	I wouldn't work anywhere else.	4/28/2014 3:07 PM
3	So many of these questions are hard to answer because I'd say "Strongly Agree" for some people and "Strongly Disagree" for others. Can you add a comment field to some of these questions?	4/10/2014 11:49 AM
4	I cannot speak for whether students are learning science and math. I believe most OSA teachers treat students with respect, but have seen some aberrations. This year, it seems as if the arts have become paramount to academics.	4/10/2014 11:44 AM
5	I think an additional "n/a" column or "I don't have enough information to answer this" would be helpful to those of us who are not in the classroom, or can speak to student/teacher dynamics, etc.	4/10/2014 9:26 AM
6	I think there should be a "neutral" and an "N/A" option	4/9/2014 4:29 PM

**EL DORADO COUNTY CHARTER SELPA
SPECIAL EDUCATION LOCAL PLAN AREA**

6767 Green Valley Road
Placerville, California 95667
(530) 295-2462 or (800) 524-8100 ext 2462

NOTICE OF PROCEDURAL SAFEGUARDS AND PARENTS' RIGHTS

*Special Education Rights of Parents and Children
Under the Individuals with Disabilities Education Act, Part B
2004 Reauthorization (H.R. 1350)*

INTRODUCTION

This information provides you as parents, legal guardians, persons authorized to make educational decisions, and surrogate parents of children with disabilities from 3 years of age through age 21 with an overview of your educational rights, sometimes called procedural safeguards. This notice is also provided for students who are entitled to these rights at age 18. (20 USC 1415; EC 56321) A copy of these safeguards will be given to you once a year. Additional copies may be given upon an initial referral or parent request for evaluation, upon the first occurrence of the filing of a complaint under Section 615(b) (6) of H.R. 1350, upon provision of an assessment plan to parents and at your request. If your Charter School has a website, a copy of these procedural safeguards may be made available to you through that website. [615(d) (1) (A-B)] You may elect to receive this notice and other notices required under this section by an electronic mail (e-mail) communication, if your Charter School makes such an option available. [615(n)]

Participation in making decision about your child's education

You have the right to refer your child for special education services. You must be given opportunities to participate in any decision-making meeting regarding your child's special education program. You have the right to participate in an IEP meeting about the identification (eligibility), assessment, educational placement of your child and other matters relating to your child's free appropriate public education. [20 USC 1414(b)(c)(d) and (f); EC 56341(b), 56343(c)]

You also have the right to participate in the development of the IEP and to be informed of program options, and the availability of free appropriate public education.

Additionally, you have the right to electronically record the meeting on an audio tape recorder. The law requires that you notify the Charter School at least 24 hours prior to meeting if you intend to record the proceedings. (EC 56341.1)

Additional Assistance

When you have a concern about your child's education, it is important that you call or contact your child's teacher or administrators to talk about your child and any problems you see. Staff in the Special Education Department can answer questions about your child's education, your rights and procedural safeguards. When you have a concern, this informal conversation often solves the problem and helps maintain open communication. Additional resources are listed at the end of this document to help you understand the procedural safeguards.

NOTICE, CONSENT, ASSESSMENT, AND ACCESS

Prior Written Notice

You have the right to receive a written notice from the charter School before decisions affecting your child's special education are put into place. These include decisions to:

- identify your child as a child with a disability, or change your child's eligibility from one disability to another;
- evaluate or reevaluate your child;
- provide a free appropriate public education to your child, or change a component of your child's free appropriate public education;
- place your child in a special education program; or,
- change your child's special education placement. (20 USC 1415[b]; EC 56500.4)
- acknowledge receipt of a parental request to revoke consent for all special education and related services.

You also have the right to written notice from the Charter School if the Charter School refuses your request to take these actions.

The Prior Written Notice must include the following:

- a description of the actions proposed or refused by the Charter School;
- an explanation of why the action was proposed or refused;
- a description of other options considered and the reasons those options were rejected;
- a description of each assessment procedure, test, record or report used as a basis for the action proposed or refused;
- a description of any other factors relevant to the action proposed or refused; and
- a statement that parents of a child with a disability are protected by the procedural safeguards.

If the notice is not in regard to an initial referral for assessment, the notice must provide a statement that you have protection under procedural safeguards, information on how you can obtain a copy of described procedural safeguards, and sources of additional assistance in understanding the procedural safeguards. (20 USC 1415[c])

Parent Consent

Parents' written approval is required for:

- **First Evaluation:** The Charter School must have your informed written consent before it can evaluate your child. You will be informed about the evaluations to be used with your child. Your Charter School must make reasonable efforts to obtain your informed consent for a first evaluation.
- **Re-evaluation:** The Charter School must have your informed written consent before reevaluating your child. To avoid confusion, you should inform the school in writing if you want to refuse consent to a reevaluation. The Charter School may reevaluate your child without your written consent if the Charter School has taken reasonable measures to get your consent and you have not responded.

Initial and Continued Placement in Special Education: You must give informed written consent before the Charter School can place your child in a special education program. You can refuse consent for an evaluation, a reevaluation or the initial placement of your child in special education. The Charter School may seek to evaluate or continue your child's placement in special education through a due process hearing, if it believes that it is necessary for your child's education. You and the Charter School may agree to first try mediation to resolve your disagreements. (EC 56321[c], 56346, 56506[e]; 20 USC 1414[a][c])

Consent forms must describe the activity for which consent is sought and list the records (if any) that will be released and to whom. You can revoke consent at any time, except that revocation is not retroactive (does not negate actions that occurred after consent was given and before consent was revoked). (34 CFR 300.300)

Surrogate Parent Appointment

In order to protect the rights of the child, Charter Schools must ensure that an individual is assigned to act as a surrogate parent for the parents of a child with a disability when a parent cannot be identified and the Charter School cannot discover the whereabouts of a parent. A surrogate parent may be appointed if the child is an adjudicated dependent or ward of the court under the state Welfare and Institutions Code and the child is referred to special education or already has an IEP. A Charter School must make reasonable efforts to appoint a surrogate within 30 days after determining that a surrogate is needed. (20 USC 1415[b]; EC 56050)

Age of Majority

When your child reaches the age of 18, all rights under Part B of the Individuals with Disabilities Education Act (IDEA) will transfer to your child. The only exception will be if your child is determined to be incompetent under State Law. (34 CFR 300.517 30; EC 56041.5)

Parent Revocation of consent for Student to Receive All Special Education and Related Services

Changes to the federal regulations for the Individuals with Disabilities Act give parents (or the adult student) the right to revoke their consent for the student to receive special education and related services. You can revoke your consent without any recourse from the Charter School. You must submit this statement of revocation in writing and you are not required to state a reason. The Charter School may inquire as to the reason, but you are not obligated to respond. Revocation may not be effective retroactively.

Upon receipt of your written request revoking consent for special education and related services, the Charter School is required to provide you with Prior Written Notice acknowledging your revocation of special education and related services

and must include the date on which all services will cease. This date must be within a reasonable time and the Charter School may not postpone ceasing services. The Charter School may not require the parent to attend a meeting to discuss the revocation. The Charter School may not file for due process or dispute resolution to delay your request. Under the regulations, the Charter School will not be considered in violation of FAPE by this revocation. Upon the cessation of services, your child will be considered a general education student for all purposes, including discipline, graduation and state testing requirements; procedural safeguards (with the exception of Child Find requirements provided under IDEA) will no longer be available to your child. Accommodations and modifications provided to your child under the IEP process will also be discontinued. The Charter School is not required to amend your child's records to remove any references to your child's prior receipt of special education and related services. If your child attended a school other than his or her neighborhood school through the IEP process, there may be implications for your child's enrollment.

You may not choose to reinstate the consent for your child to receive special education and related services. However, you, or the Charter School, may re-refer your child for special education at any time. In this case, the referral will be treated as an initial request for an evaluation, including timeline and assessment requirements.

Assessment

Nondiscriminatory Assessment

You have the right to have your child assessed in all areas of suspected disability. Materials and procedures used for assessment and placement must not be racially, culturally, or sexually discriminatory. Assessment materials must be provided and the test(s) administered in your child's native language or mode of communication, unless it is clearly not feasible to do so. No single procedure can be the sole criterion for determining eligibility and developing an appropriate education program for your child. (20 USC 1414[a][b]; EC 56001[j] and 56320)

Assessment Plan

When the Charter School is seeking to assess your child, you will be given a written, proposed assessment plan. Along with that plan you will receive a copy of this Procedural Safeguards document. When the assessment is completed, an individualized education program team meeting, which includes you, the parent or guardian, and or your representatives, will be scheduled to determine whether the student qualifies for special education services. The IEP Team will discuss the assessment, the educational recommendations and the reasons for these recommendations. A copy of the assessment report and the documentation of determination of eligibility will be given to you. (EC 56329 (a))

Independent Educational Evaluation

If you disagree with the results of the assessment conducted by the Charter School, you have the right to ask for one independent education evaluation (IEE) for your child, per evaluation conducted by the Charter School, from a person qualified to conduct the assessment, at public expense. The Charter School must respond to your request for independent educational evaluation and provide you information, upon request, about where to obtain an independent educational evaluation. Alternatively, the Charter School must request a due process hearing to prove that its assessment was appropriate. If the Charter School prevails, you still have the right to an independent assessment but not at public expense. The IEP Team must consider independent assessments.

The Charter School assessment procedures may allow in-class observation of students. If the Charter School observed your child in his or her classroom during an assessment, or if the Charter School would have been allowed to observe your child, an individual conducting an independent educational assessment must also be allowed an equivalent opportunity to observe your child in the classroom. If the Charter School proposes a new school setting for your child, an independent educational assessor must be allowed to first observe your child in the proposed new setting. (ED 56329(b)and(c))

Access to Educational Records

All parents of a child enrolled in the Charter School have the right to inspect records under the federal Family Educational Rights and Privacy Act (FERPA), which has been implemented in California under Education Code sections 49060-49079. Under IDEA, parents of a child with disabilities (including noncustodial parents whose rights have not been limited) have the right to review all educational records regarding the identification, evaluation and educational placement of the child and the provision of a free appropriate public education and to receive an explanation and interpretation of the records. Under California statutes, the parents have the right to review and to receive copies of educational records. These rights transfer to a nonconserved pupil who is eighteen years old or attending an institution of post secondary education.

Parental consent, or the consent of an adult student, is required before personally identifiable information is released to officials of participating agencies providing or paying for transition services related to post secondary goals.

“Education record” means those records that are directly related to a pupil and maintained by an educational agency or a party acting for the agency or institutions, and may include (1) the name of the child, the child’s parent or other family member; (2) the address of the child; (3) a personal identifier such as the child’s social security number, student number, or court file number; (4) a list of personal characteristics or other information that would make it possible to identify the child with a reasonable certainty. Both federal and state laws further define a pupil record as any item of information directly related to an identifiable pupil, other than directory information, which is maintained by a Charter School or required to be maintained by an employee in the performance of his duties whether recorded by handwriting, print, tapes, film, microfilm, computer or by other means. Pupil records do not include informal personal notes prepared and kept by a school employee for his/her own use or the use of a substitute. If records contain information about more than one student, a parent can have access only to that portion of the record pertaining to his/her child.

Pupil records may be kept at the school site or Charter School office, but a written request for records at either site will be treated as a request for records from all sites. The Charter School custodian of records will provide you with a list of the types and locations of pupil records (if requested).

The custodian of the records shall limit access to those persons authorized to review the pupil record, which includes the parents of the pupil, a pupil who is at least sixteen years old, individuals who have been authorized by the parent to inspect the records, school employees who have a legitimate educational interest in the records, post secondary institutions designated by the pupil, and employees of federal, state and local education agencies. Unauthorized access will be denied unless the parent has provided written consent to release the records or the records are released pursuant to a subpoena or court order. The Charter School shall keep a log indicating the time, name and purpose for access of those individuals who are not employed by the Charter School.

You have a right to inspect and review all of your child’s educational records without unnecessary delay, including prior to a meeting about your child’s IEP or before a due process hearing. The Charter School must provide you access to records and copies, if requested, within five business days after the request has been made orally or in writing. A fee for copies, but not the cost to search and retrieve, may be charged unless charging the fee would effectively deny access to the parent. *(20 USC 1415[b]; EC 56501, 56504, and 49069)*

Parents who believe that information in the education records collected, maintained or used by the Charter School is (among other things) inaccurate, misleading or violates the privacy or other rights of the pupil may request in writing that the Charter School amend the information. If the Charter School concurs, the record will be amended and the parent will be informed. Should the Charter School refuse to make the amendment requested, the Charter School shall notify the parent of the right to and provide a hearing, if required, to determine whether the challenged information is inaccurate, misleading, or otherwise in violation of the privacy or other rights of the pupil. If it is decided by the governing board after the hearing that a record will not be amended, the parent shall have the right to provide what he/she believes is a corrective written statement to be permanently attached to the record. The Charter School has policies and procedures governing the retention and destruction of records. Parents wishing to request the destruction of records, which are no longer necessary to the Charter School, may contact the Charter School’s Custodian of Records. However, the Charter School is required to maintain certain information in perpetuity. *(34CFR99; CFR300.561—573; 20USC 1415 [b](1); 34 CFR 500.567; EC 49070)*

INDIVIDUALIZED EDUCATION PROGRAM (IEP)

The public education agency initiates and conducts meetings for the purpose of developing, reviewing and revising the individualized education program of each child with a disability. The IEP documents the child’s eligibility for special education services and parents receive a copy of each IEP for their child. These meetings are conducted by the individualized education program (IEP) team.

When the IEP has been completed and appropriate parental consent has been provided, it is implemented as soon as possible following the IEP team meeting. A copy of the IEP is provided to the parents at no cost and if necessary, a copy of the IEP will be provided in the primary language of the parent(s), at the request of the parent(s). An individualized family service plan (IFSP) for a child aged three through five may serve as the IEP after a full explanation of the difference and written parent consent. The IEP team must consider the concerns of the parents for enhancing the education of their child.

IEP Team Members and Responsibilities

The IEP team includes:

- An administrator or a representative designated by administration who is knowledgeable about program options appropriate for the child and who is qualified to provide, or supervise the provision of special education;
- At least one general education teacher of the child, if the child is, or may be participating, in the general education environment;
- At least one special education teacher of the child, or if appropriate, at least one special education provider of the child; and,
- One or both of the child's parents, individuals selected by the parent, or both.

When appropriate, the IEP team will also include:

- The child, including when the team will discuss transition services;
- Other persons who possess expertise or knowledge necessary for the development of the IEP;
- When the child has been assessed for purposes of developing, reviewing or revising the IEP, a person who has conducted an assessment of the child or who is knowledgeable about the assessment procedures used to assess the child and is familiar with the results of the assessment; and,
- When the child is suspected to have a learning disability, at least one member of the IEP team, other than the child's regular teacher, will be a person who has observed the child's educational performance in an appropriate setting. If the child is younger than five years or is not enrolled in a school, a team member will observe the child in an environment appropriate for a child that age.

A member of the IEP team may be excused from an IEP team meeting, in whole or in part, when the LEA and the parent agree that the attendance of the member is not necessary because the member's area of curriculum or related services is not being modified or discussed at the meeting. When the member's area of curriculum or related services is being modified or discussed at the meeting, a required member of the IEP team may be excused, but only when the LEA and the parent consent to the excusal in writing, and the member submits in writing input into the development of the IEP prior to the meeting. The excusal provisions do not apply to parents, the student or persons with special knowledge or expertise.

If the child does not attend an IEP team meeting where transition services will be discussed, the Charter School will ensure that the child's needs and preferences are considered. The Charter School may invite representatives from other agencies that are likely to be responsible for transition services.

HOW DISPUTES ARE RESOLVED

Due Process Hearing

You have the right to request an impartial due process hearing regarding:

- The identification of your child for special education eligibility.
- The assessment of your child.
- The educational placement of your child.
- The provision of a free appropriate public education (FAPE) for your child.

The request for a due process hearing must be filed within two years from the date you knew or had reason to know of the facts that were the basis for the hearing request. [H.R.1350 §615(f)(3)(C)]

There is an exception to this timeline if you were prevented from requesting the hearing earlier because:

- a) the Charter School misrepresented that it had resolved the problem
- b) the Charter School withheld information that should have been provided to you. [H.R.1350 §615(f)(3)(D)]

Mediation and Alternative Dispute Resolution (ADR)

You may ask the Charter School to resolve disputes through mediation, which is less adversarial than a due process hearing. Alternative Dispute Resolution (ADR) may also be available in your Charter School. Mediation and ADR are voluntary methods of resolving a dispute and may not be used to delay your right to a due process hearing. The parents and the Charter School must agree to try mediation before mediation is attempted. A mediator is a person who is trained in strategies that help people come to agreement over difficult issues. (20 USC 1415[e]; EC 56500.3)

Due Process Rights

You have a right to:

1. Have a fair and impartial administrative hearing at the state level with a person who is knowledgeable of the laws governing special education and administrative hearings (*EC 56501[b]*);
2. Be accompanied and advised by an attorney and/or individuals who have knowledge about children with disabilities (*EC 56505[e]*; *20 USC 1415[h]*);
3. Present evidence, written arguments, and oral arguments (*EC 56505[e]*);
4. Confront, cross-examine, and require witnesses to be present (*EC 56505[e]*);
5. Receive a written or, at the option of the parent, an electronic verbatim record of the hearing, including findings of fact and decisions (*EC 56505[e]*; *20 USC 1415[h]*);
6. Have your child present at the hearing (*EC 56501[c]*);
7. Have the hearing be open or closed to the public (*EC 56501[c]*);
8. Be informed by the other parties of the issues and their proposed resolution of the issues at least ten calendar days prior to the hearing (*EC 56505[e]* and *56043[s]*; *20 USC 1415[b]*);
9. Receive a copy of all documents, including assessments completed by that date and recommendations, and a list of witnesses and their general area of testimony within five business days before a hearing. (*EC 56505[e]*);
10. Have an interpreter provided at the expense of the California Dept. of Education (*CCR 3082[d]*);
11. Have a mediation conference at any point during the due process hearing (*EC 56501[b]*; and
12. Receive notice from the other party, at least ten days prior to the hearing that it intends to be represented by an attorney. (*EC56507[a]*)

In any action or proceeding regarding the due process hearing, the court, in its discretion, may award reasonable attorneys' fees as a part of the costs to you as the parent of a child with a disability if you are the prevailing party in the hearing. Reasonable attorneys' fees may also be awarded following the conclusion of the administrative hearing with the agreement of the parties. (*20 USC 1415[i]*; *EC 56507[b]*)

Fees may be reduced for any of the following:

1. The court finds that you unreasonably delayed the final resolution of the controversy;
2. The hourly attorneys' fees exceed the prevailing rate in the community for similar services by attorneys of reasonable comparable skill, reputation and experience;
3. The time spent and legal services provided were excessive; or
4. Your attorney did not provide to the Charter School the appropriate information in the due process complaint.

Attorneys' fees will not be reduced, however, if the court finds that the state or the Charter School unreasonable delayed the final resolution of the action or proceeding or there was a procedural safeguards violation. (*20 USC 1415[i]*)

Attorneys' fees may not be awarded relating to any meeting of the IEP team unless an IEP meeting is convened as a result of a due process hearing proceeding or judicial action. Attorney fees may also be denied if you reject a reasonable settlement offer made by the Charter School/public agency ten days before the hearing begins and the hearing decision is not more favorable than the settlement offer. (*20 USC 1415[d]*)

Filing a Written Due Process Complaint

To file for mediation or a due process hearing, contact:

**Office of Administrative Hearings
Special Education Division
2349 Gateway Oaks Drive, Suite 200
Sacramento, CA 95833-4231
Phone: (916) 263-0880; Fax: (916) 376-6319
(916) 274-6035 after hours settlement line**

You need to file a written request for a due process hearing. The written notice shall be kept confidential. You or your representative needs to submit the following information in your request:

1. Name of the child;
2. Address of the residence of the child;
3. Name of the school the child is attending; and

4. A description of the nature of the problem, including facts relating to the problem(s) and a proposed resolution of the problem(s).

State law requires that either party filing for a due process hearing must provide a copy of the written request to the other party. (20 USC 1415[h]; EC 56502[c])

Child's Placement While Due Process Proceedings are Pending

According to the "stay put" provision of the law, a child involved in any administrative or judicial proceeding must remain in the current educational placement unless you and the school Charter School agree on another arrangement. If you are applying for initial admission to a public school, your child will be placed in a public school program with your consent until all proceedings are completed. (20 USC 1415[j]; EC 56505[d] and [i])

Opportunity for Charter School to Resolve the Complaint

If you choose to file a due process complaint as explained in the section entitled "Filing a Written Due Process Complaint," a meeting must be scheduled by the Charter School within 15 days of receiving the notice of your due process complaint. The purpose of the meeting is to give you opportunity to discuss your due process complaint and the facts on which you based your complaint so that the Charter School has a chance to address your concerns and work with you to reach a resolution. This meeting must be held before the initiation of a due process hearing unless you and the school Charter School agree in writing to waive the meeting and use the mediation process. The meeting must include the parents and other members of the IEP team who have specific knowledge of the facts. The Charter School has 30 days from the receipt of the due process complaint to resolve the due process complaint or the due process hearing may occur. These timelines are expedited if you request a hearing regarding pending disciplinary action.

If you fail to participate in the resolution session, the Charter School may (after 30 days) seek dismissal of your complaint. If the school Charter School fails to convene or participate in a resolution session meeting within 15 days of receiving your complaint, you may ask a hearing officer to begin the due process timeline.

If the parents and the Charter School are unable to resolve the due process complaint and it goes to hearing, the hearing decision is final and binding on both parties. Either party can appeal the hearing decision by filing a civil action in state or federal court within 90 days of the final decision. (20 USC 1415[l]; EC 56505[g] and [i]; EC 56043[u])

SCHOOL DISCIPLINE AND PLACEMENT PROCEDURES FOR STUDENTS WITH DISABILITIES

Children with disabilities may be suspended or placed in other alternative interim settings or other settings to the same extent these options would be used for children without disabilities.

If a child exceeds ten days in such a placement, a meeting must be held to determine whether the child's misconduct is caused by the disability. This meeting must take place immediately, if possible, or within ten school days of the school Charter School's decision to take this type of disciplinary action. (20 USC 1415[k])

As a parent, you will be invited to participate as a member of the team. The school Charter School must provide you with a written notice of the required action. The school Charter School may be required to develop an assessment plan to address the misconduct or, if your child has a behavior intervention plan, review and modify the plan, as necessary. If the team concludes that the misconduct was not a manifestation of your child's disability, the school Charter School might take disciplinary action, such as expulsion, in the same manner as it would for a child without disabilities.

If you disagree with the team's decision, you may request an expedited due process hearing from the Office of Administrative Hearing. (20 USC 1415[k])

Placement in an Interim Alternative Educational Setting

Under Federal law, a school Charter School may place a child in an appropriate interim alternative placement for up to forty-five school days under certain circumstances. Those circumstances are when the child has a weapon, or has knowingly possessed or used illegal drugs or sold controlled substances at school or a school function, or has inflicted serious bodily injury upon another person. (20 USC 1415[k])

If you request a hearing or an appeal regarding disciplinary action or manifestation determination, your child will stay in the interim alternative setting or disciplinary setting unless the maximum time for that setting is reached, or the parents and school Charter School agree to another placement. (34 CFR 300.526)

Alternative educational settings, when permissible, must allow the child to continue to participate in the general curriculum and receive services designed to address the behavior so it does not recur. (20 USC 1415[k])

STATE SPECIAL SCHOOLS

The State Special Schools provide services to students who are deaf, hard of hearing, blind, visually impaired, or deaf-blind at each of its three facilities: the California Schools for the Deaf in Fremont and Riverside and at the California School for the Blind in Fremont. Residential and day school programs are offered to students from infancy to age 21 at both State Schools for the Deaf and from ages five through 21 at the California School for the Blind. The State Special Schools also offer assessment services and technical assistance. For more information about the State Special Schools, please visit the California Department of Education Web site at <http://www.cde.ca.gov/sp/ss/> or ask for more information from the members of your child's IEP team.

CHILDREN ATTENDING PRIVATE SCHOOL

The school Charter School is responsible for the full cost of special education in a nonpublic, nonsectarian school, when the school Charter School, together with the IEP Team, recommends that this would be the appropriate placement for the student. (20 USC[a][10][B]; CFR 300.401; CFR 300.349[c]; EC 56361)

Observation of Your Child at a Nonpublic School

If you unilaterally place your child in a nonpublic school and you propose the placement in the nonpublic school to be publicly financed, the school Charter School must be given the opportunity to first observe the proposed placement and your child in the proposed placement. The school Charter School may not observe or assess any other child at the nonpublic school without permission from the other child's parent or guardian. (EC 56329(d))

Unilateral Parent Placement in Nonpublic or Private School

If you unilaterally place the student in a private or nonpublic, nonsectarian school without Charter School consent or referral of a court or hearing officer, the Charter School may only be required to reimburse the parents if their child received special education and related services under the authority of a public agency before enrolling in the private school and the court or hearing officer finds that the school Charter School did not make a free and appropriate education available in a timely manner.

A court or hearing officer may not reduce or deny reimbursement to you if you failed to notify the school Charter School for any of the following reasons:

- Illiteracy and inability to write;
- Giving notice would likely result in physical or serious emotional harm to the child;
- The school prevented you from giving notice; or
- You had not received a copy of this Notice of Procedural Safeguards or otherwise been informed of this notice requirement. (20 USC 1412[a]; 34 CFR 300.403)

The court or hearing office may reduce or deny reimbursement if you did not make your child available for an assessment upon written notice from the school Charter School. You may also be denied reimbursement if you did not inform the school Charter School that you were rejecting the special education placement proposed by the school Charter School and did not give notice of your concerns and intent to enroll your child in a private school at public expense.

Notifying the Charter School

You must notify the Charter School of your intent to place your child in a private school:

- At the most recent IEP meeting you attended before removing your child from the public school; or
- In writing to the school Charter School at least ten business days (including holidays) before removing your child from the public school. (20 USC 1412[a]; 34 CFR 300.403)

The Charter School is not obligated to offer a free appropriate public education to a child whose parent(s) have voluntarily enrolled that child in a private school. In such cases, the Charter School will propose an Individual Services Plan for Private School Students. (20 USC 1412(a)(10)(A)(i))

COMPLAINT PROCEDURES

State Appeal Process

Note: *Complaint procedures in this section are related specifically to the California State Appeal Process and are not the same as the due process complaint procedures covered earlier in this document.*

If you wish to file a complaint with the California Department of Education, you should submit your complaint in writing to:

**California Department of Education
Special Education Division
Procedural Safeguards Referral Service
1430 N Street Suite 2401
Sacramento, California 95814
Attn: PSRS Intake**

Within 60 days after a complaint is filed, the California Dept. of Education will: carry out an independent investigation, give the complainant an opportunity to provide additional information, review all information and make a determination as to whether the LEA has violated laws or regulations and issue a written decision that addresses each allegation.

For complaints involving issues not covered by IDEA, consult your Charter School's Uniform Complaint Procedures.

The Charter School would like to work with you to resolve all complaints at the local level whenever possible. We invite you to meet with the administrator who has been designated to work with compliance issues and attempt to resolve your concern informally before a complaint is filed. S/he will maintain confidentiality as permitted by law. If your complaint cannot be resolved, a formal investigation will be initiated or you will be referred to the appropriate agency for assistance.

OSA
Finance Department Procedures

Payroll

- Paydays are the 15th and last business day of the month
- When the 15th falls on a weekend or holiday, you are paid the Friday preceding the 15th
- Teachers are paid from 8/31 – 8/15 which includes the summer paydays of 7/15, 7/31, and 8/15
- Substitutes are paid each pay period for whatever sub forms have been received by finance
- Address changes, withholding forms, and direct deposit information should be submitted to the Finance Department 5 days prior to pay day

Art School's Funds

- Every emphasis has funds that it has fundraised
- Emphasis Chairs will be responsible for overseeing their funds
- Emphasis Chairs can sign a P.O. up to \$500 (Director of Finance also signs)
 - Over \$500 also requires Executive Director's signature
- Director of Finance maintains a copy of the signed PO
- Emphasis reports available upon request to Director of Finance

Purchase Order (P.O.) Procedures

- **When do you need a P.O.**

Prior to incurring any expenses, a P.O. must be completed

- **Who can sign a P.O.?**

Emphasis Chairs have authorization to sign a P.O. up to \$500, as long as there is money in the emphasis funds

- Emphasis POs over \$500 must also be signed by the Executive Director

Non-emphasis POs must be signed by Assistant Principal, Principal or Executive Director

5/15/13

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OSA Finance Department Procedures

All POs need to be signed by the Director of Finance

➤ **What happened once services have been obtained**

Forward the invoice and/or expense report with original receipt to the Director of Finance

Expense Reports

- Expense reports must be submitted with original receipts
- When purchasing items that will be reimbursed by OSA, have the items rung up separately (do not submit receipts with personal and OSA items).

Receipting

➤ **What do I need to do when I turn in money to the Finance Department?**

Complete a cash verification form – available in the Faculty Lounge and in First Class

➤ **How do I complete the form?**

Count all monies and fill in the appropriate denominations on the form

Make copies of all checks (Make certain check has preprinted name and address of person writing the check)

Total the checks and enter the number of checks and the sum on the form

One or two persons should sign the bottom of the form indicating that they have counted the funds

➤ **What do I do when the form is completed?**

Turn the completed cash verification form and monies, checks, and check copies to the Director of Compliance

5/15/13

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OSA
Finance Department Procedures

➤ **When do I need to turn in the monies to OSA Finance Department?**

- Within 2 business days of the end of each event, if covers more than 1 weekend, must be submitted within 2 business day of each weekend.

➤ **What happens once I turn the form in?**

Finance:

- verifies the cash verification form and signs off on it
- deposits funds into a checking account named Student Account
- provides the deposit detail to the Director of Finance

The Director of Finance:

- records the bank deposit into the accounting system and designates the deposit to the appropriate emphasis/department and/or event
- Upon request, the Director of Finance can provide a report to the emphasis chair and/or its designated parent representative that details monies received and expenditures incurred

5/15/13

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7/21/09

FOX THEATER BUILDING LEASE
(Oakland School for the Arts)

This Fox Theater Building Lease (the "Lease") is made effective this 18th day of December, 2006 (the "Effective Date"), by and between Fox Oakland Theater, Inc. ("Landlord"), a California nonprofit public benefit corporation, and Oakland School for the Arts, a California nonprofit public benefit corporation ("Tenant").

RECITALS

A. Landlord has subleased a portion of the historic Fox Theater building (the "Fox Theater" or the "Building") located at 1805 Telegraph Avenue in Oakland, California, from Fox Theater Master Tenant LLC, who has leased the Fox Theater from its owner, Fox Theater Landlord LLC ("Owner"), and Owner and Landlord, with the assistance of the Redevelopment Agency of the City of Oakland and other agencies, are rehabilitating the Building.

B. Landlord wishes to lease to Tenant, as a sublease, and Tenant wishes to lease from Landlord, as a sublease, a portion of the Fox Theater Building for use as a school for the performing arts.

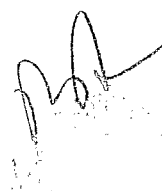
Now, therefore, Landlord and Tenant agree as follows:

1. LEASE OF PREMISES

- 1.1 PREMISES. The "Premises" means that portion of the first floor, second floor, and third floor of the Fox Theater, the location of which is more particularly depicted on Exhibit A. The parties agree that the Premises consists of approximately 62,910 gross square feet of Rentable Area, and approximately 56,910 net square feet of Rentable Area, as calculated by the standard Building Owners and Managers Association International (BOMA) Method of Floor Measurement for Office Buildings (1996 Edition).
- 1.2 LEASE. Landlord hereby leases to Tenant and Tenant hereby leases from Landlord the Premises subject to the terms and conditions of this Lease.

2. TERM

- 2.1 TERM. The term of this Lease shall be seven and one-half years (the "Term"), beginning upon the earlier of (1) Substantial Completion of the Work on the Building, as such terms are defined herein, or (2) the commencement of Tenant's beneficial use of the Premises as a school. The date of the beginning of the Term is known as the "Commencement Date." The Term shall



end on the date that is seven and one-half years from the Commencement Date (the "Termination Date"). The Lease shall be binding upon execution by both Landlord and Tenant and shall become effective as of the Effective Date.

2.2 CONFIRMATION OF TERM. When the Commencement Date and Termination Dates of the Term are determined, Landlord and Tenant shall execute a memorandum setting forth such dates, substantially in the form of Exhibit B, which memorandum shall thereupon be deemed attached hereto and made a part of this Lease; however, the execution of such memorandum shall not be a condition precedent to the commencement of the Term or to Tenant's rent obligations. X

2.3 POSSESSION BEFORE TERM COMMENCES. Landlord shall notify Tenant when the Premises are ready for Tenant's installation of personal property or equipment or the Tenant Leasehold Improvement Work. Tenant may thereupon enter the Premises for such purposes at its own risk, to make such improvements as Tenant shall have the right to make, and to install fixtures, furnishings, supplies, and other property. Tenant agrees that it shall not in any way interfere with the progress of Landlord's portion of the Work by such entry. Should such entry prove to be an impediment to the progress of the Work, in Landlord's judgment, Landlord may demand that Tenant immediately vacate the Premises until such time as the Work is complete and Tenant shall immediately comply with this demand. During the course of any such pre-Term possession, all terms and conditions of this Lease shall apply except for the rent obligations set forth in Sections 4 and 5.

3 CONSTRUCTION

3.1 WORK OF CONSTRUCTION. Landlord and Tenant shall undertake to prepare the Premises for occupancy by Tenant according to the scope of work attached as Exhibit C and Exhibit D hereto (collectively, the "Work"), in accordance with the plans and specifications prepared by their respective architects. Landlord shall prepare the final working drawings and plans and specifications for its portion of the the Work ("Landlord's Final Construction Plans") based on the scope of work attached as Exhibit C, and Tenant shall prepare the final working drawings and plans and specifications for its portion of the the Work ("Tenant's Final Construction Plans") based on the scope of work attached as Exhibit D. Landlord and Tenant shall be responsible for obtaining all permits for construction of their respective portions of the Work. Landlord's and Tenant's obligation to perform their respective portions of the Work is conditioned upon the respective party being able to obtain all permits for the Work.

3.2 LANDLORD LEASEHOLD IMPROVEMENTS. Landlord shall perform or cause to be performed the construction work on the Premises, including work on the base building core and shell, set forth in Exhibit C (the "Landlord Leasehold



Improvement Work"). The cost of performing the Landlord Leasehold Improvement Work shall be the sole responsibility of Landlord. Landlord intends to use the prepaid Base Rent to cover such costs.

- 3.3 TENANT LEASEHOLD IMPROVEMENTS. Tenant shall perform or cause to be performed the construction work on the Premises set forth in Exhibit D (the "Tenant Leasehold Improvement Work"). The cost of the Tenant Leasehold Improvement Work shall be the sole responsibility of Tenant.
- 3.4 FURNISHINGS, FIXTURES AND EQUIPMENT. Tenant shall be solely responsible at its own expense for procuring and installing all personal property, furnishings, fixtures and equipment necessary for Tenant's operations. Such procurement and installation shall not be considered part of the Work.
- 3.5 TENANT APPROVAL OF LANDLORD WORK. Landlord shall submit the proposed Landlord's Final Construction Plans for the Landlord Leasehold Improvement Work to Tenant for Tenant's review and approval prior to the start of construction on said Work. Tenant shall notify Landlord, in writing, within 15 working days following receipt by Tenant of Landlord's Final Construction Plans if Tenant disapproves of any part of them. Such disapproval shall be communicated with sufficient specificity to enable Landlord to revise Landlord's Final Construction Plans in a manner acceptable to Tenant. As part of this review, Tenant shall be permitted to request revisions to Landlord's Final Construction Plans for the Landlord Leasehold Improvement Work to the extent that the Final Construction Plans do not conform to Exhibit C, but shall not request any additions, deletions or modifications that would increase the cost or materially change the scope of the Work. Tenant shall not be permitted to propose any additions, deletions or modifications to Landlord's Final Construction Plans which would conflict with any applicable law. Failure by Tenant to timely notify Landlord of any such disapproval within such 15-day period shall constitute approval by Tenant of Landlord's Final Construction Plans. If Tenant timely and properly objects to any part of Landlord's Final Construction Plans for the Work, Landlord shall cause the same to be revised accordingly, and shall resubmit the revised Landlord's Final Construction Plans to Tenant for approval within 15 working days following Tenant's disapproval. Tenant shall then have five working days to approve or disapprove of the revisions to Landlord's Final Construction Plans. This process shall continue until Landlord's Final Construction Plans for the Landlord Leasehold Improvement Work are approved by Tenant.

Following Tenant approval of Landlord's Final Construction Plans for the Landlord Leasehold Improvement Work, no modifications, additions or deletions to the approved Landlord's Final Construction Plans shall be made without the written consent of both Landlord and Tenant. Landlord shall not be obligated to consent to any modification, addition or deletion to Landlord's

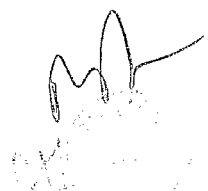


PXI

Final Construction Plans if Landlord reasonable expects that such modification, addition or deletion will have a material adverse effect on the use or operation of the Building, require a major structural change in the Building, or delay Substantial Completion of Work on the Building. Any modification, addition or deletion to Landlord's Final Construction Plans approved by Landlord shall be processed by Landlord's architect. For those modifications, additions or deletions that have been requested by Tenant, any additional direct or indirect costs or expenses related to such modification, addition or deletion, including without limitation design fees, shall be the sole responsibility of Tenant. Landlord shall have the right to demand payment for work related to a modification, addition or deletion prior to the commencement of said work.

The Landlord Leasehold Improvement Work must comply with the Landlord's Final Construction Plans approved by Tenant, general industry standards, and all applicable building codes. Landlord must employ building materials of a quality suitable for the requirements of this Lease. Notwithstanding the above, Tenant acknowledges that the Building was constructed prior to enactment of current building codes and that the Building is legal nonconforming, and as such the condition of the Building and the Premises may not conform to all building standards that would apply to newly-constructed buildings.

- 3.6 LANDLORD APPROVAL OF TENANT WORK. Tenant shall submit the proposed Tenant's Final Construction Plans for the Tenant Leasehold Improvement Work to Landlord for Landlord's review and approval prior to the start of construction on said Work. Landlord shall notify Tenant, in writing, within 15 working days following receipt by Landlord of Tenant's Final Construction Plans for the Tenant Leasehold Improvement Work if Landlord disapproves of any part of them. Such disapproval shall be communicated with sufficient specificity to enable Tenant to revise Tenant's Final Construction Plans in a manner acceptable to Landlord. As part of this review, Landlord shall be permitted to request revisions to Tenant's Final Construction Plans for the Tenant Leasehold Improvement Work to the extent that the Tenant's Final Construction Plans do not conform to Exhibit D, but shall not request any additions, deletions or modifications that would increase the cost or materially change the scope of the Work. Landlord shall not be permitted to propose any additions, deletions or modifications to Tenant's Final Construction Plans which would conflict with any applicable law. Failure by Landlord to timely notify Tenant of any such disapproval within such 15-day period shall constitute approval by Landlord of Tenant's Final Construction Plans. If Landlord timely and properly objects to any part of Tenant's Final Construction Plans for the Tenant Leasehold Improvement Work, Tenant shall cause the same to be revised accordingly, and shall resubmit the revised Tenant's Final Construction Plans to Landlord for approval within 15 working days following Landlord's disapproval. Landlord shall then have five working days to approve or disapprove of the revisions to the Tenant's Final Construction Plans. This



process shall continue until the Tenant's Final Construction Plans for the Tenant Leasehold Improvement Work are approved by Landlord.

Landlord shall not be responsible for Tenant's conduct in connection with the Tenant Leasehold Improvement Work, including, but not limited to, the quality and suitability of Tenant's Final Construction Plans, the supervision of construction work, and the qualifications, financial conditions, and performance of all architects, engineers, contractors, subcontractors, suppliers, consultants, and property managers. Landlord is under no duty to review Tenant's Final Construction Plans or to inspect the installation of the Tenant Leasehold Improvement Work. Any review or inspection undertaken by Landlord for the Tenant Leasehold Improvement Work is solely for the purpose of determining whether Tenant is properly discharging its obligations to Landlord under this Lease, and should not be relied upon by Tenant or by any third parties as a warranty or representation by Landlord as to the quality of the design or construction of the Tenant Leasehold Improvement Work. Tenant understands and agrees that Landlord approval of Tenant's Final Construction Plans pursuant to this section is approval only for purposes of this Lease, and should not be considered in any way an issuance of a building permit or other permit, or any other approval required pursuant to the regulatory authority of the City of Oakland.


Following Landlord approval of Tenant's Final Construction Plans for the Tenant Leasehold Improvement Work, no modifications, additions or deletions to the approved Tenant's Final Construction Plans shall be made without the written consent of both Landlord and Tenant. Any modification, addition or deletion to Tenant's Final Construction Plans approved by Landlord shall be processed by Tenant's architect. For those modifications, additions or deletions that have been requested by Landlord, any additional direct or indirect costs or expenses related to such modification, addition or deletion, including without limitation design fees, shall be the sole responsibility of Landlord. Tenant shall have the right to demand payment for work related to a modification, addition or deletion prior to the commencement of said work.


- 3.7 **INSTALLATION OF TENANT LEASEHOLD IMPROVEMENTS.** Landlord shall have the right to review and approve the general building contractor and all subcontractors for the performance of the Tenant Leasehold Improvement Work. All Tenant Leasehold Improvement Work shall be performed by contractors licensed to perform said work. Tenant represents that its estimated cost for the design and construction of the Tenant Leasehold Improvement Work ranges from \$1.5 million to \$3 million. Tenant further represents that it plans to finance the cost for the design and construction of the Tenant Leasehold Improvement Work through its fundraising efforts.

Tenant shall commence the Tenant Leasehold Improvement Work within 30 calendar days of Landlord's notification to Tenant pursuant to Section 2.3 that

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the Premises are ready for such work. Tenant shall complete the Tenant Leasehold Improvement Work no later than eight months after commencement. The Tenant Leasehold Improvement Work must comply with Tenant's Final Construction Plans approved by Landlord, general industry standards, and all applicable building codes. Tenant must employ building materials of a quality suitable for the requirements of this Lease. Until completion of construction, Tenant shall provide Landlord with regular progress reports as reasonably requested by Landlord concerning the actual progress of the Tenant Leasehold Improvement Work. Tenant shall be responsible for (1) administering construction contracts and supervising and coordinating the work of its general building contractor; (2) providing necessary on-Premises construction inspection; (3) preparing and executing change orders, subject to review and approval by Landlord as provided for above; (4) preparing and administering a punch list inspection; and (5) filing a notice of completion. Tenant shall keep the Premises and the Building free from any liens arising out of the Tenant Leasehold Improvement Work. Landlord shall have the right to post and keep posted on the Premises any notices (including without limitation notices of non-responsibility pursuant to California Civil Code Section 3094) which Landlord may deem proper for protection of Landlord.

- 3.8 **COMPLETION OF WORK AND ACCEPTANCE OF PREMISES.** Upon Substantial Completion of Work on the Premises, Landlord shall give Tenant written notice that there has been Substantial Completion. For purposes of this Lease, "Substantial Completion" shall have occurred when (a) the Landlord's architect has certified that the Work has been completed, subject to completion of those Punchlist Items as set forth below which do not, either individually or in the aggregate, materially affect the use of the Premises for its intended purpose, and (b) the City of Oakland has issued either a Final Certificate of Occupancy or a Temporary Certificate of Occupancy for the Premises. 

Tenant agrees that upon Landlord's written notice that there has been Substantial Completion of Work on the Premises, Tenant shall accept possession of the Premises subject to the Punchlist Items. Within 15 working days of Tenant's receipt of such notice, Landlord and Tenant will undertake a joint final inspection of the Premises and prepare a comprehensive list of the items ("Punchlist Items"), if any, which must be completed or corrected before the Work is finally completed. Landlord shall complete or correct the Punchlist Items related to the Landlord Leasehold Improvement Work within 60 working days after preparation of the Punchlist Items, or as soon thereafter as reasonably practicable using reasonably diligent efforts, and shall then notify Tenant of completion of those Punchlist Items. Tenant shall complete or correct the Punchlist Items related to the Tenant Leasehold Improvement Work within 60 working days after preparation of the Punchlist Items, or as soon thereafter as reasonably practicable using reasonably diligent efforts, 

and shall then notify Landlord of completion of those Punchlist Items. Landlord and Tenant shall again jointly inspect the Premises, and the same process shall continue until Landlord and Tenant are reasonably satisfied that the Work is completed.

The installation or performance of any construction work, improvements, or furnishings not identified as Work in Exhibit C or Exhibit D, as such scope of Work may be modified by mutual agreement of Landlord and Tenant in writing, shall be the sole responsibility of Tenant at Tenant's sole expense, whether or not such work, improvements or furnishings may be necessary or desirable for Tenant's operation on the Premises. Landlord makes no warranty or representation to Tenant as to whether the Work specified in Exhibit C and Exhibit D is adequate to allow Tenant to use the Premises for Tenant's intended purposes.

4 BASE RENT

4.1 RENT. "Rent" as used in this Lease shall be deemed to mean the Base Rent and the Additional Rent, as defined below, and any and all sums however designated required to be paid by Tenant hereunder, whether payable to Landlord or to third parties.

4.2 AMOUNT OF BASE RENT. Tenant shall pay to Landlord as base rent for the Premises the amount of \$71,250 per month (the "Base Rent").

4.3 PAYMENT OF BASE RENT. The Base Rent shall be paid in advance. Landlord shall credit Tenant as advance payment of Base Rent the value of that revenue stream that has been pledged to Landlord on behalf of Tenant by CBS Outdoor Inc. under that Pledge Agreement executed by Landlord, Tenant, and CBS Outdoor Inc. on April 15, 2006 (the "Pledge Agreement"). Landlord and Tenant agree that the present value of that revenue stream equals \$8.4 million. Tenant warrants and represents that the revenue stream under the Pledge Agreement shall be payable to Landlord for the full term of that pledge, subject to the terms and conditions of the Pledge Agreement, whether or not the Term had expired or this Lease has been terminated for any other reason. Should the Pledge Agreement be terminated or the revenue stream pledged under the Pledge Agreement not be paid to Landlord for any reason, Tenant shall make Base Rent payments to Landlord as needed to make up the difference. Landlord shall also credit Tenant for funds received under the Charter School Facility Incentative Grant Program in the amount of \$1.5 million.

8.4 million
117.5 million
0.9 million
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notes

Now a Pledge Agreement

RENT

Tenant and Landlord acknowledge that the amounts paid or credited above are equal to the present value of monthly Base Rent payments due for the Term of this Lease.

5 ADDITIONAL RENT

- 5.1 ADDITIONAL RENT. In addition to the Base Rent, Tenant shall pay to Landlord, as Rent, Tenant's prorata share of the cost of Insurance, Taxes, and Common Area Maintenance for the Building, as those terms are hereinafter defined and calculated (together, the "Additional Rent").
- 5.2 INSURANCE. For purposes of this Section, "Insurance" means all property and casualty insurance carried by Landlord on the Building against fire, earthquake, extended coverage perils, vandalism, or malicious mischief. Landlord shall procure or cause to be procured and maintain or cause to be maintained, throughout the Term of this Lease, Insurance for the Building in an amount equal to at least 80% of the replacement cost thereof.
- 5.3 TAXES. For purposes of this Section, "Taxes" means all real estate taxes or personal property taxes levied with respect to the Building and any improvements, fixtures, and equipment and other property of Landlord, real or personal, located in the Building and used in connection with the operation of the Building and the land upon which they are situated; and any tax, general or special assessment, or other charge of any description imposed upon or in respect to the Building, including, without limitation, a tax upon any Rent therefore, excluding sales taxes, or upon any occupancy or use thereof, in lieu of or in addition to real estate or personal property taxes, excluding any tax imposed upon Landlord's general net income.

Landlord shall pay the Taxes applicable to the Building when due. Tenant shall request and file with the appropriate public agencies any forms and documents necessary to obtain exemption of the herein described Premises from any and all Taxes, to the extent that the Premises are eligible for such an exemption. Landlord agrees to provide any information necessary to assist Tenant in obtaining such tax exemption.

Notwithstanding the above, "Taxes" shall not include taxes assessed against and levied upon trade fixtures, furnishings, equipment and all other personal property of Tenant contained in the Premises or elsewhere. Tenant shall cause said trade fixtures, furnishings, equipment and all other personal property to be assessed and billed separately from the real property of Landlord. Tenant shall pay such personal property taxes directly to the taxing entity prior to delinquency. Tenant shall comply with the provisions of any law, ordinance, or rule of the taxing authorities that require Tenant to file a report of Tenant's property located in the Premises.


- 5.4 COMMON AREA MAINTENANCE. For purposes of this Section, "Common Area Maintenance" means the following with respect to the common areas of the Building: elevator inspection, mechanical systems inspection, fire and life safety inspection, janitorial services and cleanup, waste management,


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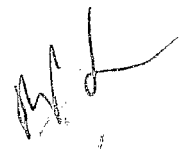
common area electrical and other common area utilities, telephone monitoring, and property management.

5.5 PRO RATA SHARE. The pro rata share of Taxes, Insurance, and Common Area Maintenance attributable to the Premises is 47.43% of the total Taxes, Insurance, and Common Area Maintenance for the Building. 

5.6 PAYMENT. Tenant shall pay to Landlord on a reimbursement basis as Additional Rent without any deduction or offset its pro rata share of Taxes, Insurance, and Common Area Maintenance within 30 calendar days after the date that (a) Landlord has made a payment for Taxes for the Building to the taxing collecting agency, a payment of Insurance premiums for the Building to the insurer, or a payment of a Common Area Maintenance cost, and (b) Landlord has sent Tenant a request for payment along with supporting documentating verifying the amount of payment due. 

6 MAINTENANCE AND REPAIRS


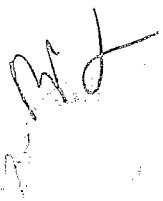
6.1 TENANT'S OBLIGATIONS. By taking possession of the Premises, Tenant shall be deemed to have accepted the Premises as being in good and sanitary order, condition and repair, excepting Punch List Items. Tenant shall, at Tenant's sole cost and expense, keep the all portions of the Premises, other than those portions of the Premises specified as Landlord maintenance and repair obligations below, in good condition and repair, ordinary wear and tear excepted. Tenant's maintenance and repair obligations include, without limitation, the major systems serving the Premises such as plumbing, drainage, mechanical, air conditioning, ventilation, heating, security, elevator, flooring, and electrical systems as well as all equipment and service contracts for such systems, all interior spaces and surfaces in the Premises, window repair and replacement, and courtyard improvements including landscaping and fencing. Tenant must secure and maintain during the Term a maintenance contract covering all maintenance or repair work to the elevators servicing the Premises. Except as specifically provided in this Lease with respect to the Work, Landlord shall have no obligation whatsoever to alter, remodel, improve, decorate or paint the Premises or any part thereof and the parties hereto affirm that Landlord has made no representations to Tenant respecting the condition of the Premises or the Building except as specifically set forth herein.

6.2 LANDLORD'S OBLIGATIONS. Except as otherwise provided in this Lease, Landlord shall repair and maintain the structural portions of the Building installed or furnished by Landlord, which includes the roof and roofing system, the common areas located in the Building, and the exterior of the Building (including sidewalks, but not including windows), unless such maintenance or repairs are caused in part or in whole by the act, neglect, fault or omission of any duty by Tenant, its agents, officers, employees, contractors, servants, 

invitees or guests, in which case Tenant shall pay to Landlord its share of the reasonable cost of such maintenance or repairs. Landlord shall not be liable for any failure to make any such repairs or to perform any maintenance for which Landlord is responsible as provided above unless such failure (a) shall persist for an unreasonable time after written notice of the need for such repairs or maintenance is given to Landlord by Tenant and (b) is due solely to causes within Landlord's reasonable control. Landlord shall use reasonable efforts when making any repairs, additions, or alterations in, about, or affecting the Premises, so as to minimize interference with Tenant's business.

- 6.3 REPAIR AFTER NOTICE. If either Landlord or Tenant fails to make any of the repairs required to be made by either under this Lease, within 30 days after written notice of the necessity therefore, the noticing party, in addition to any other rights it may have hereunder, shall have the right, but not the obligation, to make said repair on behalf of the other party and bill the other party for the reasonable costs thereof, and the other party shall promptly reimburse the noticing party for the costs thereof. If such repairs are necessitated by an emergency affecting public health and safety, then the noticing party may make such repairs upon reasonable notice.

7 TENANT'S INSURANCE

- 7.1 LIABILITY INSURANCE. Tenant shall procure or cause to be procured and maintain or cause to be maintained throughout the Term of this Lease, and during any pre-Term period in which Tenant is performing Tenant Leasehold Improvement Work on the Premises, a commercial general liability insurance policy or policies with minimum liability limits of \$5 million for personal injury or death of each person and \$10 million for personal injury or deaths of two or more persons in each accident or event, and in a minimum amount of \$750,000 dollars for damage to property resulting from each accident or event. Such public liability and property damage insurance may, however, be in the form of a single limit policy in the amount of \$10 million covering all such risks. Landlord, Owner, the City of Oakland, the Redevelopment Agency of the City of Oakland, and their respective officers, agents and employees must be named as additional insureds on each general liability insurance policy.
- 7.2 WORKERS' COMPENSATION. Tenant shall maintain workers' compensation insurance issued by a responsible carrier authorized under the laws of the State of California to insure its employees against liability for compensation under the Workers' Compensation Insurance and Safety Act now in force in California, or any act hereafter enacted as an amendment or supplement thereto.
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8 SERVICES AND UTILITIES

Tenant shall apply to the appropriate local utility companies to begin service to the Premises on or before the Commencement Date and shall pay the costs of any required deposit, hook-up fee, metering charge, or any other charge by the utility provider for gas and electric services that are required to operate Tenant's business. Tenant shall arrange for the utility companies to bill Tenant directly. Throughout the Term of this Lease, Tenant shall pay, prior to delinquency, the cost of all gas and electric services used on the Premises. Tenant shall be responsible at its sole expense for providing trash collection, telephone service, telecommunications services, janitorial services, security, and other utility services for the Premises.

9 USE

- 9.1 USE OF PREMISES. Tenant shall use the Premises only for the operation of a public charter school for the performing arts, and related activities to such use. Tenant shall not use, or permit the Premises to be used, for any other purpose without the prior written consent of Landlord.
- 9.2 USE OF THEATER. Tenant acknowledges that Landlord will be leasing the Fox Theater space in portions of the Building adjacent to the Premises (the "Theater") to an operator (the "Theater Operator") who intends to operate the Theater as a commercial entertainment venue, along with a bar in the lobby/annex. As part of the lease of the Theater, Landlord will require the Theater Operator to provide Tenant with use of the Theater for (a) up to 10 performance events per year free of charge, and (b) up to an additional 30 performance events per year rent free with Tenant reimbursing Theater Operator for all out of pocket costs (including, but not limited to, utilities, insurance, security, and janitorial services) incurred by Theater Operator in connection with Tenant's use of the Theater for those events; provided however, in the event that Tenant elects to have food and/or beverage service as part of a Tenant event, the Theater Operator shall have the exclusive right to provide such services and the Theater Operator shall operate the bar in the lobby/annex and will retain all bar revenues from such performance events with no revenue participation with Tenant. Theater Operator will bill Tenant for such costs within 45 calendar days of the event, and Tenant shall reimburse Theater Operator for such costs within 30 calendar days after billing. Theater Operation shall be required to provide Tenant with an itemized list of daily costs to verify such out of pocket expenses, which list will be annually updated to reflect actual expenses. Tenant may negotiate with Theater Operator to allow Tenant directly to provide any of the required services (such as insurance, security, janitorial, etc.), as long as the quality of such services meets the Theater Operator's standards. Each such use by Tenant shall be the subject of a pre-approved written license agreement setting forth the rights

and obligations of the parties consistent with this Lease. Subject to the paragraph below, Theater Operator shall have full discretion and control over the scheduling of Tenant events.

Tenant shall submit its proposed schedule of performance dates to Theater Operator at least six months in advance, and shall then negotiate exact dates and times with Theater Operator. Theater Operator will confirm final dates at least six weeks in advance of each scheduled performance date. Theater Operator will be allowed to reschedule up to two Tenant performance days per year, but must give at least four weeks advance notice when rescheduling.

Tenant understands that the Theater Operator will be using the Theater for the presentation of live entertainment performances. Tenant acknowledges that such proposed use involves attendance by large crowds, traffic, noise and congestion in the neighborhood, utilization of parking facilities and related neighborhood impacts. Tenant further acknowledges that the presentation of live entertainment performances can involve late night performances with loud music and vibrations that may be audible and felt outside of the four walls of the Theater, and that such sound and vibration can and will impact the quiet enjoyment of the Premises by Tenant. Tenant acknowledges that such activities, impacts, sound and vibration shall not be construed by Tenant to constitute a violation of this Lease.

10 COMPLIANCE WITH LAW

Tenant shall not use the Premises, or permit anything to be done in or about the Premises, which will in any way conflict with any law, statute, ordinance or governmental rule or regulation now in force or which may hereafter be enacted or promulgated. Tenant shall, at its sole cost and expense, promptly comply with all laws, statutes, ordinances and governmental rules, regulations or requirements now in force or which may hereafter be in force, and with the requirements of any board of fire insurance underwriters or other similar bodies now or hereafter constituted, relating to or affecting the condition, use or occupancy of the Premises, excluding structural changes not related to, or affected by, Tenant's improvements, acts, use or occupancy of the Premises. The judgment of any court of competent jurisdiction or the admission of Tenant in any action against Tenant, whether or not Landlord be a party thereto, that Tenant has violated any law, statute, ordinance or governmental rule, regulation or requirement, shall be conclusive of that fact as between the Landlord and Tenant.

Tenant shall not do or permit anything to be done in or about the Premises nor bring or keep anything therein which will in any way increase the existing rate of or affect any fire or other insurance upon the Building or any of its contents, or cause cancellation of any insurance policy covering said Building or any part thereof or any of its contents. Tenant shall not do or permit anything to be done

in or about the Premises which will in any way obstruct or interfere with the rights of other tenants or occupants of the Building or injure or annoy them, nor shall Tenant cause, maintain or permit any nuisance in, on or about the Premises. Tenant shall not commit or allow to be committed any waste in or upon the Premises.

Tenant shall have no liability or responsibility for Hazardous Materials in existence or located on or within the Premises or the Building prior to Tenant's occupancy of the Premises or which result from Landlord's acts or omissions or which occur on any portion of Landlord's property not occupied by Tenant, unless caused by Tenant, its agents, employees, invitees or guests. To the best of Landlord's knowledge, at the time of execution of this Lease, there are no uncured notices of any environmental law or ordinance. Prior to the Commencement Date, Landlord shall deliver to Tenant a certification from an accredited environmental hygienist that the Premises is suitable for occupancy. For purposes of this Lease, the term "Hazardous Materials" shall mean petroleum, asbestos, polychlorinated biphenyls, radioactive materials, radon gas or any chemical, material or substance now or hereafter defined as or included in the definition of "hazardous substances," "hazardous waste," "hazardous materials," "extremely hazardous wastes," "restricted hazardous wastes," "toxic substances" or words of similar import under any environmental laws, including, but not limited to, the Federal Water Pollution Act, as amended (33 U.S.C. §§ 1251, et seq.), the Resource Conservation and Recovery Act, as amended (42 U.S.C. §§ 6901, et seq.), the Comprehensive Environmental Responsive Compensation and Liability Act of 1980 as amended (42 U.S.C. §§ 9601, et seq.), the Hazardous Materials Transportation Act, as amended (49 U.S.C. §§ 1801, et seq.), or comparable provisions of the laws of California.

11 EQUAL BENEFITS

Tenant must abide by the Equal Benefits Ordinance of the City of Oakland (the "City"), codified in Chapter 2.32 of the Oakland Municipal Code. Tenant warrants and represents that it does not discriminate in the provision of those benefits enumerated in the Ordinance between its employees with domestic partners and its employees with spouses, or between the domestic partners and spouses of its employees. Tenant must post written notice to its employees of their potential rights under the Equal Benefits Ordinance. Tenant must promptly provide to Landlord or the City upon Landlord's or City's request, documents and information verifying its compliance with the Equal Benefits Ordinance. Tenant understands that, in the event that it violates the Equal Benefits Ordinance, Landlord or the City may suspend or terminate this Lease or pursue any other remedy permitted under the Ordinance.

12 LIVING WAGE

Tenant is subject to the Living Wage Ordinance codified in Chapter 2.28 of the Oakland Municipal Code and its implementing regulations. The Ordinance requires among other things that, unless specific exemptions apply or a waiver is granted, all covered employers must pay a minimum level of compensation to their covered employees of at least \$10.07 per hour if health benefits of at least \$1.25 per hour are offered, or \$11.58 per hour if no health benefits are offered. This wage rate shall be adjusted annually pursuant to the terms of the Ordinance. Tenant agrees to abide by the requirements of the Living Wage Ordinance to pay the specified minimum compensation to its covered employees, to offer the required compensated and uncompensated leave time to its covered employees, to provide the required notices to its covered employees, to submit the required documentation to Landlord or the City, and to satisfy all other applicable requirements, for at least five years from the Commencement Date.

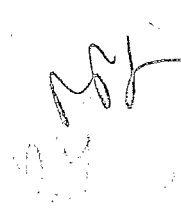
Tenant also agrees to include language in any service contract that it enters into related to the Premises, if the amount of the service contract exceeds \$25,000, requiring that the service contractor comply with Living Wage requirements for its covered employees. Tenant shall submit a copy of such service contracts to the City's Office of Contract Compliance.

For purposes of this section, "covered employees" mean any natural person who performs services for the employer and spends at least half of his or her time on Premises-related work or on the Premises; but does not include managerial, supervisory, or confidential employees, independent contractors, volunteers, or those construction employees who are entitled to be paid at prevailing wages.

Under the provisions of the Living Wage Ordinance, Landlord or the City may, under appropriate circumstances, terminate this Lease and seek other remedies as set forth therein for violations of the Ordinance.

13 NONDISCRIMINATION

Tenant covenants for itself, its heirs, executors, administrators and assigns and all persons claiming under or through them, that there shall be no discrimination against or segregation of any person or group of persons on account of race, color, religion, creed, sex, sexual preference, marital status, ancestry, national origin, AIDS or AIDS-related complex, or disability in the sale, lease, sublease, transfer, use, occupancy, tenure or enjoyment of the Premises nor shall Tenant or any person claiming under or through Tenant establish or permit any such practice or practices of discrimination or segregation with reference to the selection, location, number, use or occupancy of tenants, lessees, subtenants, sublessees or vendees in the Premises. The foregoing covenants shall run with the land.

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14 ALTERATIONS AND ADDITIONS

Tenant shall not make or allow to be made any material alterations, additions or improvements to the Premises without the prior written consent of Landlord, which consent shall not be unreasonably withheld or delayed. Any alterations, additions or improvements to the Premises, including without limitation wall coverings and paneling but excepting movable furniture, built in or bolted down bookshelves, cabinets and trade fixtures, shall on the expiration of the Term or other termination of this Lease, become a part of the realty and belong to Landlord and shall be surrendered with the Premises. In the event Landlord consents to the making of any alterations, additions or improvements to the Premises by Tenant, such alterations, additions or improvements shall be made by Tenant at Tenant's sole expense, and any contractor or person selected by Tenant to make the alterations, additions or improvements must first be approved in writing by Landlord. Any such alterations, additions or improvements made by Tenant shall be performed in accordance with all applicable laws, ordinances and codes, and in a first class manner and shall not weaken or impair the structural strength or lessen the value of the Building. In making any such alterations, additions or improvements, Tenant shall, at Tenant's sole expense (a) obtain all necessary permits or approvals from all governmental departments or authorities having jurisdiction and any utility company having an interest therein, and (b) notify Landlord, in writing, at least 15 days prior to the commencement of work on any alteration, addition or improvement, so that Landlord can post and record appropriate notices of nonresponsibility.


Landlord agrees that all trade fixtures, machinery, equipment, furniture or other personal property of whatever kind and nature kept or installed on the Premises by Tenant, if paid for by Tenant, may be removed by Tenant at its discretion at any time during the Term or upon the earlier expiration of this Lease. Tenant agrees that in the event of damage to the Premises due to such removal, it will repair or restore the same.

Landlord reserves the right to remodel the Building or to make alterations or additions to the Building so long as such change does not materially interfere with Tenant's use of the Premises. Nothing contained in this Lease shall be construed as a grant or rental by Landlord to Tenant of the roof or exterior walls of the Building or the common areas, except as may hereinafter be specifically set forth. Landlord reserves the right to install, maintain, use, repair and replace pipes, ducts, conduits and wires leading through the Premises and servicing other parts of the Building in a manner that will not materially interfere with Tenant's use of the Premises.


In exercising its rights under this section, Landlord shall use reasonable efforts to minimize any disruption of Tenant's business in the Premises, but shall not be required to incur extra expenses in order to do so, and Landlord shall not unreasonably impair access to the Premises. Tenant hereby waives all claims for

damages and/or injuries and/or interference with Tenant's business, loss of occupancy and/or quiet enjoyment and/or any other loss resulting from the exercise by Landlord of any of its rights under this section, except to the extent attributable to (a) the intentional or negligent act or omission of Landlord, or (b) Landlord's default under this Lease.

15 TAX CREDIT COVENANTS

15.1 Tenant acknowledges that Landlord has leased the Premises, through Fox Theater Landlord LLC, from Owner, which is obtaining financing that has been enhanced under the New Markets Tax Credit program authorized by Section 45D of the Internal Revenue Code (the "Program") and administered by the U.S. Department of Treasury (the "Treasury"), and that in connection therewith, Owner is obligated to maintain its status as a "qualified active low-income community business" as defined by the Program rules and regulations. Tenant shall not take or permit any action that jeopardizes Owner's status as a "qualified active low-income community business", and in furtherance of the foregoing agrees that it will not allow any of the following at the Premises, whether undertaken by Tenant or otherwise, without Owner's consent: the operation of (1) a massage parlor; (2) a hot tub facility; (3) a suntan facility; (4) a country club; (5) a racetrack or other facility used for gambling; (6) a store which sells alcoholic beverages for consumption off premises; (7) a business which develops or holds intangibles for sale or license; (8) a private or commercial golf course; or (9) a farm, all as described in Treasury Regulations Section 1.45D-1(d)(4). 

15.2 Tenant further acknowledges that Owner is participating in the Historic Tax Credit program authorized by Section 47 of the Internal Revenue Code (the "Historic Program") and administered by the U.S. Department of Interior, National Park Service (the "NPS"). In connection with the foregoing, Owner will enter into one or more transactions (the "Tax Credit Syndication") which will involve, among other things, (i) a lease of a portion of the Building by Owner to Landlord through Fox Theater Landlord LLC, (ii) an investment by an investor (an "Investor") in Landlord and a corresponding investment by the Landlord in Owner; (iii) assignment by Owner of its interest in this Agreement to Landlord. Tenant hereby acknowledges the tax credit structure and the transactions constituting the Tax Credit Syndication, and agrees to work in good faith to accommodate said structure and transactions.

Tenant hereby expressly recognizes and agrees that the Building has been renovated to comply with the Standards of Rehabilitation established by the Secretary of the Interior set forth at 36 C.F.R. 67.7 (the "Secretary's Standards"), and will qualify for historic rehabilitation tax credits available in connection with such rehabilitation work, which shall provide an important economic benefit to the Owner and Landlord. Accordingly, Tenant shall not take or permit any action that jeopardizes the Building's status as a certified 

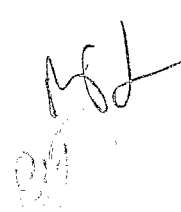
historic structure or the eligibility of Owner or Landlord to claim historic tax credits and in furtherance of the foregoing agrees that Tenant shall not undertake to make any repairs, alterations, additions or improvements to the Building.

Without the consent of Owner and Landlord, Tenant shall not sublease any portion of the Premises and in no event to (i) other than pursuant to a commercial sublease, (ii) any party which is a "tax-exempt entity" or "tax-exempt controlled entity" as those terms are used in Section 168(h) of the Internal Revenue Code, or (iii) to any party in violation of the above Section 17 of this Lease.

- 15.3 Tenant further acknowledges that Landlord and Owner have obtained various local, state, federal, and private grants to assist with the renovation of the Building. Some of these grants may also require continued compliance with the Secretary's Standards, renovation of the Building's façade, and access to the Building to assure compliance with grant requirements. Tenant agrees to permit reasonable access to representatives of governmental and private entities that provided grant funds to the Building for the purpose of determining compliance with grant requirements. Landlord agrees to provide a list of those grantees that require access as a condition of their grant.

16 LIENS

Tenant shall keep the Premises and the Building free from any mechanics', materialmen's and other liens and claims thereof, arising out of any work performed, materials furnished or obligations incurred by or for Tenant. With respect to any work undertaken by or on behalf of Tenant following the Commencement Date, Landlord may require, at Landlord's sole option, that Tenant provide to Landlord at Tenant's sole expense, a lien and completion bond, or its equivalent, in an amount equal to one and one-half times any and all estimated costs of any improvements, additions or alterations of or to the Premises, to insure Landlord against any liability for mechanics' and materialmen's and other liens and to insure completion of the work.

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17 ASSIGNMENT AND SUBLETTING

- 17.1 LANDLORD'S CONSENT REQUIRED. Tenant shall not voluntarily, by operation of law or otherwise, assign this Lease, enter into a license or concession agreement, sublet all or any part of the Premises, or otherwise transfer, mortgage, pledge, hypothecate or encumber all or any part of Tenant's interest in this Lease or in the Premises, or allow the Premises or any part thereof to be used by any third party, other than Tenant's authorized agents, employees, invitees, and visitors, without Landlord's prior written consent. Any attempt to do so without such consent shall be void and shall constitute a breach of this Lease. Tenant shall have no right whatsoever to make any such transfer when Tenant is in Default.

If Tenant desires to enter into an assignment of this Lease or to sublet the Premises, Tenant shall submit such request in writing, to Landlord at least 120 calendar days before the proposed effective date of any such transaction and provide Landlord with all pertinent information relevant to the transaction that may be requested by Landlord.

- 17.2 LANDLORD'S CONSENT. Landlord and Tenant acknowledge that a material element of Landlord's consideration for entering into this Lease is based upon the specific use for which Tenant is leasing the Premises and the expectation that said use will benefit the community. The parties therefore agree that the restrictions on assignment and subletting set forth herein, shall be strictly construed. Without in any way limiting Landlord's right to refuse to give such consent for any other reason, Landlord reserves the right to refuse to give such consent if the Premises will be used for any purpose other than public charter school for the performing arts.
- 17.3 NO RELEASE OF TENANT. No consent by Landlord to any assignment or subletting by Tenant shall relieve Tenant of any obligation to be performed by Tenant under this Lease or any guarantor of any obligation under a guarantee hereof, whether occurring before or after such consent, assignment of the Lease, or subletting of the Premises. The consent by Landlord to any assignment or subletting shall not relieve Tenant from the obligation to obtain Landlord's express written consent to any other such assignment of the Lease or subletting of the Premises. The acceptance of Rent by Landlord from any other person shall not be deemed to be a waiver by Landlord of any provision of this Lease or to be a consent to any assignment, subletting, or other transfer. Consent to one assignment, subletting, or other transfer shall not be deemed to constitute consent to any subsequent assignment, subletting, or other transfer.
- 17.4 FORM OF CONSENT. Each transfer, assignment, subletting, license, concession agreement, mortgage, and hypothecation to which there has been consent shall be made by an instrument in writing in a form satisfactory to



Landlord, and shall be executed by the transferor, assignor, sublessor, licensor, concessionaire, hypothecator, or mortgagor and the transferee, assignee, sublessee, licensee, concessionaire, or mortgagee in each instance, as the case may be; and each transferee, assignee, sublessee, licensee, concessionaire, or mortgagee shall agree in writing for the benefit of Landlord herein to assume, to be bound by, and to perform the terms, covenants, and conditions of this Lease to be done, kept, and performed by Tenant, including the payment of all amounts due or to become due under this Lease directly to Landlord. One executed copy of such written instrument shall be delivered to Landlord. Failure to first obtain, in writing, Landlord's consent or failure to comply with the provisions of this section shall operate to prevent any such transfer, assignment, subletting, license, concession agreement, or hypothecation from becoming effective.

18 INDEMNIFICATION

Tenant shall indemnify and hold Landlord, Owner, the City of Oakland, the Redevelopment Agency of the City of Oakland, and their respective officers, agents, and employees (collectively, the "Indemnified Parties"), harmless from and against any and all claims arising out of (a) Tenant's use of the Premises or any part thereof for the conduct of its business, or (b) any activity, work or other things done, permitted or suffered by the Tenant to be done in or about the Building or the Premises, or any part thereof, or (c) any breach or default in the performance of any obligation on Tenant's part to be performed under the terms of this Lease, or (d) any act of negligence by the Tenant, or by any agent, employee, or contractor of Tenant, or (e) the installation of the Tenant Leasehold Improvement Work, and in each case from and against any and all damages, losses, liabilities, lawsuits, judgments, and costs and expenses (including without limitation reasonable attorneys' fees) arising in connection with any such claim or claims as described in (a) through (e) above, or any action or proceeding brought thereon. If any such action or proceeding shall be brought against an Indemnified Party, Tenant upon notice from the Indemnified Party shall defend the same at Tenant's sole expense by counsel reasonably satisfactory to the Indemnified Party. Tenant, as a material part of the consideration to Landlord, hereby assumes all risk of damage or loss to property or injury or death to persons, in, upon or about the Premises, from any cause other than Landlord's negligence, intentional act or omission to act, and Tenant hereby waives all claims in respect thereof against Landlord.

Landlord or its agents shall not be liable for any damage or loss to property entrusted to employees of the Building, nor for loss or damage to any property by theft or otherwise, nor for any injury to or death of or damage or loss to persons or property resulting from any accident, casualty or condition occurring in or about the Building or the Premises, or any part thereof, or any equipment, appliances or fixtures therein, or from any other cause whatsoever, unless caused by the negligence, intentional act or omission to act, of Landlord, its

agents, employees, or contractors. Tenant shall give prompt written notice to Landlord in the case of fire or accidents in the Premises or in the Building or of defects therein or in the fixtures or equipment. Landlord shall indemnify, defend, and hold Tenant harmless from all losses, claims, damages, and expenses arising from (a) Landlord's breach of this Lease, or (b) the negligence or wilful acts of Landlord or its agents, employees, contractors, or invitees.

19 HOLDING OVER


If Tenant holds over after the Term, with or without the express or implied consent of Landlord, such tenancy shall be from month-to-month only on the same terms and conditions as this Lease, and not a renewal hereof or an extension for any further term. Base Rent shall be due monthly in the amount set forth in Section 4.1, and Additional Rent shall be due as provided in Section 5, during any holdover period. Nothing contained in this section shall be construed as consent by Landlord to any holding over by Tenant, and Landlord expressly reserves the right to require Tenant to surrender possession of the Premises to Landlord as provided herein upon the expiration of the Term of this Lease or other termination of this Lease.

20 ENTRY BY LANDLORD

Landlord reserves and shall at any and all times have the right to enter the Premises during normal business hours after reasonable notice to inspect the same, supply services to be provided by Landlord to Tenant hereunder, to show said Premises to prospective purchasers, mortgagees or tenants, to post notices of nonresponsibility, and to alter, improve or repair the Premises and the Building as Landlord may deem necessary or desirable, without any abatement of Rent except as otherwise provided herein. Landlord may for such purpose erect scaffolding and other necessary structures where reasonably required by the character of the work to be performed, always providing that the entrance to the Premises shall not be blocked thereby, and further providing that the business of Tenant shall not be interfered with unreasonably. To the extent reasonably possible, Landlord shall exercise its right under this section at such times and in such manner as to minimize the impact on Tenant's business in and occupancy of the Premises.

21 DAMAGE OR DESTRUCTION; RECONSTRUCTION

21.1 NOTICE. If the Premises or Building are damaged or destroyed by fire or other casualty, Tenant shall give prompt written notice to Landlord. Within 30 days after receipt from Tenant of such written notice, Landlord shall notify Tenant whether or not the necessary repairs can reasonably be made within 180 days after the date of the issuance of permits for the necessary repair or reconstruction of the portion of the Building or Premises which was damaged or destroyed.

- 21.2 LESS THAN 180 DAYS. If the Premises or Building are damaged only to such extent that rebuilding or repairs can reasonably be completed within 180 days after the issuance of permits for the necessary repair or reconstruction of the portion of the Building or Premises which was damaged or destroyed, this Lease shall not terminate and, provided that insurance proceeds are available to fully repair the damage, Landlord shall repair the Premises or Building, as applicable. However, Landlord shall not be required to rebuild, repair or replace any of Tenant's property which may have been placed in, on or about the Premises by Tenant.
- 21.3 GREATER THAN 180 DAYS. If the Premises or Building are damaged to such extent that rebuilding or repairs can reasonably be completed in more than 180 days after the issuance of permits for the necessary repair or reconstruction of the portion of the Building or Premises which was damaged or destroyed, then Tenant shall have the option of: (a) terminating the Lease by giving written notice within ten days after notice from Landlord specifying such time period of repair; in which case this Lease shall terminate; or (b) electing to cause Landlord to repair the Premises or Building, as applicable. However, Landlord shall not be required to rebuild, repair or replace any of Tenant's property which may have been placed in, on or about the Premises by Tenant, and in no event shall Landlord's obligation to restore the Building or Premises require Landlord to expend for such repair and restoration more than the insurance proceeds actually received by Landlord as a result of the casualty or that would have been received had Landlord maintained the insurance required to be carried by Landlord under this Lease. In the event the insurance proceeds received (or which would have been received had Landlord maintained the insurance required to be carried by Landlord under this Lease) are insufficient to complete the repair and the restoration, Landlord shall have no obligation to make such repair and restoration unless Tenant agrees to fund any deficiency (other than that due to Landlord) necessary to complete the repair and restoration. Notwithstanding anything to the contrary contained in this Section, Landlord shall not have any obligation whatsoever to repair, reconstruct or restore the Premises when any damage thereto or to the Building occurs during the last twelve months of the Term of this Lease.
- 21.4 LIMITATIONS. Landlord shall not be required to repair any injury or damage by fire or other cause, or to make any repairs or replacements of any panels, decoration, office fixtures, furniture, railings, partitions, trade fixtures, machinery, equipment or any other property kept or installed in the Premises by or on behalf of Tenant, unless such injury or damage arises out of Landlord's negligence or intentional misconduct. Tenant shall not be entitled to any compensation or damages from Landlord for loss of the use of the whole or any part of the Premises, for damage to or loss of any of Tenant's fixtures or personal property (unless caused by Landlord's negligence or intentional misconduct), for any damage to Tenant's business, for any
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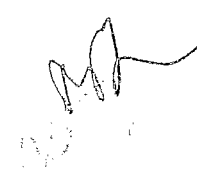
inconvenience or annoyance occasioned by such damage, or by any repair, reconstruction or restoration by Landlord, or by any failure of Landlord to make any repairs, reconstruction or restoration under this section.

22 EMINENT DOMAIN

22.1 PARTIAL OR TOTAL TAKING. If all or substantially all of the Premises or Building is condemned or taken in any manner for public or quasi-public use, including, but not limited to, a conveyance, sale or assignment in lieu of a condemnation or taking, this Lease shall automatically terminate as of the earlier of the date of the vesting of title or the date of dispossession of Tenant as a result of such condemnation or other taking. If less than all or substantially all of the Premises or Building is so condemned or taken, this Lease shall automatically terminate only as to the portion of the Premises so taken as of the earlier of the date of the vesting of title or the date of dispossession of Tenant as a result of such condemnation or taking. If such portion of the Premises or Building is condemned or otherwise taken so as to require, in the opinion of either party, a substantial alteration or reconstruction of the remaining portions thereof so as to make the remaining portion suitable for Tenant's use, this Lease may be terminated by either party, as of the earlier of the date of the vesting of title or the date of dispossession of Tenant as a result of such condemnation or taking, by written notice to either party within 60 days following notice to Landlord of the date on which said vesting or dispossession will occur.

22.2 AWARD. Landlord shall be entitled to the entire award in any condemnation proceeding or other proceeding for taking for public or quasi-public use, including, without limitation, any award made for the value of the leasehold estate created by this Lease and alterations which are the property of Landlord. No award for any partial or entire taking shall be apportioned, and Tenant hereby assigns to Landlord any award that may be made in such condemnation or other taking, together with any and all rights of Tenant now or hereafter arising in or to same or any part thereof, provided, however, that nothing contained herein shall be deemed to give Landlord any interest in, or to require Tenant to assign to Landlord, any award made to Tenant specifically for its relocation expenses, the taking of personal property and trade fixtures belonging to Tenant, or the interruption of or damage to Tenant's business if such award is made separately to Tenant and not as part of damages otherwise recoverable by Landlord.

22.3 TEMPORARY TAKING. If all or any portion of the Premises is condemned or otherwise taken for public or quasi-public use for a limited or temporary period of time, this Lease shall remain in full force and effect and Tenant shall continue to perform all terms, conditions and covenants of this Lease. The apportionment of any award shall be governed by the provisions of this section.



23 ESTOPPEL CERTIFICATES

Within 10 days of a written request from Landlord, Tenant shall execute, acknowledge and deliver to Landlord a statement in writing (a) certifying that this Lease is unmodified and in full force and effect (or, if modified, stating the nature of such modification and certifying that this Lease as so modified is in full force and effect), and the date to which the Rent and other charges are paid in advance, if any, and (b) acknowledging that there are not, to Tenant's knowledge any uncured Defaults on the part of the Landlord hereunder, or specifying such Defaults, if any are claimed. Any such statement may be relied upon by any prospective purchaser or encumbrancer of all or any portion of the Building. Tenant's failure to deliver said statement in the time required shall be conclusive upon Tenant that (a) the Lease is in full force and effect, without modification except as may be represented by Landlord; and (b) there are no uncured Defaults in Landlord's performance and Tenant has no right of offset, counterclaim or deduction against Rent under the Lease.

24 DEFAULT AND REMEDIES

24.1 TENANT DEFAULT DEFINED. Except as otherwise provided for in this Lease, the occurrence of any one or more of the following events shall constitute a material default and breach of this Lease by Tenant ("Default"):

- 24.1.1 The vacating or abandonment of the Premises by Tenant. For these purposes, the absence of Tenant from or the failure of Tenant to conduct business on the Premises following the Commencement Date for a period in excess of 45 consecutive days shall constitute an abandonment.
- 24.1.2 The failure by Tenant to make any payment of Rent or any other payment required to be made by Tenant hereunder, as and when due, where such failure shall continue for a period of 30 days after written notice thereof by Landlord to Tenant.
- 24.1.3 The material failure by Tenant to observe or perform any of the covenants, conditions or provisions of this Lease to be observed or performed by the Tenant, where such failure shall continue for a period of 30 days after written notice thereof by Landlord to Tenant; provided, however, that if the nature of Tenant's default is such that more than 30 days are reasonably required for its cure, then Tenant shall not be deemed to be in Default if Tenant commences such cure within said 30 day period and thereafter diligently prosecutes such cure to completion.

24.1.4 The making by Tenant or any guarantor of Tenant of any general assignment for the benefit of creditors; the filing by or against Tenant or a guarantor of a petition to have Tenant or such guarantor adjudged bankrupt, or a petition for reorganization or arrangement under any law relating to bankruptcy or insolvency; the appointment of a trustee or receiver to take possession of all or substantially all of Tenant's assets located at the Premises or of Tenant's interest in this Lease.

24.2 LANDLORD'S REMEDIES UPON DEFAULT. In the event of any such Default, Landlord may, at any time thereafter, with or without further notice or demand, and without limiting Landlord in the exercise of any right or remedy which Landlord may have hereunder or otherwise at law or in equity by reason of such Default and to the extent permitted by law:

24.2.1 Terminate this Lease or Tenant's right to possession of the Premises by notice to Tenant or any other lawful means, in which case this Lease shall terminate and Tenant shall immediately surrender possession of the Premises to Landlord. In such event Landlord shall be entitled to recover from Tenant all unpaid installments of Rent and other sums due and owing under this Lease (including amounts payable to Landlord under the Pledge Agreement) as of the date of Tenant's Default and all damages incurred by Landlord by reason of Tenant's Default, including, but not limited to (a) the cost of recovering possession of the Premises, (b) expenses of reletting, including, without limitation, renovation and alteration of the Premises, reasonable attorneys' fees, and any real estate commission actually paid, (c) the amount at the time of award of any unpaid Rent which has been earned as of the time of such termination, and (d) at Landlord's election, such other amounts in addition to or in lieu of the foregoing as may be permitted from time to time by applicable law including but not limited to recovery amounts allowed under California Civil Code Section 1951.2(a)(2).

In the event Tenant has abandoned the Premises, Landlord shall have the option of (a) taking possession of the Premises and recovering from Tenant the amounts specified herein above, or (c) proceeding under the provisions of the subparagraphs below.

24.2.2 Maintain Tenant's right to possession, in which case this Lease shall continue in effect whether or not Tenant has abandoned the Premises. In such event Landlord shall be entitled to enforce all of Landlord's rights and remedies under this Lease, including, without limitation, the right to recover the Rent as it becomes due hereunder (including amounts payable to Landlord under the Pledge Agreement). Notwithstanding any election by Landlord not to

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terminate this Lease or Tenant's right to possession, and whether or not Landlord has sublet the Premises or any part thereof as provided herein above, Landlord shall retain the right, and may at any time thereafter elect, to terminate this Lease or Tenant's right to possession for any Default of Tenant which remains uncured or for any subsequent Default of Tenant, by giving Tenant written notice thereof.

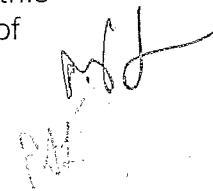
24.2.3 Pursue any other remedy now or hereafter available to Landlord under the laws or judicial decisions of California.

24.3 NO ELECTION. No entry upon or taking of possession of the Premises or any part thereof by Landlord nor any letting or subletting thereof by Landlord for Tenant, nor any appointment of a receiver, nor any other act of Landlord, whether acceptance of keys to the Premises or otherwise, shall constitute or be construed as an election by Landlord to terminate this Lease or Tenant's right to possession of the Premises unless a written notice of such election be given to Tenant by Landlord.

24.4 CONDITION OF PREMISES. In the event Landlord elects to terminate this Lease or Tenant's right to possession hereunder, Tenant shall surrender and vacate the Premises in broom clean condition, and Landlord may re-enter and take possession of the Premises and may eject all parties in possession thereof or eject some and not others or eject none. Any personal property belonging to or under the control of Tenant remaining on the Premises at the time of such re-entry may be considered and treated by Landlord as abandoned.

24.5 CONTINUING LIABILITY. Termination of this Lease or Tenant's right to possession by Landlord shall not relieve Tenant from any liability to Landlord under any provision of this Lease providing for any indemnification of Landlord by Tenant.

24.6 LANDLORD'S RIGHT TO CURE TENANT'S DEFAULTS. Landlord may (without any obligation to do so) at any time after Tenant's Default, upon 30 days' written notice, or a shorter period if additional damage may result, cure such Default for the account and at the expense of Tenant. If Landlord at any time, by reason of such Default, is compelled or elects to pay any sum of money or to do any act that will incur the payment of any sum of money, or is compelled to incur any expense, including reasonable attorneys' fees, in instituting, prosecuting or defending any actions or proceedings to enforce Landlord's rights under this Lease, the sum or sums paid by Landlord (together with interest accruing until paid at the maximum legal rate of interest thereon), costs and damages shall be deemed to be additional Rent under this Lease and shall be due from Tenant to Landlord immediately upon receipt of written demand.




24.7 LANDLORD DEFAULT DEFINED. The material failure by Landlord to observe or perform any of the covenants, conditions or provisions of this Lease to be observed or performed by Landlord, including, but not limited to, (a) a material failure to maintain or repair those portions of the Building which are the responsibility of the Landlord under this Lease, or (b) a breach of Landlord's covenant of Tenant's quiet enjoyment of the Premises, shall constitute a material default and breach of this Lease by Landlord, where such failure shall continue more than 30 days after written notice thereof by Tenant to Landlord, specifying the nature of the event or deficiency giving rise to the default and the action needed to cure the deficiency, if a cure is possible; provided, however, that if Landlord commences such cure within 30 days after written notice of said Default, then Landlord shall not be deemed to be in Default, so long as it thereafter diligently prosecutes such cure to completion.

24.8 TENANT'S REMEDIES UPON LANDLORD'S DEFAULT. In the event of any material Default by Landlord which has not been cured by Landlord after notice by Tenant and the expiration of any cure period, Tenant may thereafter, without further notice or demand, and without limiting Tenant in the exercise of any right or remedy which Tenant may have hereunder or otherwise under law or in equity, (a) terminate this Lease, in which case neither party shall have any further obligation toward one another under this Lease, or (b) pursue any other remedy available to Tenant under law or in equity. Landlord shall be liable to Tenant for any actual damages sustained by Tenant as a direct result of Landlord's Default. Termination of this Lease by Tenant shall not relieve Landlord from any liability to Tenant under any provision of this Lease providing for any indemnification of Tenant by Landlord.

25 SURRENDER OF PREMISES; REMOVAL OF PROPERTY

25.1 SURRENDER OF PREMISES. The voluntary or other surrender of this Lease by Tenant or a mutual termination thereof shall not work a merger, and shall at the option of Landlord, operate as an assignment to it of any or all subleases or subtenancies affecting the Premises.

Upon expiration of the Term of this Lease, or upon any earlier termination. of this Lease, Tenant shall quit and surrender possession of the Premises to Landlord in broom clean condition and in as good order and condition, reasonable wear and tear and repairs which are Landlord's obligation excepted, and shall, without expense to Landlord, remove or cause to be removed from the Premises, all debris and rubbish, furniture, equipment, business and trade fixtures, free-standing cabinet work, movable partitions and other articles of personal property owned by Tenant or installed or placed by Tenant at its expense in the Premises, and all similar articles of any other persons claiming under Tenant unless Landlord exercises its option to have



any subleases or subtenancies assigned to it, and Tenant shall repair all damage to the Premises resulting from such removal.

- 25.2 REMOVAL OF PROPERTY. Whenever Landlord re-enters the Premises, as provided in this Lease, any property of Tenant not removed by Tenant upon the expiration of the Term of this Lease (or within 48 hours after termination by reason of Tenant's Default) as provided in this Lease, shall be considered abandoned and Landlord may remove any or all such items and dispose of the same in any manner or store the same in a public warehouse or elsewhere for the account and at the expense and risk of Tenant, and if Tenant fails to pay the cost of storing any such property after it has been stored for a period of 30 days or more, Landlord may sell any or all of such property at public or private sale, in such manner and at such times and places as Landlord, in its sole discretion, may deem proper, without notice to or demand upon Tenant for the payment of all or any part of such charges or the removal of any such property. Landlord shall apply the proceeds of such sale first, to the cost and expense of such sale, including reasonable attorneys' fees actually incurred; second, to the cost of or charges for storing any such property; third, to the payment of any other sums of money which may then or thereafter be due to Landlord from Tenant under any of the terms hereof; and fourth, the balance, if any, to Tenant.

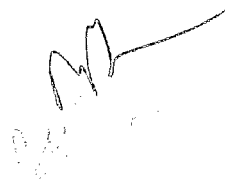
Upon the expiration or sooner termination of the Term hereof, Tenant shall, upon written demand by Landlord given at least 30 days prior to the end of the Term, at Tenant's sole cost and expense, forthwith and with all due diligence, remove any alterations, additions, or improvements made by Tenant designated by Landlord to be removed; provided that Tenant shall, forthwith and with all due diligence at its sole cost and expense, repair any damage to the Premises caused by such removal.

26 RELOCATION

Tenant understands and acknowledges that this Lease creates no rights in Tenant to receive relocation benefits, payments or any advisory assistance upon termination of this Lease. Tenant hereby waives and releases Landlord, Owner, the Redevelopment Agency of the City of Oakland, and the City of Oakland from any claim for relocation benefits, payments or any advisory assistance under federal, state or local relocation laws.

27 SUBORDINATION TO MORTGAGES AND DEEDS OF TRUST

This Lease, at the option of Landlord, shall be subject to all ground or underlying leases which may now exist or hereafter be executed affecting the Building and/or the land upon which the Building is situated and to the lien of any mortgages and deeds of trust in any amount or amounts whatsoever now or hereafter placed on or against the land and/or the Building, or on or against



Landlord's interest or estate therein or on or against any ground or underlying lease. Tenant agrees to execute and deliver upon not less than 10 days prior written request from Landlord such further instruments evidencing such subordination of the Lease to such ground or underlying leases and to the lien of any such mortgages or deeds of trust as may reasonably be required by Landlord, on the condition that the holder of the mortgage or deed of trust agrees to nondisturbance of the Tenant and attornment to this Lease upon foreclosure as long as Tenant is not in default under this Lease. Tenant hereby appoints Landlord the attorney in fact of the Tenant irrevocably to execute and deliver any such instrument or instruments for or in the name of Tenant. In the event of termination for any reason whatsoever of any ground or underlying Lease, or the foreclosure of any mortgage or deed of trust, Tenant shall automatically be and become tenant of the ground or underlying fee Landlord and shall attorn to the ground or underlying fee landlord, or to any mortgagee in possession, or purchaser at foreclosure, whatever the case may be.

28 WAIVER

The waiver by either party of any term, covenant or condition herein contained shall not be deemed to be a waiver of such term, covenant or condition on any subsequent breach of the same or any other term, covenant or condition herein contained. The subsequent acceptance of Rent hereunder by Landlord shall not be deemed to be a waiver of any preceding breach by Tenant of any term, covenant or condition of this Lease, other than the failure of Tenant to pay the particular Rent so accepted, regardless of Landlord's knowledge of such preceding breach at the time of the acceptance of such Rent.

29 NOTICES

Wherever in this Lease it shall be required or permitted that notice or demand be given or served by any party to this Lease to or on the other, such notice or demand shall be deemed given or served only if in writing and hand delivered, or forwarded by certified or registered mail, express mail or any other method of delivery providing for overnight delivery (e.g., Federal Express), return receipt requested, addressed to the address of the party as specified below.

Landlord: Fox Oakland Theater, Inc.
c/o City of Oakland
Community and Economic Development Agency
Redevelopment Division
250 Frank Ogawa Plaza
Oakland, CA 94612
Att'n.: Patrick Lane

Tenant: Oakland School for the Arts
1800 San Pablo Avenue

Oakland CA 94612
Att'n.: Bruce Lawrence

Service may also be made by facsimile transmission, in which case service is complete at the time of transmission. Either party may change such address by written notice, including facsimile number, by hand delivery or by certified or registered mail to the other.

30 TIME

Time is of the essence of this Lease and of each and all of its provisions in which performance is a factor.

31 SUCCESSORS AND ASSIGNS

The covenants and conditions herein contained, subject to the provisions as to subleasing and assignment, shall apply to, benefit and bind the heirs, successors, executors, administrators, legal representatives and assigns of the parties hereto.

32 PRIOR AGREEMENTS; AMENDMENTS

This Lease contains all of the agreements of the parties hereto with respect to any matter covered or mentioned in this Lease, and no prior agreement or understanding pertaining to any such matters shall be effective for any purpose. No provision of this Lease may be amended or added to except by an agreement in writing signed by the parties hereto or their respective successors in interest. This Lease shall not be effective or binding on any party until fully executed by both parties hereto.

33 FORCE MAJEURE

Any prevention, delay, or stoppage due to strikes, lockouts, labor disputes, acts of God, inability to obtain labor or materials or reasonable substitutes therefor, governmental restrictions, governmental regulations, governmental controls, unreasonable delay in the issuance of any permit or certification by any governmental agency (excluding delays due to Landlord's failure to comply with construction and design requirements), enemy or hostile governmental action, civil commotion, fire or other casualty, and other causes beyond the reasonable control of the party obligated to perform shall excuse the performance by such party for a period equal to any such prevention, delay, or stoppage, except the obligations imposed with regard to Rent and other charges to be paid by Tenant pursuant to this Lease.

34 ATTORNEYS' FEES

If either party brings an action to enforce the terms hereof or declare rights hereunder, the prevailing party in any such action, on trial or appeal, shall be entitled to reasonable attorneys' fees and costs to be paid by the losing party as fixed by the court.

35 SALE OF PREMISES BY LANDLORD

In the event of any sale of the Building, Landlord shall be release from all obligations and liability under this Lease arising out of any act, occurrence or omission occurring after such sale. The purchaser at such sale or any subsequent sale of the Building shall be deemed, without any further agreement between the parties to this Lease or between the parties and any such purchaser, to have assumed and agreed to carry out the covenants and obligations of the Landlord under this Lease.

36 SEVERABILITY

If any provision of this Lease is determined by a court of competent jurisdiction to be invalid or unenforceable, the remainder of this Lease shall not be affected thereby, and each term and provision of this Lease shall be valid and enforceable to the fullest extent permitted by law. It is the intention of the parties that if any provision of this Lease is capable of two constructions, one of which would render the provision void and the other of which would render the provision valid, then the provision shall have the meaning which renders it valid.

37 CHOICE OF LAW

This Lease shall be governed by the laws of the State of California.

38 REASONABLE CONSENT

Except as limited elsewhere in this Lease, wherever in this Lease Landlord or Tenant is required to give consent or approval to any action on the part of the other, such consent or approval shall not be unreasonably withheld, conditioned, or delayed.

39 BROKERS

Tenant represents and warrants to Landlord that it has not engaged any broker, finder or other person who would be entitled to any commission or fees in respect of the negotiation, execution or delivery of this Lease, and agrees to indemnify and hold Landlord harmless against any loss, cost, liability or expense incurred by Landlord as a result of any claim asserted by any such broker, finder or other

person on the basis of any arrangements or agreements made or alleged to have been made by or on behalf of Tenant.

40 EXHIBITS

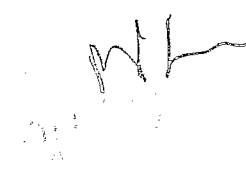
The following Exhibits are attached to this Lease and are hereby incorporated into this Lease by reference:

- Exhibit A: Premises
- Exhibit B: Memorandum Confirming Term
- Exhibit C: Landlord Leasehold Improvement Work
- Exhibit D: Tenant Leasehold Improvement Work

41 COUNTERPARTS

This Lease may be signed in multiple counterparts, which, when signed by all parties, will constitute a binding agreement.

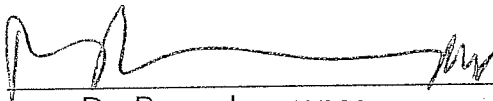
[SIGNATURE BLOCKS ON NEXT PAGE]

A handwritten signature in black ink, appearing to be 'WHL', is located in the bottom right corner of the page.

The undersigned parties have executed this Lease, effective as of the date first written above.

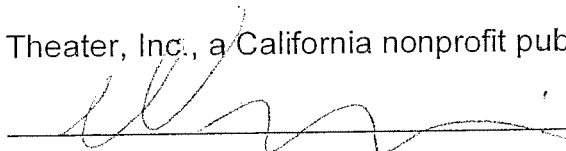
"TENANT"

Oakland School for the Arts, a California nonprofit public benefit corporation

By: 
Dr. Bruce Lawrence
President, Board of Directors

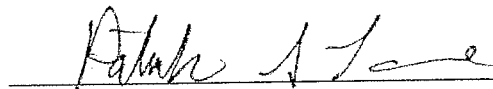
"LANDLORD"

Fox Oakland Theater, Inc., a California nonprofit public benefit corporation

By: 

Name: Daniel Vanderprie

Title: Director

By: 

Name: Patrick S Lane

Title: President



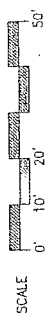
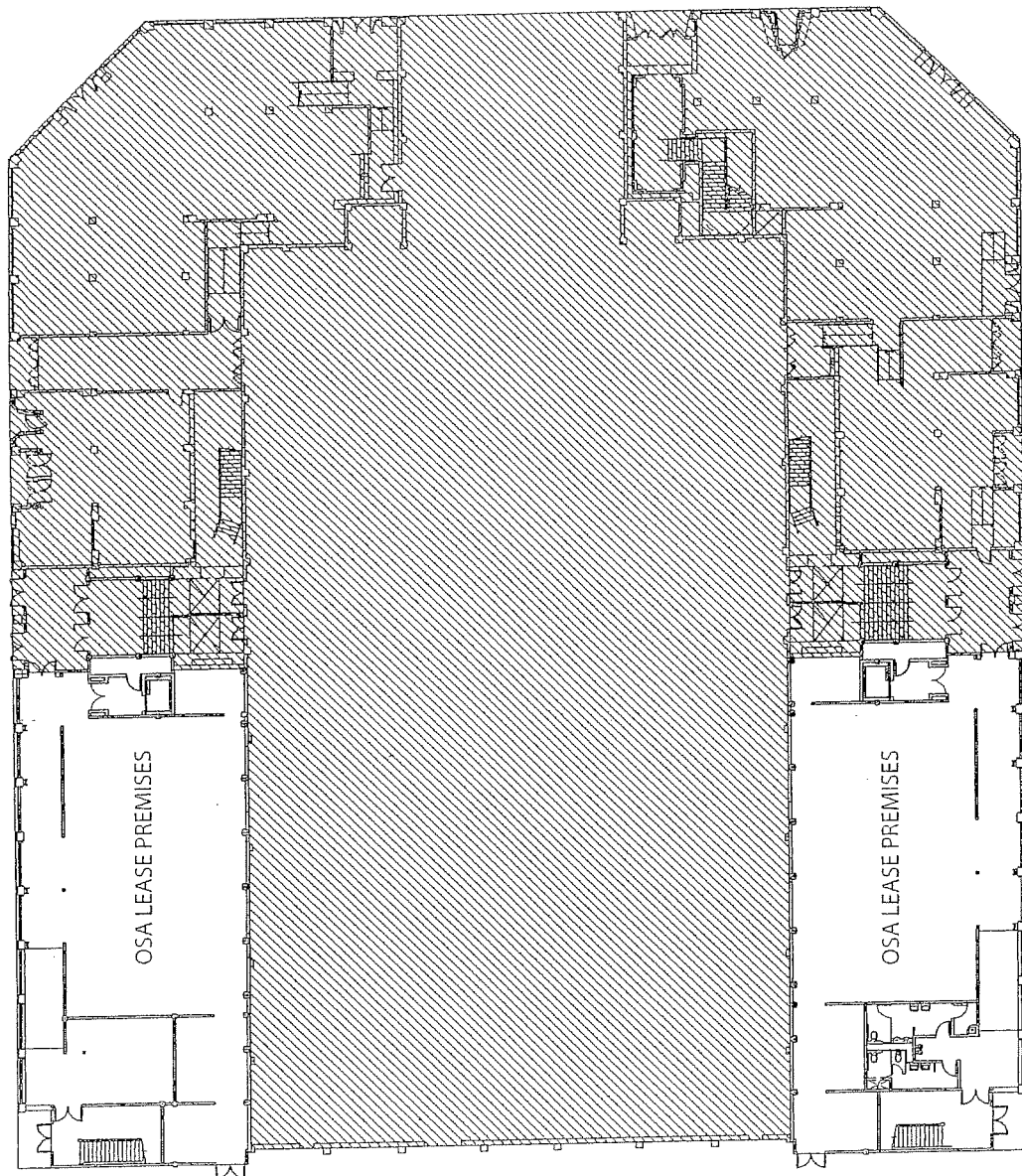
FOX THEATER BUILDING LEASE
(OAKLAND SCHOOL FOR THE ARTS)

EXHIBIT A

PREMISES

(attached)

A handwritten signature in the bottom right corner of the page, consisting of stylized, cursive letters.



KEY



	NOT PART OF LEASE PREMISES
	OSA LEASE PREMISES

EXHIBIT A 1::PREMISES

1/32" = 1'

LEVEL 1 FLOOR PLAN

1

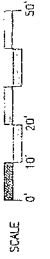
Handwritten signature and notes



OSA LEASE PREMISES

$$\underline{1/32'' = 1'}$$

2



3 EXHIBIT A3:: PREMISES
LEVEL 3 FLOOR PLAN

**FOX THEATER BUILDING LEASE
(OAKLAND SCHOOL FOR THE ARTS)**

EXHIBIT B

MEMORANDUM CONFIRMING TERM

This Memorandum Confirming Term ("Memorandum") is made on this _____ day of _____, between between Fox Oakland Theater, Inc. ("Landlord"), a California nonprofit public benefit corporation, and Oakland School for the Arts, a California nonprofit public benefit corporation ("Tenant"). Landlord and Tenant entered into a Lease on _____, 2006 (the "Lease") for a portion of the Fox Theater Building for use by Tenant as a school for the performing arts.

1. Pursuant to Section 2.2 of the Lease, the parties to this Memorandum hereby agree to confirm the establishment of the Term of the Lease as follows:

- The date of _____ is the "Commencement Date" of the Lease.
- The date of _____ is the "Termination Date" of the Lease.

2. Tenant hereby confirms the following:

- That it has accepted possession of the Premises pursuant to the terms of the Lease;
- That the improvements and space required to be furnished by Landlord under the Lease have been provided;
- That the Lease has not been modified, altered, or amended;
- That there are no offsets or credits against rents, other than what is set forth in the Lease; and
- That the Lease is if full force and effect.

3. Landlord hereby confirms the following:

- That the improvements required to be furnished by Tenant under the Lease have been provided;
- That the Lease has not been modified, altered, or amended; and
- That the Lease is if full force and effect.

[Handwritten signature]

"TENANT"

Oakland School for the Arts, a California nonprofit public benefit corporation

By: Bush

Name: I

Title: _____

"LANDLORD"

Fox Oakland Theater, Inc., a California nonprofit public benefit corporation

By: Patrick S. Lane

Name: Patrick S. Lane

Title: President

By: [Signature]

Name: Daniel Vanderprien

Title: Director



Community and Economic Development Agency
Building Services
250 Frank H. Ogawa Plaza, 2nd Floor
Oakland, California 94612
(510) 238-3381

TEMPORARY OCCUPANCY REQUEST

Jobsite Address 1807 TELEGRAPH AVE.

Non-Refundable \$ 476.00* Application Fee

APN: 008-0642-001-00

OAKLAND SCHOOL FOR THE ARTS, 1807
NOT FOR FOX THEATER

Permit#: (R)B 0600243/00705796 (R)E 0703850 / E0604001/E08002036*

(R)P 0800522/00703090 (R)M 0702017 / M0800113 PX0800058
P0801472

Owner/Tenant FOX OAKLAND THEATER, INC. Permittee Jeff Chen, Oakland Redevelopment

Address 250 FRANK OGAWA PLAZA, 5th fl. Use of Premises School

City/State OAKLAND, CA 94612 Duration Requested 60 days

Telephone 510 268 8500 VACATE DATE JANUARY 15, 2009

- We request temporary approval to occupy the premises before final inspection approval.
- We understand that final inspection approvals must be obtained before expiration of a temporary occupancy certificate ("Vacate Date"). Otherwise, the premises must be vacated immediately, or the occupants and owner will be subject to citation and fines, and the utilities may be disconnected without further notice.

Permittee Signature
[Signature]

Owner/Tenant Signature
[Signature] 10.29.08
AGENT FOX POT, INC. Date

Office Use Only

Department	Approve/Deny	Initials	Date	Temporary Occupancy Conditions
Agency				
Parks & Recreation 7101 Edgewater Dr. (615-5850)				
Public Works Sewer 250 Ogawa Plaza 4 th fl. (238-3651)	<u>APPROVE</u>	<u>P.C.</u>	<u>11/14/08</u>	
Sidewalk/Street 750 50 th Ave. (434-5100)	<u>APPROVE</u>	<u>P.C.</u>	<u>11/14/08</u>	
Fire Prevention 250 Ogawa Plaza 3 rd fl. (238-3851)	<u>APPROVE</u>	<u>P.C.</u>	<u>11/14/08</u>	<u>See Attached Conditions</u>
Engineering Services 250 Ogawa Plaza 2 nd fl. (238-2262)	<u>APPROVE</u>	<u>P.C.</u>	<u>11/14/08</u>	
Building Services • Zoning	<u>APPROVE</u>	<u>BD</u>	<u>12/15/08</u>	<u>Prior to final, shall satisfy all required conditions; utilities related to CMD05-25</u> <u>Form 3544-014 Subject to Bldg & EGRO</u> <u>Form 3544-014 Subject to EGRO</u> <u>Form 3544-014 PERMIT EXPRESS TO COME</u>
• Plumbing/Mechanical	<u>APPROVE</u>	<u>WXM</u>	<u>11/14/08</u>	
• Electrical	<u>APPROVE</u>	<u>SG</u>	<u>11/12/08</u>	
• Building (Final Approval)	<u>APPROVE</u>	<u>[Signature]</u>	<u>12.19.08</u>	

2.4.9 TCO FOR ENTIRE BLDG OK -
FINAL TO COME AFTER PAPERWORKS

Address: 1807 TELEGRAPH AV Suite: APN: 008 -0642-001-00

Description: ~~Tenant improvement~~ for the remaining build out of the Oakland Sch of the Arts with +/-26,000 sq ft of build out

Owner: FOX OAKLAND THEATER, INC

Issued: 06/18/08

Contractor: TURNER CONSTRUCTION CO

Nbr Units: 0000

Nbr of Bldgs 01

Nbr Stories 003

Construction Type: 1F

Sprinklers:

Occ Codes: E-1

Zoning:

Building Use: 05 FOOD/BEVERAGE >=50

New Bdrm: 000

Spec Insp:

Appl# B0705796

Prepaid Insp: 999

ED8072036

MAJOR INSPECTION	BUILDING	ELECTRICAL	PLUMBING	MECHANICAL	ZONING
TO SCHEDULE INSPECTION CALL 510-238-3441					510-238-6345
<ul style="list-style-type: none"> ZONING ROUGH & FINAL SIGN-OFF IS REQUIRED PRIOR TO BUILDING ROUGH & FINAL SIGN-OFF. SEE PHONE NUMBER ABOVE TO SCHEDULE. BUILDING, ELECTRICAL, PLUMBING, AND MECHANICAL INSPECTIONS MUST BE SCHEDULED SEPARATELY (PLEASE CALL WELL IN ADVANCE). ALL PERMITS ARE SEPARATE AND WILL EXPIRE UNLESS MAJOR INSPECTIONS ARE APPROVED BY THE CITY EVERY 6 MONTHS (OR SOONER). DO NOT CONCEAL ANY WORK UNTIL "OK TO POUR"; "OK TO COVER" HAS BEEN SIGNED AND DATED BY THE CITY. "BEST MANAGEMENT PRACTICES" MUST BE USED DAILY FOR DUST CONTROL AND TO PROTECT STORM WATER DRAINAGE SYSTEMS. SEPARATE PERMITS ARE REQUIRED TO RESERVE PARKING, OR TO OBSTRUCT THE SIDEWALK OR STREET IN ANY WAY. THIS INCLUDES SCAFFOLDING, PEDESTRIAN CANOPY, CONSTRUCTION FENCING, MATERIAL STOCKPILES, DUMPSTERS, TRAFFIC LANE CLOSURES, ETC. WORK ON SIDEWALK, CURB, GUTTER, AND/OR DRIVEWAY APPROACH REQUIRES SEPARATE CGS PERMIT. SPRINKLER SYSTEM PERMITTED THROUGH FIRE PREVENTION BUREAU. DO NOT DEMOLISH THE FIRE SUPPRESSION STANDPIPES UNLESS A REPLACEMENT IS READY TO BE INSTALLED. 					
01 FOUNDATION (6 MONTHS MAXIMUM) OK TO POUR	10 SETBACK	30 CONSTRUCT POWER			60 ORIG GRADE ELEV
	11 PIERS	31 UFER			61 LOT COVERAGE
	12 REPORT / CERT / FEE				
	13 FTG / SLAB / EMBED	32 UNDER GROUND	40 UNDER GROUND	50 UNDER GROUND	62 SITE
02 FLOOR (6 MONTHS MAXIMUM) OK TO COVER	14 REPORT / CERT / FEE				
	15 UNDER FLOOR	33 UNDER FLOOR	41 UNDER FLOOR	51 UNDER FLOOR	63 FLOOR ELEVATION
	16 LATH / CEILING	34 SUSPENDED CEILING	42 DWV PIPING	52 SUSPENDED CEILING	64 ROOF HEIGHT
03 FRAME (6 MONTHS MAXIMUM) OK TO COVER	17 MASONRY / RET WALL	35 PREMISES WIRING	43 GAS PIPING	53 FLUE	
	18 SHEARWALL / ROOF	36 SUBPANEL	44 WATER PIPING	54 DUCT (LOW PRESS)	
	19 SHAFT / FIREWALL	37 SERVICE / MCC	45 CONDENSATE PIPING	55 DUCT (TYPE I HOOD)	
	20 TUB / SHOWER WALL		46 TUB / SHOWER PAN	56 FIRE DAMPER	
	21 REPORT / CERT / FEE		47 WATER SERVICE	57 MANUF FIREPLACE	
	22 ROUGH	38 ROUGH	48 ROUGH	58 ROUGH	68 ROUGH (REQUIRED)
	23 WALLBRD / SHINGLE				
	29 REPORT / CERT / FEE	39 EMERG SYSTEMS	49 GAS TEST	59 EQUIPMENT / HOOD	69 TREE ISSUES OPR (510) 615-5850
04 FINAL (6 MONTHS MAXIMUM) OK TO OCCUPY	80 ENGR SERVICES (510) 238-4770	80 UTILITY RELEASE	80 UTILITY RELEASE	80 UTILITY RELEASE	80 LANDSCAPING / IRRIG
	81 FIRE PREVENTION (510) 238-5850	82 PUBLIC WORKS (510) 238-3651	83 SEWER FINAL 510 / 238 - 3651	84 COUNTY HEALTH (510) 527-6700	85 SIDEWALK FINAL 510 / 238 - 3651
	86 FINAL BUILDING	86 FINAL ELECTRICAL	86 FINAL PLUMBING	86 FINAL MECHANICAL	86 FINAL PLAN (REQUIRED)

OFFICIAL USE ONLY

88 STOP WORK	89 SUSPEND PERMIT	90 INSPECT NOT PERFORMED	91 INSPECT CANCELLED
92 NOT READY	93 ADDRESS NOT FOUND	94 NO ACCESS/ APPROVED PLANS NOT AVAILABLE	
95 RE-INSPECT FEE	96 CORRECTION NOTICE	97 PARTIAL APPROVAL	98 APPROVED

BUILDING

6-19-8 Partial 1st, 2nd & 3rd FC with Partial @
 North - South - Side Entry

Fire 6-24-08 Weld Inspection 22 Pieces
 of pipe 48 outlets 3rd Floor Installation
 OK - to install (SCH) (Javier manzanares)
 4/508-Overhead Hydro @ 200 psi. But New Plate after 3rd Fire Mechanical
 Needs fire Caulking throughout to Create fire Rating
 Paid - K

ELECTRICAL

PLUMBING / MECHANICAL

01/15/09 - Final mechanical completed Less Receipt of mechanical
 Balance Reports. WXM

PLANNING, ZONING, DESIGN REVIEW, LANDSCAPING

DATE	PARTIAL INSPECTIONS PERFORMED AT	PERMIT #
1/15/08	2ND & 3RD FLOOR CORRIDORS AND EAST OF 23 LINE FRAME - FIRE EXITS OK TO DBL/CLOSE LESS @ CORRIDOR W/REAR	
5/21/08	Witnessed Hydro test of Rap Portion of the E/W of 8th Floor Recommended approval OK to given SGR	
5/27/08		
6/9/08	LATHE NORTH E/W E/W STAIR #2 FRAME / SHATT @ 1517 LESS WALL HEAD @ 6 LINE SP	
6/11/08	FRAMING @ ORCHESMA PAGE OK SLR @ 2ND FZ CEILING/PA LESS STAIR	
6-17-08	Witnessed well inspection South 1st Floor Annex 14 pieces of pipe 32 outlets Approved (SQU)	
6/23/08	SOUTH SIDE DBL SHW NAIL 1 STAIR @ SCHOOL W/IN 192 N.D. 31	
6/26/08	NORTH SIDE DBL SHW NAIL, STAIRS ETC @ SCHOOL W/IN 07/21	
07/07/08	FIRE - 2ND FLOOR N/S SIDE - SCHOOL - W/IN INS. PASSED - VC OK	
7/8/08	Performer UG hydro. Approved. Unable to perform visual need Mastic. See EBMU SW Flush and plug	
7/10/08	BRACE OF RIGGED FLOOR FRAME @ each level - PLenum STAIR - OFF walls OK SLR @ 1st, 2nd, 3rd FZ CURSROOM AND CORRIDORS OK @ 1st, 2nd, 3rd FZ STAIRS ETC... T/C	
	AFTER FRAME APPROVAL	
7/10/08	Fire - Performed U.G. Flush & U.G. Visual. Approved. pg	
7/10/08	Fire - Performed U.G. Hydro. Approved Need Mastic for U.G. Visual. pg	

PARTIAL INSPECTIONS PERFORMED AT

DATE

PERMIT # B0705796

7-16-08 1st Floor North and South School, witnessed Weld Inspection OK to install (SCU)

7-24-08 1st Floor "Detail Space" Hydro Erection - Volume of Drops - Obtain Approved Drawings w/ Design Changes per Original Approval - none

7-24-08 LOW ROOT TRIMMING NORTH - SOUTH OK FOR AMMR

8-25-08 3RD FL CLASS ROOMS & CORRIDOR TO 2ND FL COBBYS

8-26-08 Wall Strip & Basement Backstays Over Insulated - One

9-2-08 T-BAR @ STAIR # 1 & 3 2ND FL CLASSROOM ADDITION NORTH SIDE

LESS HVAC SOFFIT @ CORRIDOR (1) CLASSROOM

9-4-08 T-BAR @ 2ND FL CLASS ROOMS & CORRIDOR OK EXCEPT

KIC FIRE STRIPING @ CORRIDOR / STAIR / COBBY WILLY

9-10-08 T-BAR @ 2ND FL SUB TO FIRE 1ST FL SOUTH SIDE (CH FMR)

9-10-08 Overhead Hydro 2nd & 1st fl, Fire Churnings Again 1st fl, 3rd & 4th

10-13-08

CITY OF OAKLAND • Community and Economic Development Agency
250 Frank H. Ogawa Plaza, 2nd Floor, Oakland, CA 94612 • Phone (510) 238-3443 • Fax (510) 238-2263

Applications for which no permit is issued within 180 days shall expire by limitation.
APPLICATION

Job Site 1807 TELEGRAPH AV

Parcel# 008 -0642-001-00

Appl# B0705796

Descr Tenant improvement for the remaining build out of the
Oakland Sch of the Arts with +/-26,000 sq ft of build out
bld out space.

Filed 12/17/07

Scope Incl Building: NO Electrical: NO Mechanical: NO Plumbing: NO

Work Type ALTERATION #Units Plans 3 Energy Calcs X
Bldg Sq Ft #Stories 3 Survey Struct Calcs X
Est Value \$2,400,000 Const Type 1F Soil Report Occup Codes E-1

Applicant Phone# Lic# --License Classes--
X (510) 238-7362

Owner FOX OAKLAND THEATER, INC
Contractor

Arch/Engr STARKWEATHER BONDY

(510) 836-6594

Agent JEFF CHEW

(510) 238-3629

Applic Addr 250 FRANK H. OGAWA PLZ, OAKLAND, CA, 94612

\$60,465.36 TOTAL FEES PAID AT FILING

ADDRESS: \$63.00 Applic \$240.00 SMIP \$5,424.69 State Regs \$0.00
\$14,794.61 Process \$10,684.99 Fire \$0.00 School \$2,766.39 Tech Enhc
\$0.00 Bedroom \$16,438.45 Permit \$0.00 Plot Plan \$100.00 Zoning Cnd
\$0.00 Address \$0.00 Invstg \$5,005.85 Recd Mgmt \$2,400.00 Gen Plan
\$0.00 Other \$89.00 Fld Chk \$157.00 Zone Insp \$2,301.38 Proc Coord

Applic Processed By Jan Date 6/1/08 Applic Received By _____ Date _____

Application Routing:

DIST: _____ 1 FLD-CHK
_____ 1 PWA-ESD
_____ 1 ENG-SVCS
_____ 1 CP-ZONE
_____ 1 PLN-CHK
_____ 1 FINL-CHK
_____ 2 COUNTER

Applications for which no permit is issued within 180 days shall expire by limitation.

Permit No. B0705796 Parcel #: 008 -0642-001-00
Project Address: 1807 TELEGRAPH AV

Page 2 of 2

Licensed Contractors' Declaration

I hereby affirm under penalty of perjury that I am licensed under provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Construction Lending Agency Declaration

I hereby affirm under penalty of perjury that there is a construction-lending agency for the performance of the work for which this permit is issued, as provided by Section 3097 of the Business and Professions Code. N/A under Lender implies No Lending Agency.

Lender _____ Address _____

Workers' Compensation Declaration

I hereby affirm under penalty of perjury one of the following declarations:

☐ I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

ADDRESS: ☐ I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

CARRIER: _____ POLICY NO. _____

☐ I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

DIST: WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS, IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3707 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

Hazardous Materials Declaration

I hereby affirm that the intended occupancy ☐ WILL ☐ WILL NOT use, handle or store any hazardous, or acutely hazardous, materials. (Checking "WILL" acknowledges that Sections 25505, 25533, & 25534 of the Health & Safety Code, as well as filing instructions, were made available to you.)

I HEREBY CERTIFY THE FOLLOWING: That I have read this document; that the above information is correct; and that I have truthfully affirmed all applicable declarations contained in this document. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection. I am fully authorized by the owner and to perform the work authorized by this permit.

PRINT NAME _____

Signature ☐ Contractor, or ☐ Agent _____

Date _____

CITY OF OAKLAND • Community and Economic Development Agency
250 Frank H. Ogawa Plaza, 2nd Floor, Oakland, CA 94612 • Phone (510) 238-3443 • Fax (510) 238-2263

Applications for which no permit is issued within 180 days shall expire by limitation.

Appl# B0705796

Job Site 1807 TELEGRAPH AV

Parcel# 008 -0642-001-00

Descr Tenant improvement for the remaining build out of the
Oakland Sch of the Arts with +/-26,000 sq ft of build out
bld out space.

District: BD-INSP 01

Permit Issued 06/18/08

To schedule inspection

call (510) 238-3444

Related E0604001 P0703040 M0702017 E0703850 B0600243 P0800522

Work Type ALTERATION

#Units

Plans 3

Energy Calcs X

Bldg Sq Ft

#Stories 3

Survey

Struct Calcs X

Est Value \$2,400,000

Const Type 1F

Soil Report

Occup Codes E-1

Bldg Use FOOD/BEVERAGE >=50

Sprinkler

Zoning

Applcmt

Phone#

Lic# --License Classes--

Owner FOX OAKLAND THEATER, INC

(510)238-7362

Contractor TURNER CONSTRUCTION CO

X

(510)267-8100 210639 B A C61

Arch/Engr STARKWEATHER BONDY

(510)836-6594

Agent JEFF CHEW

(510)238-3629

Applic Addr 250 FRANK H. OGAWA PLZ, OAKLAND, CA, 94612

\$60,465.36 TOTAL FEES PAID AT FILING

\$9,528.96 TOTAL FEES PAID AT ISSUANCE

\$63.00 Applic

\$5,424.69 State Regs

\$0.00 Applic

\$0.00 State Regs

\$14,794.61 Process

\$0.00 School

\$0.00 Process

\$0.00 School

\$0.00 Bedroom

\$0.00 Plot Plan

\$0.00 Bedroom

\$0.00 Plot Plan

\$0.00 Address

\$0.00

\$0.00 Address

\$0.00

\$240.00 SMIP

\$2,766.39

\$0.00 SMIP

\$0.00 Tech Enhc

\$20,684.99 Fire

\$100.00 Zone Conds

\$0.00 Fire

\$0.00 Zoning Cnd

\$6,438.45 Inspects

\$5,005.85 Recd Mgmt

\$0.00 Inspects

\$0.00 Recd Mgmt

\$0.00 Invstg

\$2,400.00 Gen Plan

\$0.00 Invstg

\$0.00 Gen Plan

\$0.00 Other

\$89.00 Fld Chk

\$9,528.96 Other

\$0.00 Fld Chk

\$157.00 Zone Insp

\$2,301.38 Proc Coord

\$0.00 Zone Insp

\$0.00 Proc Coord

Plans Checked By

Date

Permit Issued By

Date 6-18-08

Special Inspections

Finald By

Date

JOB SITE

DIST:



Transmittal Cover Sheet

Detailed, Grouped by Each Transmittal Number

Fox Oakland Theater Rehabilitation Phase 2
1807 Telegraph Ave
Oakland, CA 94612

Project # 1226202
Tel: 510.836.3901 Fax: 510.836.3942

Turner Construction

Date: 2/13/2009

Transmittal No: 0625

Transmitted To

Saul Algaba
On behalf of OSA, Another Planet Entertainment, and CCG
1807 Telegraph Ave.
Oakland, CA 94612

Transmitted By

Aaron Takahashi
Turner Construction Company
1912 Telegraph Ave
Oakland, CA 94612
Tel: 510-836-3901
Fax: 510-836-3942

☐ **Acknowledgement Required**

Package Transmitted For

Delivered Via
Hand

Tracking Number

Item #	Qty	Item	Reference	Description	Notes	Status
001	1.00			Oakland School for the Arts Permit Card		Close-out
002	1.00			Oakland School for the Arts Application		Close-out
003	1.00			Oakland School for the Arts Temporary Occupancy Request		Close-out
004	1.00			Fox Theater Permit Card		Close-out
005	1.00			Fox Theater Application		Close-out
006	1.00			Fox Theater Temporary Occupancy Request		Close-out
007	1.00			Agreement of Private Construction of Publicly Maintained Infrastructure		Close-out
008	3.00			Temporary Permits to Operate Elevators		Close-out

Cc: Company Name

Contact Name

Copies Notes

Remarks

Saul,

For your records. These are the originals.

Signature

2/13/09

Signed Date

[illegible]

I am a:	What do you teach?				Environment:			
Response	Middle Schc	High School	Academics	Arts	The student I feel valued	The school : Teachers ca		
Faculty		High School	Academics		Strongly ag	Agree Agree Agree		
Faculty	Middle School				Agree	Strongly ag	Agree Agree	
Faculty		High School			Strongly ag	Strongly ag	Strongly ag	
Faculty	Middle School		Academics		Agree	Strongly ag	Agree Strongly ag	
Faculty				Arts	Agree	Agree	Agree Strongly ag	
Faculty				Arts	Agree	Agree	Agree Agree	
Faculty				Arts	Agree	Agree	Agree Strongly ag	
Faculty		High School			Strongly ag	Strongly ag	Strongly ag	
Faculty		High School			Strongly ag	Agree	Agree Strongly ag	
Faculty	Middle Schc	High School		Arts	Agree	Strongly ag	Agree Agree	
Faculty	Middle School				Strongly ag	Strongly ag	Strongly ag	
Staff					Strongly ag	Agree	Strongly ag	Agree
Faculty		High School			Strongly ag	Agree	Disagree	Strongly ag
Faculty		High School	Academics		Agree	Agree	Agree	Agree
Staff					Strongly ag	Agree	Agree	Strongly ag
Faculty	Middle School				Strongly ag	Agree	Agree	Agree
Faculty		High School			Agree	Agree	Agree	Agree
Faculty	Middle School		Academics		Agree	Disagree	Agree	Strongly ag
Faculty	Middle Schc	High School		Arts	Strongly ag	Strongly ag	Strongly ag	Agree
Faculty	Middle School				Agree	Strongly ag	Agree	Agree
Staff		High School			Strongly ag	Agree	Agree	Agree
Staff					Agree	Agree	Agree	Agree
Faculty		High School	Academics		Strongly ag	Agree	Strongly ag	Agree
Faculty		High School	Academics		Agree	Agree	Agree	Agree
Faculty		High School		Arts	Strongly ag	Agree	Agree	Agree
Faculty	Middle Schc	High School	Academics		Strongly ag	Agree	Strongly ag	Strongly ag
Faculty		High School	Academics		Strongly ag	Agree	Agree	Strongly ag
Faculty		High School			Agree	Agree	Strongly ag	Strongly ag
Faculty	Middle School				Agree	Agree	Agree	Agree
Faculty				Arts	Strongly ag	Strongly ag	Strongly ag	Strongly ag
Staff					Agree	Agree	Agree	Agree
Faculty	Middle Schc	High School		Arts	Agree	Agree	Agree	Strongly ag
Staff					Strongly ag	Agree	Agree	Agree
Faculty	Middle Schc	High School	Academics		Strongly ag	Disagree	Disagree	Disagree
Staff					Strongly ag	Strongly ag	Agree	Agree
Faculty		High School	Academics		Agree	Agree	Agree	Agree
Staff					Strongly ag	Strongly ag	Strongly ag	Agree

Staff memb	The school	Students at	Students at	There is go	I feel respec	The student	Students at	There are e
Strongly ag	Agree	Strongly ag	Agree	Strongly ag	Strongly ag	Agree	Agree	Agree
Agree	Disagree	Agree	Agree	Agree	Agree	Disagree	Agree	Agree
Strongly ag	Strongly ag	Strongly ag	Agree	Agree	Strongly ag	Disagree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Strongly ag	Agree	Agree
Strongly ag	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Agree	Disagree	Agree	Strongly ag	Disagree	Agree	Agree	Agree	Agree
Strongly ag	Strongly ag	Strongly ag	Strongly ag	Strongly ag	Agree	Agree	Strongly ag	Strongly ag
Strongly ag	Strongly ag	Agree	Agree	Strongly ag	Strongly ag	Disagree	Agree	
Strongly ag	Agree	Agree	Agree	Agree	Agree	Strongly Dis	Agree	Agree
Agree	Agree	Agree	Agree	Disagree	Agree	Agree	Agree	Agree
Strongly ag	Agree	Agree	Agree	Strongly ag	Strongly ag	Strongly ag	Agree	Agree
Agree	Strongly ag	Strongly ag	Strongly ag	Strongly ag	Agree	Agree	Strongly ag	Disagree
Strongly ag	Agree	Strongly ag	Agree	Strongly ag	Agree	Strongly ag	Agree	Strongly ag
Agree	Agree	Agree	Agree	Agree	Agree	Strongly Dis	Agree	Disagree
Strongly ag	Strongly ag	Strongly ag	Agree	Agree	Strongly ag	Disagree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Disagree	Strongly Dis	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Disagree	Agree	Agree
Agree	Strongly Dis	Agree	Agree	Strongly ag	Agree	Strongly Disagree		Disagree
Agree	Disagree	Agree	Strongly ag	Agree	Agree	Disagree	Agree	Strongly Dis
Strongly ag	Disagree	Agree	Agree	Strongly ag	Strongly ag	Disagree	Agree	Strongly ag
Strongly ag	Disagree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
	Strongly Dis	Agree	Agree	Agree	Agree	Agree	Disagree	Agree
Strongly ag	Agree	Agree	Strongly ag	Agree	Agree	Disagree	Agree	Agree
Strongly ag	Agree	Agree	Agree	Agree	Strongly ag	Disagree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Disagree	Agree	Agree
Strongly ag	Agree	Strongly ag	Agree	Agree	Strongly ag	Disagree	Agree	Agree
Strongly ag	Disagree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Agree	Disagree	Agree	Agree	Agree	Agree	Disagree	Agree	Strongly Dis
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Strongly ag	Disagree	Strongly ag	Strongly ag	Agree	Agree	Strongly Dis	Disagree	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Strongly ag	Agree	Strongly ag	Strongly ag	Agree	Agree	Disagree	Agree	Strongly ag
Agree	Agree	Agree	Agree	Agree	Agree	Disagree	Disagree	Agree
Disagree		Strongly ag	Strongly ag	Strongly ag	Strongly ag	Strongly Dis	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Strongly ag	Agree	Strongly ag	Strongly ag
Agree	Agree	Agree	Agree	Agree	Agree	Disagree	Agree	Agree
Strongly ag	Agree	Agree	Agree	Agree	Strongly ag	Agree	Agree	Agree

Communication:

I know how	The addition	I feel supported	I feel that the	Student can	I feel comfortable	I have opportunities	I feel comfortable	I feel that the
Agree	Strongly agree	Disagree	Strongly Agree	Strongly Ag	Agree	Agree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Strongly Ag	Strongly Ag	Strongly Ag	Disagree
Strongly agree	Strongly agree	Strongly agree	Agree	Agree	Agree	Agree	Disagree	Agree
Strongly agree	Strongly agree	Agree	Agree	Strongly Ag	Agree	Agree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Agree	Strongly agree	Strongly agree	Agree	Agree	Disagree	Disagree	Agree	
Strongly agree	Agree	Agree	Agree	Strongly Ag	Strongly Ag	Strongly Ag	Agree	Agree
Strongly agree	Disagree	Agree	Agree	Agree	Disagree	Agree	Disagree	Strongly Dis
Agree	Agree	Agree	Agree	Agree	Disagree	Disagree	Disagree	Agree
Strongly agree	Agree	Agree	Strongly Ag	Agree	Agree	Agree	Agree	Strongly Ag
Agree		Agree	Agree	Agree	Agree	Agree	Agree	
Strongly agree	Strongly Dis	Strongly Dis	Agree	Agree	Strongly Ag	Strongly Ag	Strongly Ag	Agree
Strongly agree	Strongly agree	Strongly agree	Agree	Agree	Agree	Agree	Agree	Disagree
Agree	Agree	Agree	Strongly Ag	Agree	Agree	Disagree	Disagree	Agree
Disagree	Strongly Dis	Strongly Dis	Disagree	Agree	Strongly Dis	Strongly Dis	Strongly Dis	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Disagree	Disagree
Disagree	Agree	Disagree	Strongly Dis	Disagree	Disagree	Disagree	Strongly Dis	Disagree
Agree	Agree	Agree	Agree	Agree	Agree	Strongly Ag	Agree	Disagree
Strongly agree	Strongly agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Agree	Agree	Agree	Strongly Ag	Strongly Ag	Agree	Agree	Agree	
Agree			Agree	Agree	Agree	Agree	Agree	Agree
Agree	Disagree	Disagree	Agree	Strongly Ag	Agree	Agree	Disagree	Disagree
Agree		Agree	Strongly Ag	Agree		Agree	Agree	Agree
Disagree	Agree	Agree	Agree	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Agree
Strongly agree	Strongly agree	Strongly agree	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
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Agree			Disagree	Disagree	Agree	Disagree	Disagree	Disagree
Agree			Agree	Agree	Agree	Agree	Agree	Agree
Strongly agree	Strongly agree	Strongly agree	Agree	Agree	Agree	Disagree	Agree	Agree
			Agree	Agree	Agree	Agree	Agree	Agree
Strongly agree	Strongly agree	Strongly agree	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag
Strongly agree			Strongly Ag	Agree	Strongly Ag	Strongly Ag	Strongly Ag	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Strongly Ag	Strongly Ag	Strongly Ag	Agree

Satisfaction:

I feel that le	I feel that I h	I feel that th	I feel that I c	I experience	I experience	I feel that I a	I am optimis	I am concer
Agree	Agree	Agree	Agree	Agree	Disagree	Agree	Agree	Agree
Agree	Agree	Disagree	Agree	Agree	Agree	Disagree	Strongly Ag	Strongly Ag
Agree	Agree	Agree	Disagree	Agree	Agree	Agree	Strongly Ag	Agree
Agree	Agree	Agree	Agree	Strongly Ag	Disagree	Agree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Disagree	Agree	Strongly Ag
Agree	Agree	Agree	Agree	Agree	Strongly Ag	Disagree	Strongly Ag	Strongly Ag
	Strongly Ag	Disagree	Strongly Ag	Strongly Ag	Disagree	Disagree	Strongly Ag	Strongly Ag
Strongly Ag	Strongly Ag	Agree	Strongly Ag	Agree	Disagree	Disagree	Agree	Agree
Agree	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Dis	Agree	Agree
Agree	Agree	Agree	Agree	Strongly Ag	Strongly Ag	Disagree	Strongly Ag	Disagree
Agree	Disagree	Agree	Agree	Strongly Ag	Strongly Ag	Strongly Dis	Strongly Ag	Strongly Dis
	Strongly Ag	Agree	Agree	Strongly Ag	Disagree	Agree	Strongly Ag	Disagree
Disagree	Strongly Ag	Strongly Ag	Agree	Agree	Agree	Disagree	Agree	Strongly Ag
Agree	Agree	Agree	Strongly Ag	Agree	Strongly Ag	Disagree	Agree	Strongly Ag
Agree	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Agree	Strongly Ag	Agree
Strongly Dis	Agree	Agree	Disagree	Disagree	Agree	Strongly Dis	Disagree	Strongly Ag
Agree	Agree	Agree	Agree	Agree	Agree	Disagree	Disagree	Disagree
Disagree	Agree	Strongly Dis	Agree	Disagree	Strongly Ag	Strongly Dis	Agree	Agree
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Agree	Disagree	Agree	Agree	Agree	Disagree	Agree	Strongly Ag	Agree
Agree	Strongly Ag	Agree	Agree	Agree	Strongly Ag	Disagree	Agree	Strongly Ag
Strongly Ag	Agree	Agree	Agree	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Agree
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Agree	Agree	Agree	Agree	Agree	Agree	Strongly Dis	Agree	Strongly Dis
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Disagree	Agree	Agree		Agree	Disagree	Agree	Disagree	Agree
Agree	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Disagree	Agree	Agree	Disagree
Agree	Agree	Agree	Agree	Agree	Strongly Ag	Agree	Strongly Ag	Strongly Ag
Agree		Agree		Agree	Agree	Agree	Agree	Agree
Strongly Ag	Agree	Agree	Agree	Agree	Strongly Ag	Agree	Disagree	Agree
Strongly Ag	Strongly Ag	Agree	Agree	Strongly Ag	Agree	Disagree	Strongly Ag	Strongly Ag
Agree	Agree	Agree	Agree	Agree	Disagree	Disagree	Agree	Disagree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Strongly Ag	Strongly Ag

Program & Instruction

I have experience	I am excited	I want to work	The flexibility	I have an interest	Computers : Computers	Computers : Computers	I feel comfortable	I use technology
Disagree	Disagree	Strongly Agree	Agree	Strongly Agree	Disagree	Disagree	Agree	Strongly Agree
Agree	Strongly Agree	Agree	Agree	Agree	Strongly Agree	Agree	Strongly Agree	Strongly Agree
Strongly Agree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Agree	Agree	Agree	Disagree
Strongly Agree	Agree	Strongly Agree	Strongly Agree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree
Disagree	Disagree	Disagree	Agree	Strongly Agree	Agree	Disagree	Agree	Strongly Agree
Agree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree	Disagree	Agree	Strongly Agree
Disagree	Disagree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree	Agree	Disagree	Strongly Agree
Agree	Agree	Strongly Agree	Strongly Agree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree
Disagree	Strongly Disagree	Agree	Strongly Agree	Disagree	Agree	Agree	Strongly Agree	Strongly Agree
Disagree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Agree	Agree	Agree	Disagree
Strongly Agree	Agree	Strongly Agree	Agree	Agree	Agree	Disagree	Strongly Agree	Strongly Agree
Agree	Agree		Agree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Agree
Disagree	Strongly Disagree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree
Agree	Disagree	Agree	Agree	Strongly Agree	Strongly Agree	Disagree	Agree	Agree
Disagree	Disagree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Disagree	Strongly Agree	Agree
Disagree	Strongly Disagree	Disagree	Strongly Disagree	Agree	Strongly Disagree	Disagree	Strongly Agree	Strongly Agree
Disagree	Disagree		Agree	Agree	Agree	Agree	Agree	Agree
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Agree	Disagree	Agree	Strongly Agree	Strongly Agree	Agree	Disagree	Agree	Strongly Agree
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Agree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Agree	Agree	Strongly Agree	Strongly Agree
Strongly Agree	Disagree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Disagree	Strongly Disagree	Agree
Strongly Disagree	Disagree	Agree	Agree	Agree	Agree	Agree	Strongly Agree	Agree
Agree	Disagree	Strongly Agree	Agree	Strongly Agree	Disagree	Disagree	Agree	Strongly Agree
Disagree	Disagree	Agree	Disagree	Strongly Agree	Strongly Agree	Strongly Agree	Disagree	Strongly Agree
Strongly Agree	Agree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree	Agree	Strongly Agree	Strongly Agree
Disagree	Agree	Agree	Agree	Agree	Strongly Disagree	Strongly Disagree	Agree	Strongly Disagree
Disagree	Disagree	Strongly Agree	Strongly Agree	Agree	Agree	Agree	Agree	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Agree	Disagree	Agree	Agree	Disagree	Agree	Disagree	Agree	Disagree
Agree	Agree	Strongly Agree	Strongly Agree	Agree	Strongly Agree	Agree	Strongly Agree	Agree
Strongly Agree	Disagree	Agree	Agree	Agree	Agree	Disagree	Agree	Strongly Agree
	Agree		Strongly Agree	Agree	Agree	Agree	Agree	
Agree	Agree	Agree	Agree	Strongly Agree	Agree	Disagree	Agree	Agree
Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree	Strongly Agree	Agree	Disagree	Agree	Strongly Agree
Disagree	Disagree	Agree	Agree	Agree	Strongly Agree	Agree	Agree	Strongly Agree
Agree	Disagree	Agree	Agree	Agree	Strongly Agree	Agree	Agree	

Overall, OS	In general, I	Teachers ar	Students ne	I use a varie	My students	My students	Students ar	My students
Strongly Ag	Strongly Ag	Agree	Strongly Dis	Agree	Agree	Agree	Disagree	Agree
Strongly Ag	Agree	Agree	Disagree	Agree	Strongly Ag	Strongly Ag	Disagree	Agree
Strongly Ag	Strongly Ag	Strongly Ag	Disagree	Agree	Agree	Agree	Agree	Agree
Agree	Strongly Ag	Agree	Disagree	Strongly Ag	Agree	Agree	Agree	Agree
Agree	Agree	Agree	Disagree	Strongly Ag	Disagree	Disagree	Agree	Disagree
Agree	Agree	Agree	Strongly Dis	Strongly Ag	Agree	Agree	Strongly Ag	Disagree
Strongly Ag	Strongly Ag	Strongly Ag	Strongly Dis	Strongly Ag	Strongly Ag	Strongly Ag	Agree	
Agree	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Agree	Agree	Strongly Ag	Agree
Agree	Strongly Ag	Strongly Ag	Agree	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Agree
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Disagree
Strongly Ag	Strongly Ag	Strongly Ag	Strongly Dis	Strongly Ag	Agree	Agree	Agree	Agree
Strongly Agree		Strongly Ag	Strongly Dis	Agree	Agree		Agree	Agree
Agree	Strongly Ag	Agree	Disagree	Strongly Ag	Disagree	Agree	Strongly Ag	Strongly Dis
Disagree	Agree	Disagree	Strongly Dis	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag	Strongly Ag
Strongly Ag	Strongly Ag	Agree	Strongly Dis	Agree			Agree	
Agree	Agree	Agree	Disagree	Strongly Ag	Agree	Agree	Agree	Agree
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Agree	Agree	Agree	Disagree	Agree	Strongly Ag	Agree	Agree	Disagree
Agree	Agree	Agree	Disagree	Agree	Agree	Agree	Agree	Agree
Agree	Strongly Ag	Agree	Disagree	Strongly Ag	Strongly Ag	Strongly Ag	Agree	Agree
Agree	Agree	Agree	Disagree					
Agree	Agree	Agree	Disagree	Agree				
Strongly Ag	Strongly Ag	Agree	Disagree	Agree	Agree	Agree	Agree	Agree
Agree	Strongly Ag	Agree	Disagree	Agree	Agree	Disagree	Disagree	Strongly Ag
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Strongly Ag	Strongly Ag	Strongly Ag	Disagree	Strongly Ag	Agree	Agree	Agree	Agree
Agree	Agree	Strongly Ag	Disagree	Agree	Agree	Agree	Agree	Disagree
Strongly Ag	Strongly Ag	Strongly Ag	Agree	Agree	Agree	Agree	Agree	
Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
Agree	Agree	Agree	Agree	Agree				
Agree								
Strongly Ag	Agree	Strongly Ag	Disagree	Agree	Agree	Agree	Agree	Agree
Agree								
Agree	Strongly Ag	Disagree	Strongly Dis	Strongly Ag	Agree	Disagree	Agree	Agree
Agree	Strongly Ag	Agree	Strongly Ag	Agree	Agree	Agree	Agree	Disagree
Agree		Agree	Disagree				Agree	

[illegible]

Additional comments/input:

I've given m Open-Ended Response

Agree

Disagree

Disagree

Disagree Not applicable choice would have been good

Agree

Strongly Agree

Strongly Ag I wouldn't work anywhere else.

Agree

Strongly Agree

Agree

Disagree

Agree

Strongly Agree

Strongly Agree

Strongly Disagree

Disagree

Strongly Dis So many of these questions are hard to answer because I'd say "Strongly Agree" for some people a

Agree

Strongly Ag I cannot speak for whether students are learning science and math. I believe most OSA teachers tr
ree

I think an additional "n/a" column or "I don't have enough information to answer this" would be helpf

Agree

Disagree

Disagree

Disagree

Agree

Strongly Disagree

Agree

ree

Disagree

I think there should be a "neutral" and an "N/A" option

Agree

and "Strongly Disagree" for others. Can you add a comment field to some of these questions?

eat students with respect, but have seen some aberrations. This year, it seems as if the arts have become parar
ful to those of us who are not in the classroom, or can speak to student/teacher dynamics, etc.

mount to academics.





OAKLAND SCHOOL FOR THE ARTS



STATE OF THE SCHOOL
SEPTEMBER 2012

SCHOOL VISION STATEMENT

The Oakland School for the Arts balances a comprehensive academic curriculum with an immersive arts program, providing students unique opportunities for learning, expression and personal growth. OSA's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside of the arts.

Comprehensive – all-inclusive, covering a wide range of activities, indicating that OSA offers a full curriculum in the art AND academic areas.

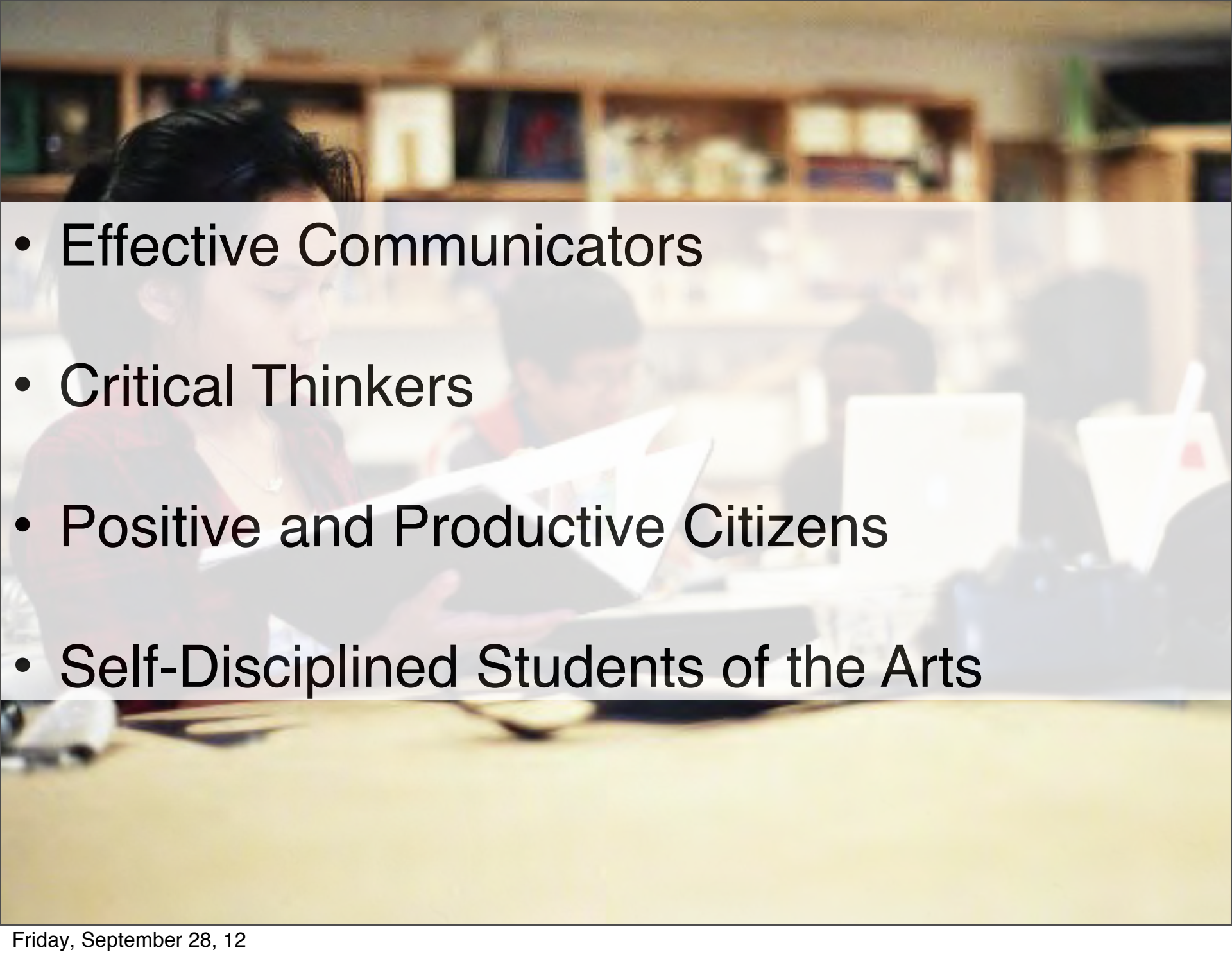
Immersive – completely surrounding the subject, in this case indicating that the student is in an arts program that fully engages them in multiple ways over an extended block of time.



‘ESLRS’

EXPECTED SCHOOL-WIDE LEARNING RESULTS

By graduation, we will prepare OSA students to become...

- 
- Effective Communicators
 - Critical Thinkers
 - Positive and Productive Citizens
 - Self-Disciplined Students of the Arts

2012-2013 OSA PRIORITIES

Support struggling students.

Support teachers in their professional growth.

Develop long-range school goals: financial, artistic, facility.

Attract and retain the best in both students and faculty.

Become self-sufficient; build an in-house development and marketing team to move us into the future.

2012-2013 OSA PRIORITIES

Maintain robust arts programs in the midst of challenging financial climate.

Lower teacher-to-student ratio throughout the school.

Find new performance space.

Increase our national and global presence.

Reduce the achievement gap.

CULTIVATING EXCELLENCE AT OSA...

OUR 2012-2013 THEME



A second year of “cultivation” -- the garden is still growing.

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Friday, September 28, 12

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Original home - 1428 Alice Street

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Founding faculty & Loni Berry, Director

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



David Smith, Director of Technology with Jerry Brown

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Ms. Berwick

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Cava Menzies

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



1800 San Pablo before modulares arrival

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



1800 San Pablo after modulares arrival

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Mr. Taylor & Mr. Zoufonoun at Class 2006 graduation

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Mr. Savage at Class 2006 graduation

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Mr. Harris, Director (circa 2007)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Spirit Rally (circa 2008)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Deconstruction of 1800 San Pablo Ave. (circa 2009)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Tent deconstruction (circa 2009)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Chelsea Keck '09 reacting to tent deconstruction (circa 2009)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Classroom construction, Fox Theatre (circa 2009)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Hallway, Fox Theatre (circa 2009)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



530 18th Street construction, Fox Theatre (circa 2009)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



530 18th St. Opening Day, Fox Theatre (circa 2009)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Chicago production (circa 2007)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Les Miserablés production (circa 2012)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Classroom (circa 2012)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!



Students (circa 2012)

TENTH ANNIVERSARY CELEBRATIONS! OSA IS 10 YEARS OLD!

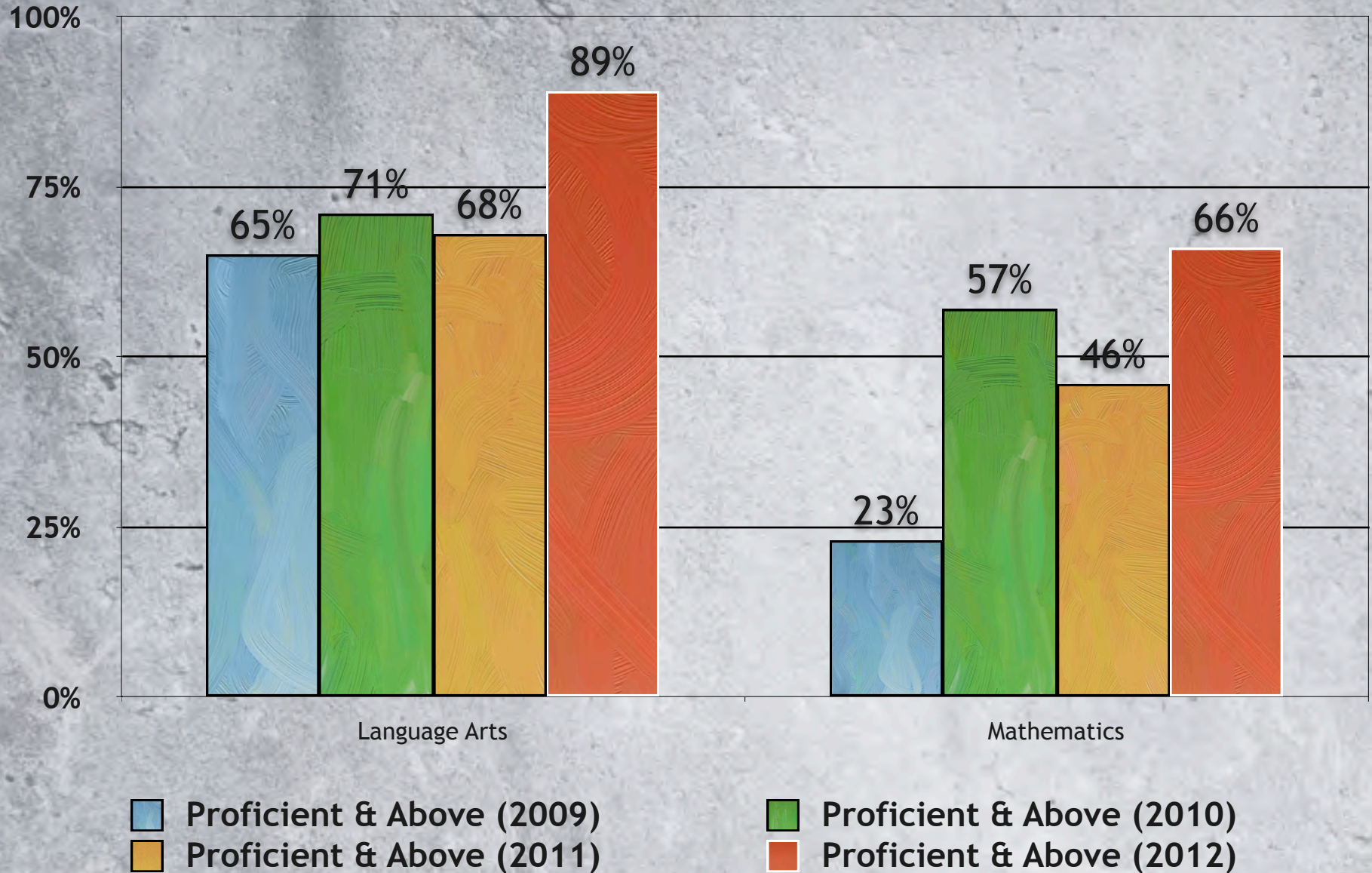


10th Anniversary Celebration, August 27, 2012

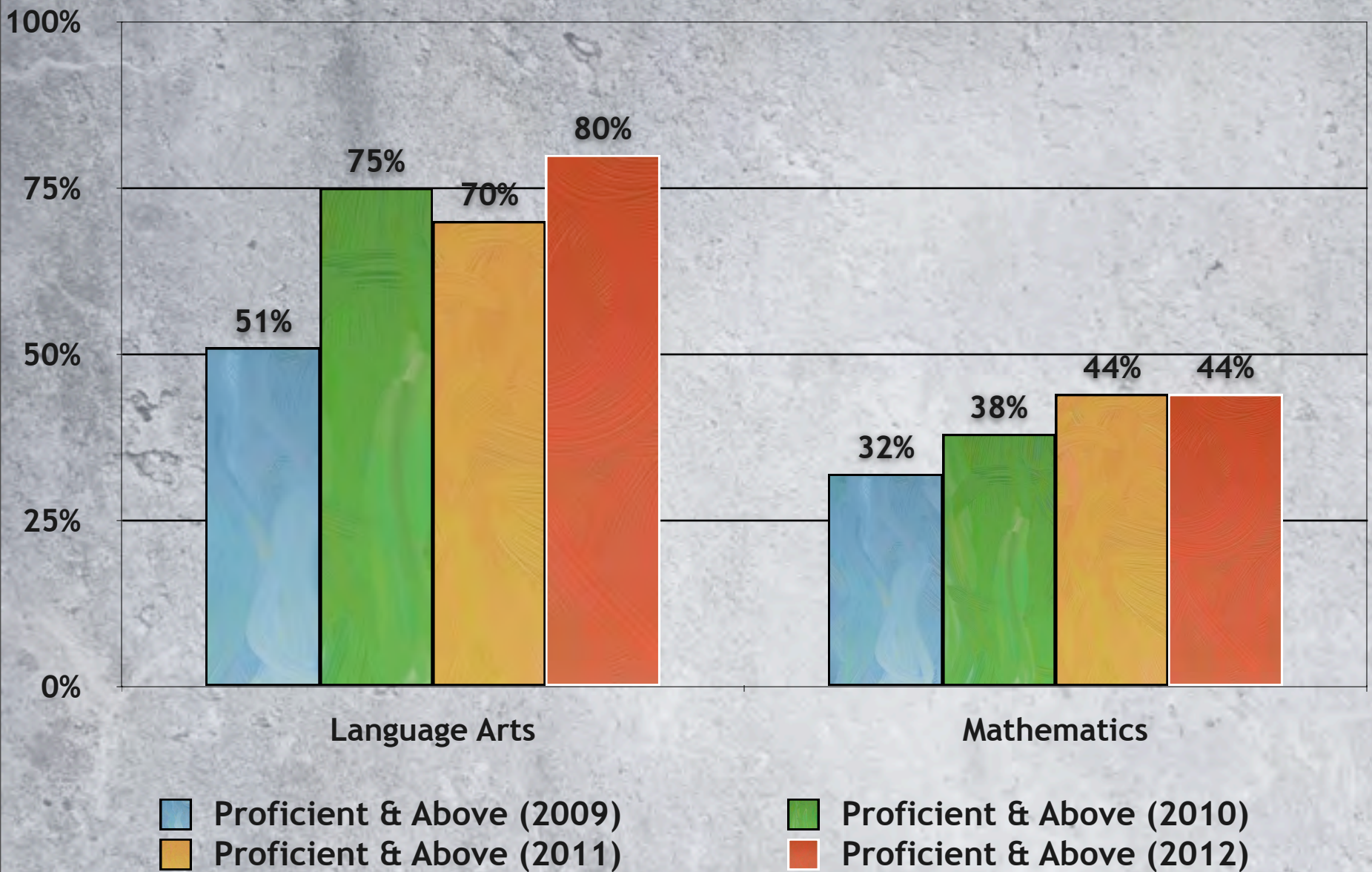
California Standards Tests (CST):

**NCLB scores reflect % of students either
Proficient or Advanced in a given area.**

GRADE 6

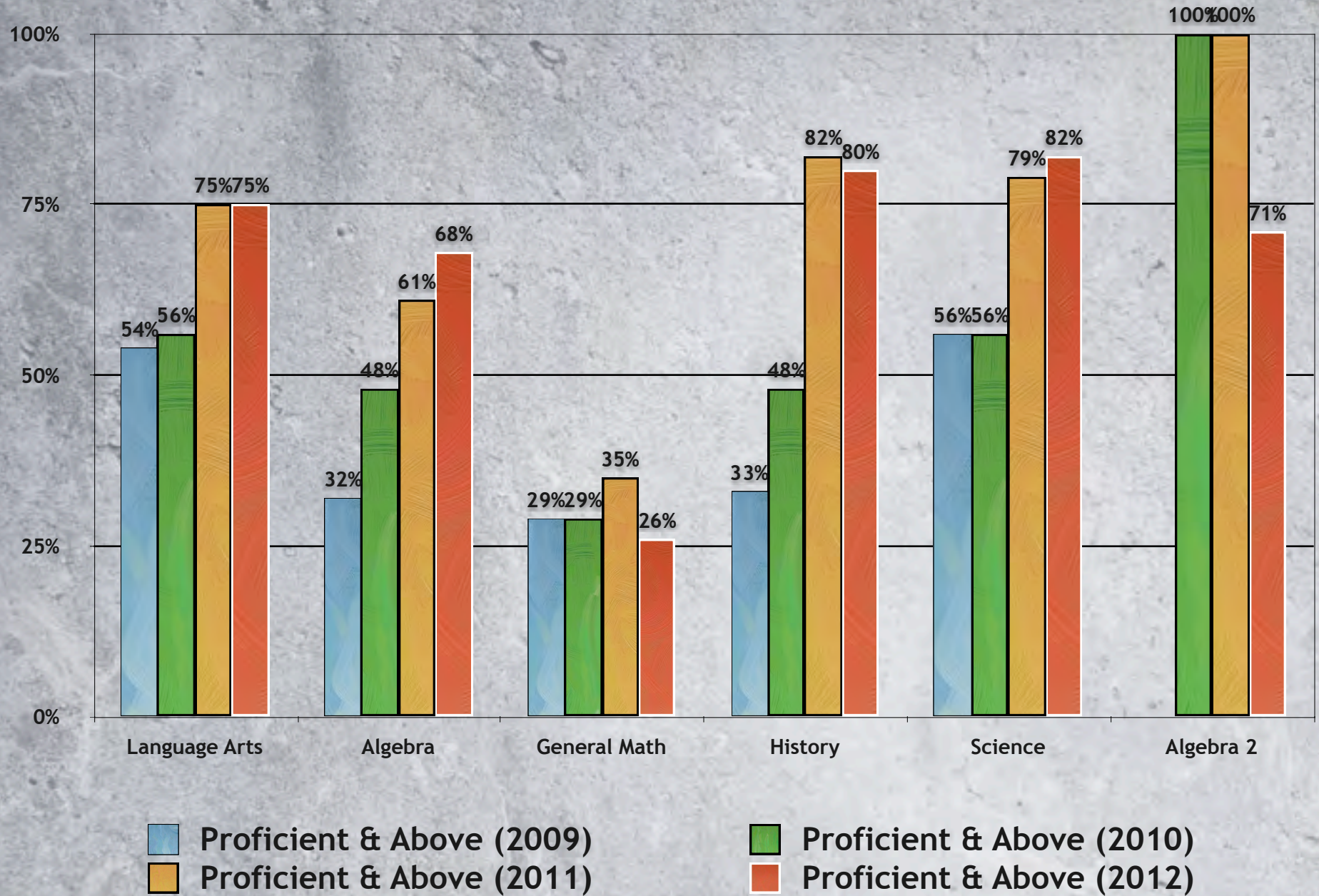


GRADE 7

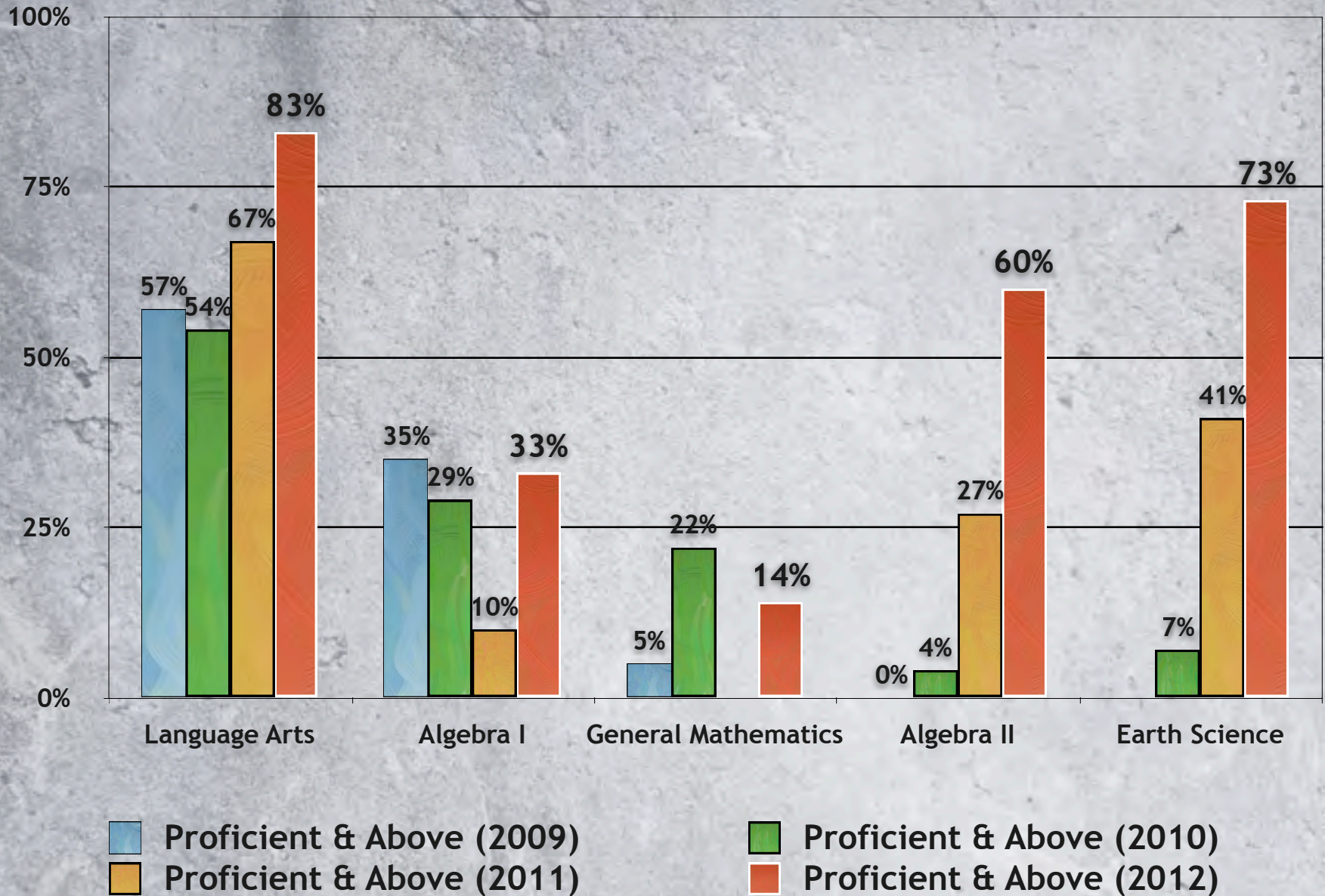


Note: Eleven algebra students - 92% proficient.

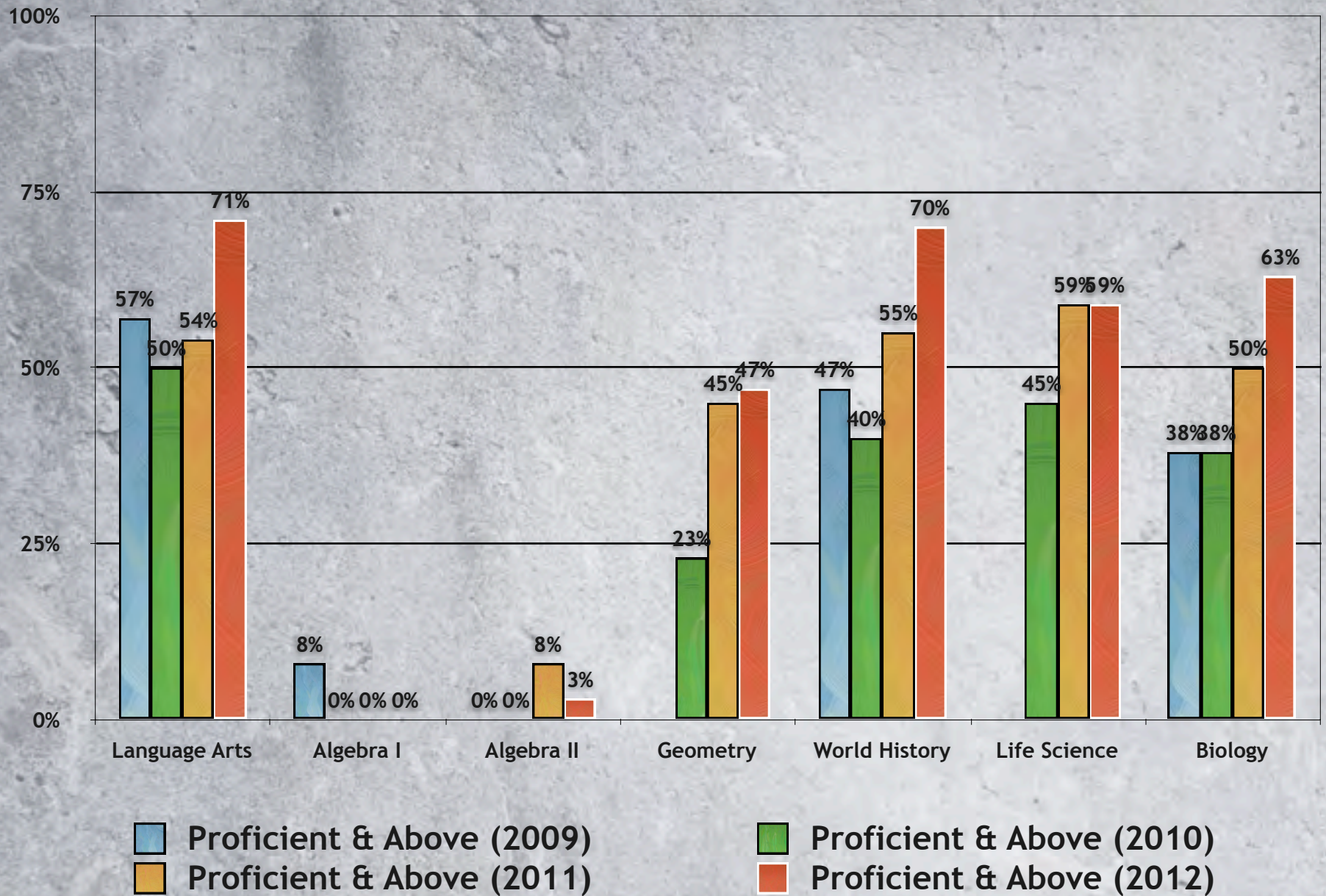
GRADE 8



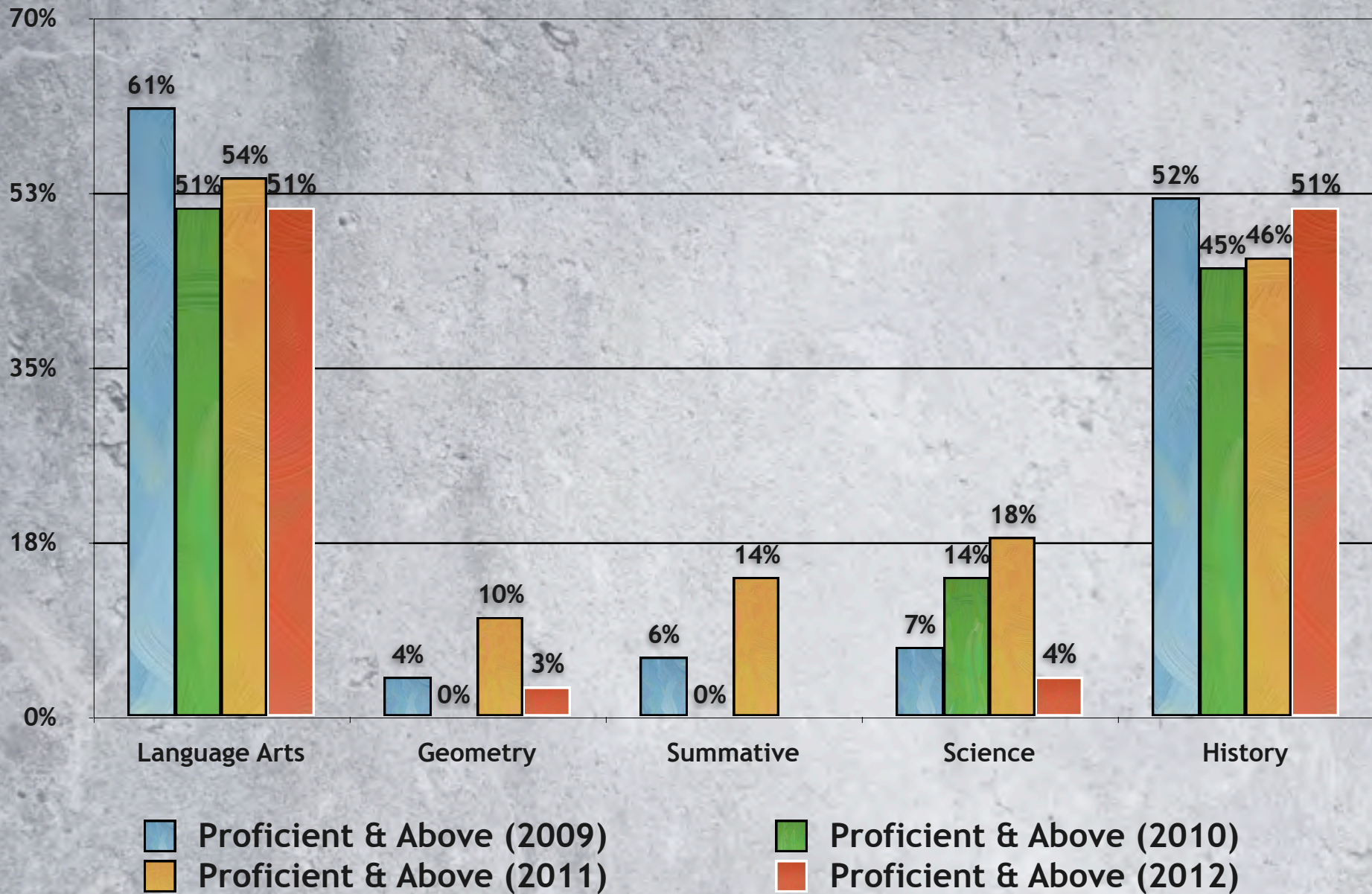
GRADE 9



GRADE 10



GRADE 11



Students at the BASIC Level

2012

- High School: 199/991 20%
- 7th/8th Grade 101/607 17%
- 6th Grade 32/174 18%

2011

- High School: 219/889 25%
- 7th/8th Grade 108/588 18%
- 6th Grade 43/168 26%

ACADEMIC PERFORMANCE INDEX (API)

2009-2010

756

ACADEMIC PERFORMANCE INDEX (API)

2010-2011

788

32 point gain!

ACADEMIC PERFORMANCE INDEX (API)

2011-2012

820

Estimate

Possible 30 point gain.

STATE BUDGET UPDATE

2012-2013 PER STUDENT FUNDING

	Grade 6	Grade 7-8	Grade 9
CA	\$5100	\$5300	\$6100
NJ	\$12504	\$13860	\$13860



POSSIBLE OUTCOMES OF FUTURE CUTS

- Increase in class sizes
- Reduction in administrative/support and teaching personnel
- Elimination/reduction of arts and extra-curricular programs
- Possible reduction in number of instructional days
- Possible elimination/reduction of student support programs
 - Student Guidance
 - Counseling Services
 - College Counseling
 - After-school tutorial
- Reduction in instructional supplies/textbooks

REVENUES

Revenue Source	Amount
Attendance	\$3,775,000
Title I	\$32,000
Federal & State Grants	\$525,000
Special Education	\$370,000
Additional Sources	\$160,000
School Generated Income	\$138,000
TOTAL	\$5,000,000

EXPENDITURES

Expenditure	Amount
Salaries	\$3,800,000
Benefits	\$900,000
Facility Costs	\$300,000
Loan Pmts.	0
Supplies and Materials	\$170,000
Student Support	\$80,000
Technology	\$100,000
Mandatory Costs	\$150,000
Development	\$200,000
TOTAL	\$5,700,000

THE GAP

MINIMUM FUND-RAISING NEED:

\$700,000

PER STUDENT GAP:

\$1,111

OSA is tuition free but donation dependent.

We are looking for 100% participation in State of the School.



Students: 40

Personnel Costs: \$75,000

Faculty: 2

Per Student Cost: \$1,800



Students: 99

Personnel Costs: \$191,000

Faculty: 5

Per Student Cost: \$1,900



Students: 54

Personnel Costs: \$126,000

Faculty: 2 plus choreography

Per Student Cost: \$2,300



Students: 97

Personnel Costs: \$200,000

Faculty: 4 plus sectionals

Per Student Cost: \$2,000



Students: 8

Personnel Costs: \$18,000 (non-OSA)

Faculty: 1

Per Student Cost: \$2,250



Students: 27

Personnel Costs: \$50,000

Faculty: 1 plus assistant

Per Student Cost: \$1,800



Students: 126

Personnel Costs: \$177,000

Faculty: 6

Per Student Cost: \$1,400



Students: 146

Personnel Costs: \$211,000

Faculty: 5

Per Student Cost: \$1,500



Students: 29

Personnel Costs: \$86,000

Faculty: 2

Per Student Cost: \$2,900

Participation Incentive



Emphasis with highest percentage of participation (donations) gets their next APT meeting catered by OSA.



Emphasis with highest attendance rate at State of the School gets
2 pairs of musical tickets to raffle.

NEW OFFERINGS IN 2012-2013

- Professional Development program
- Increased accounting staff
- Mathematics department chair
- Funding for off-site space rental
- Department chairs and team leaders
- Visual Arts and Digital Media permanent staff
- Increased counseling and support hours
- Expansion of the OSA Learning Center

LOCAL INDEPENDENT SCHOOL COSTS

School	Annual Tuition
Head Royce	\$24,895/\$31,475
Redwood Day	\$23,100 MS
Bishop O'Dowd	\$16,000 HS
College Prep	\$33,800 HS
St. Paul's	\$23,000 MS
Julia Morgan	\$22,500 MS

COST OF PRIVATE ARTS & MUSIC LESSONS

Area	Cost
Dance	\$6,480 annually
Music	\$27,000 annually
Visual Arts	\$6,480 annually
Singing	\$13,500 annually

A FEW THOUGHTS

*Ask creative people how they
did something and they feel
guilty because they didn't
really do it -- they just saw
something.*

Steve Jobs

*Logic will get you from A to B. Imagination
will take you everywhere.*

Albert Einstein

Life beats down and crushes the soul. Art reminds us that we have one.

Stella Adler



Photo by Norman Jean Roy

hairspray

• BROADWAY'S BIG FAT MUSICAL COMEDY HIT •



OSA

Oakland School *for the* Arts



OAKLAND SCHOOL FOR THE ARTS STATE OF THE SCHOOL

SEPTEMBER 2013



SCHOOL VISION STATEMENT

The Oakland School for the Arts balances a comprehensive academic curriculum with an immersive arts program, providing students unique opportunities for learning, expression and personal growth. OSA's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside of the arts.

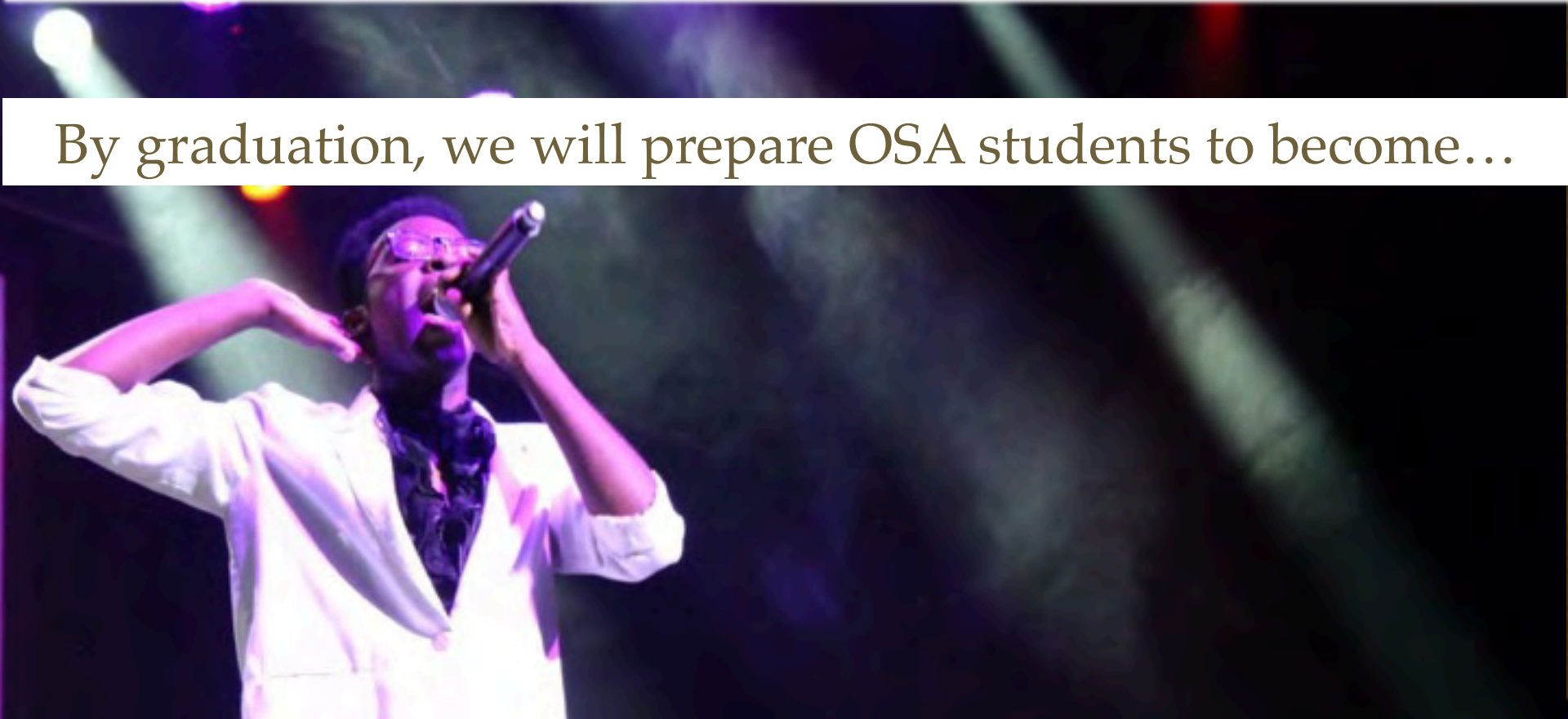
Comprehensive – all-inclusive, covering a wide range of activities, indicating that OSA offers a full curriculum in the art AND academic areas.

Immersive – completely surrounding the subject, in this case indicating that the student is in an arts program that fully engages them in multiple ways over an extended block of time.

'ESLRs'

Expected School-wide Learning Results

By graduation, we will prepare OSA students to become...



- 
- Effective Communicators
 - Critical Thinkers
 - Positive and Productive Citizens
 - Self-Disciplined Students of the Arts

The OSA Difference:

Core Values of an Arts Education

- Spontaneity and Ambiguity
- Freedom and Responsibility
- Divergent Thinking
- Multiple solution problem-solving
- Excitement and Inspiration
- Profound investigations into meaningful topics
- Think the 60s vs. the 80s


2013-2014 OSA PRIORITIES

- Support struggling students.
- Examine school growth.
- Develop strategic plan.
- Create beautiful art.
- Work together effectively and meaningfully.
- Ace our accreditation review.

OUR 2013-2014 THEME IS



Many voices, One spirit



This will be a year of:

- ✱Collaboration

- ✱Alignment

- ✱Partnership

- ✱Joint projects: academics and the arts

- ✱Breaking down barriers

- ✱Looking ahead -- strategically

THE FUTURE OF OSA

- School growth -- where and how?
- Local facility needs: classrooms, construction space, storage
- PERFORMANCE SPACE
- Departmental possibilities:
 - ✧ Grow Figure Skating
 - ✧ Middle School Lit Arts and Digital Media
 - ✧ Expand Production Design
 - ✧ Develop Music Production

FOR LEASE
CCIG
510.268.8500
MID-LEVEL
MID-LEVEL



NEWBERRY

For Lease 650.291.3315

open



KEY HAPPENINGS 2013-14

Introduction of the Common Core Curriculum:
deeper, more creative, less “comprehensive.”

School Musical: Fame, February 2014

Yoshi's Gala, March 2014

Accreditation Review, April 2014

Talent Show, June 2014

Charter Renewal, Spring 2015

GROWTH CONSIDERATIONS

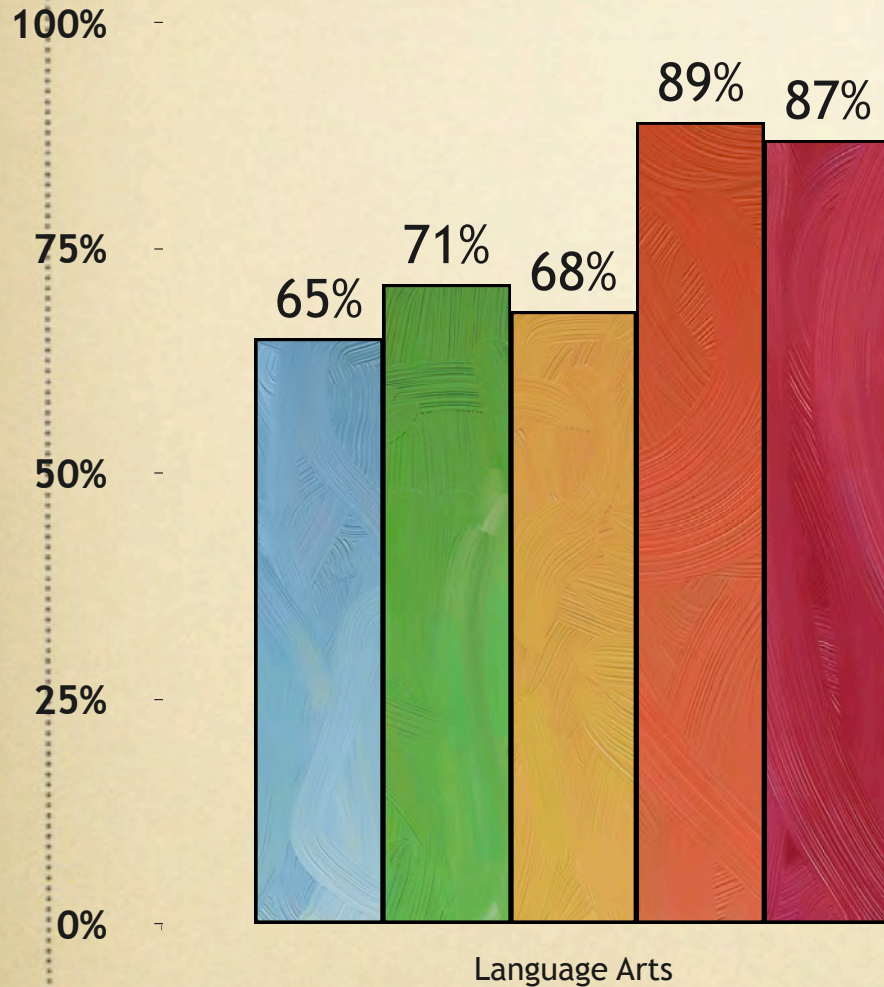
- HOW BIG -- 750? 800?
- Staffing needs -- one more section (25+ students at each grade level)
- Local facility use
- OSA as the NYU of Oakland: multiple buildings occupying the Oakland urban landscape
- Recruitment and support for underrepresented groups

California Standards Tests (CST):

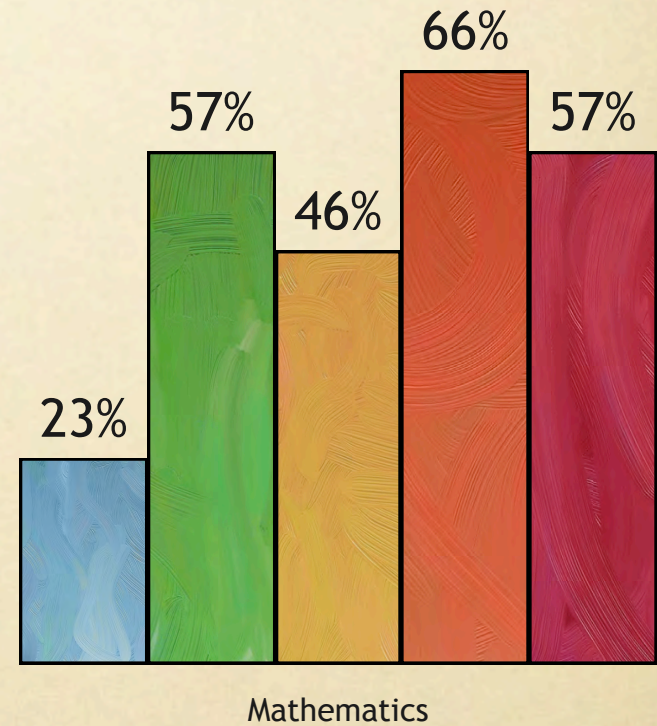
NCLB scores reflect % of students either

Proficient or Advanced in a given area.

GRADE 6

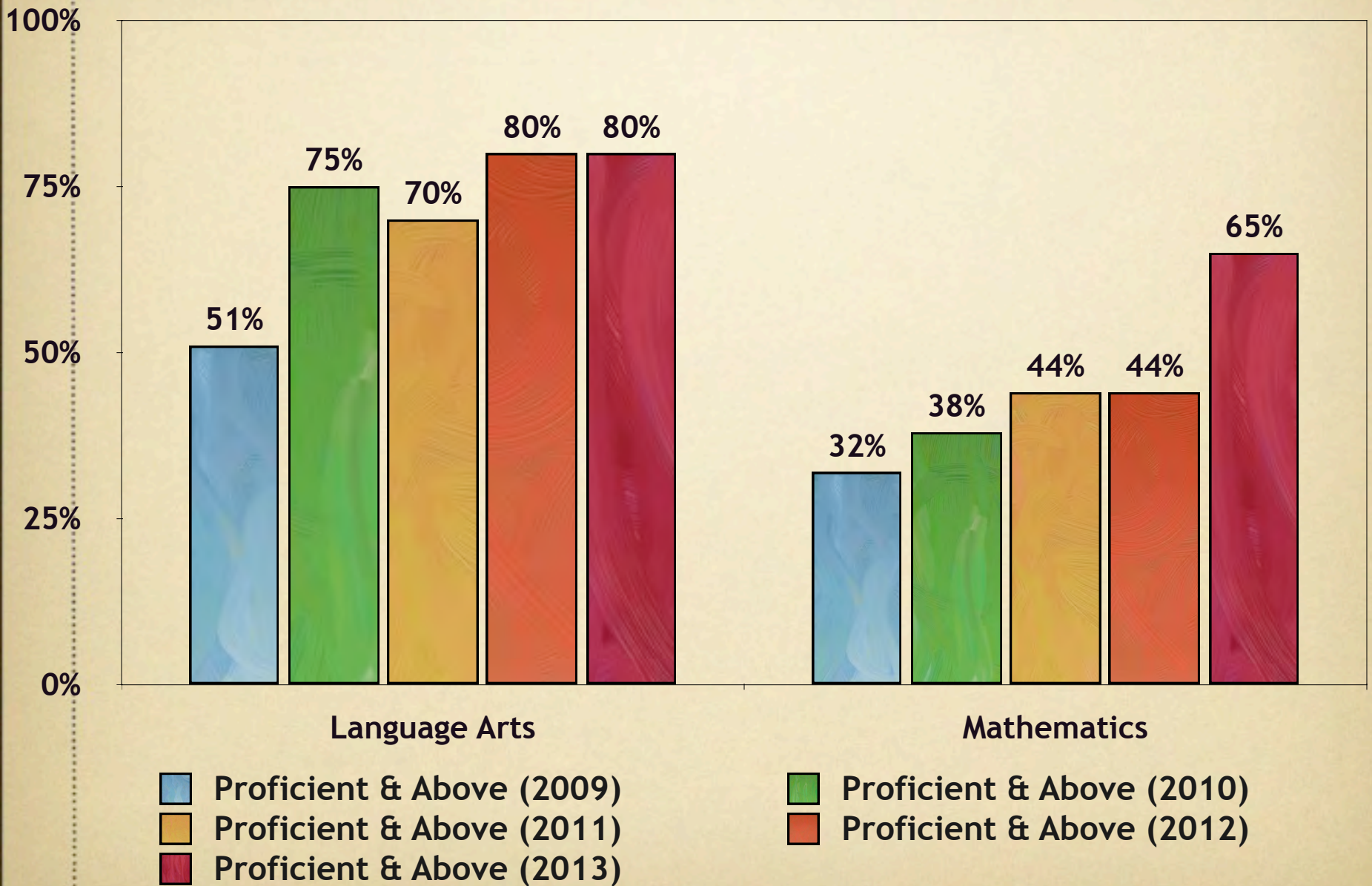


Proficient & Above (2009)
Proficient & Above (2011)
Proficient & Above (2013)

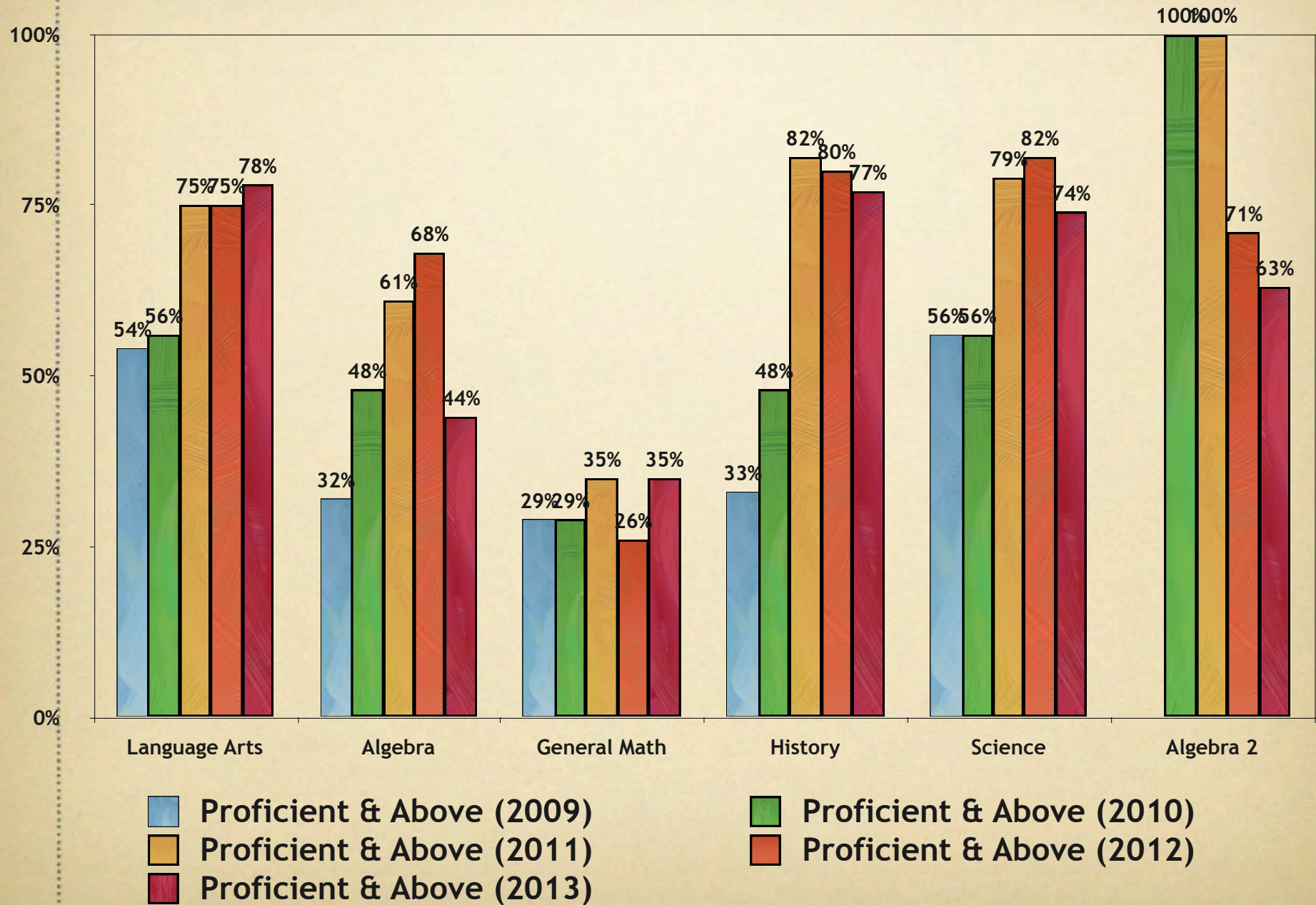


Proficient & Above (2010)
Proficient & Above (2012)

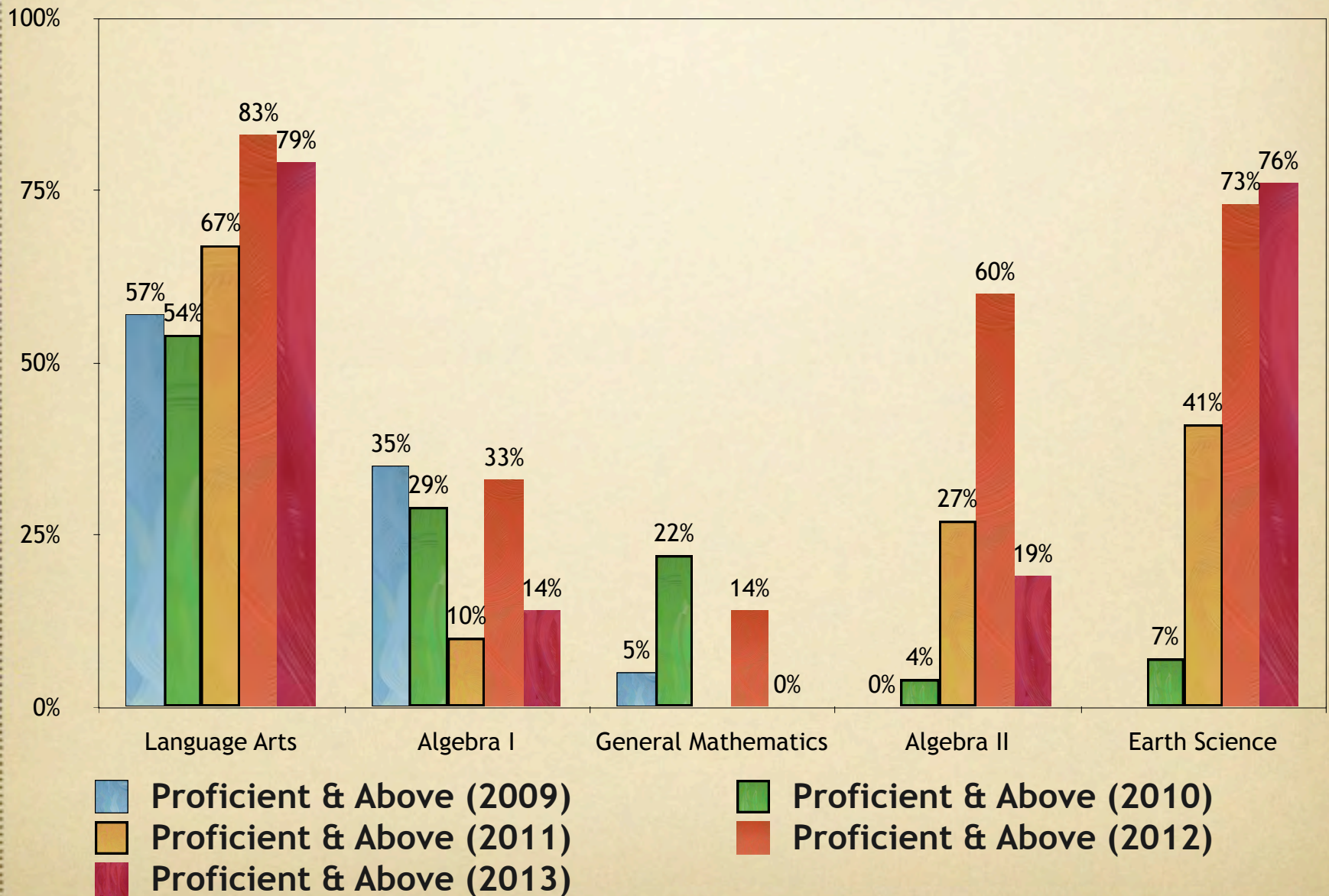
GRADE 7



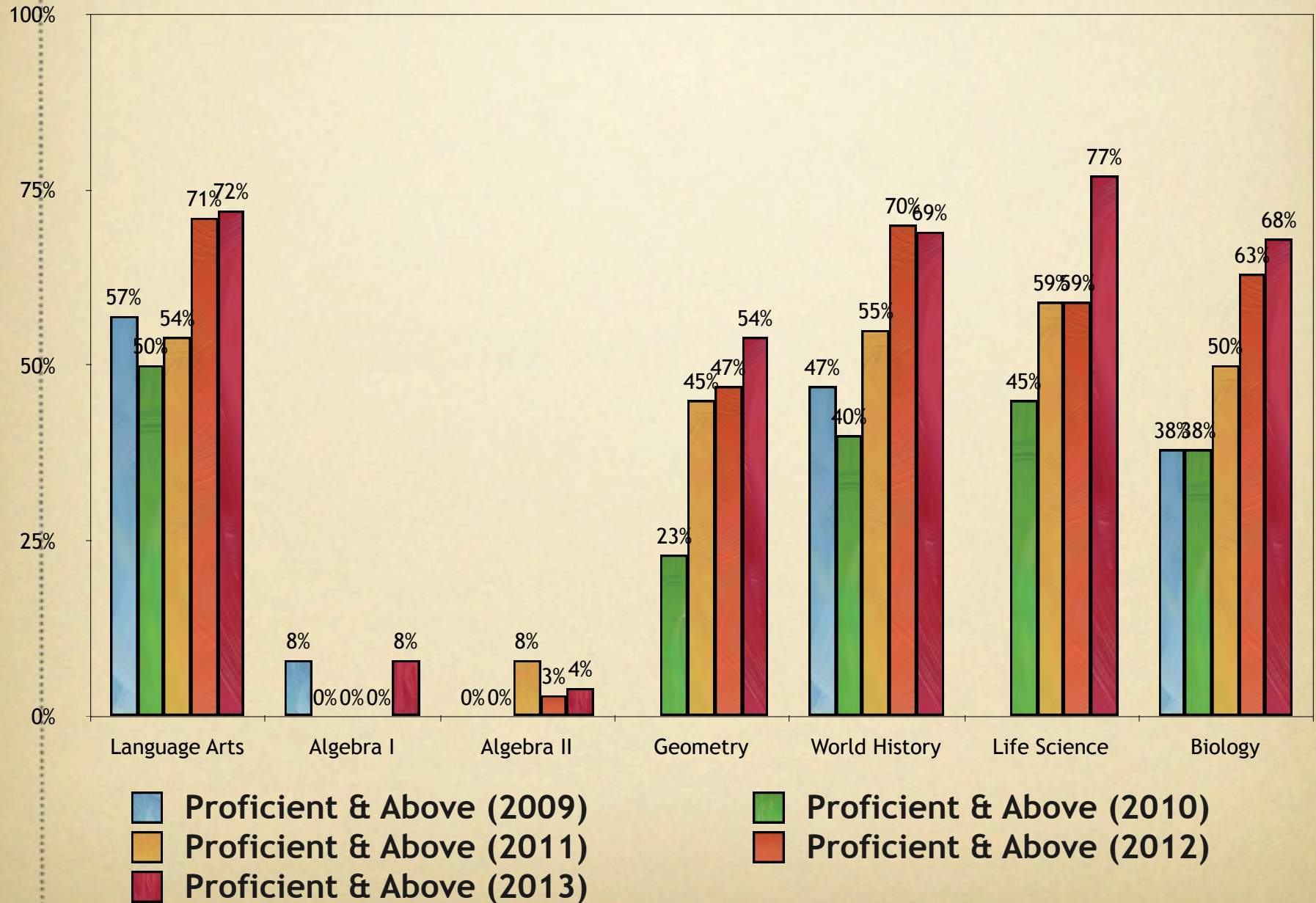
GRADE 8



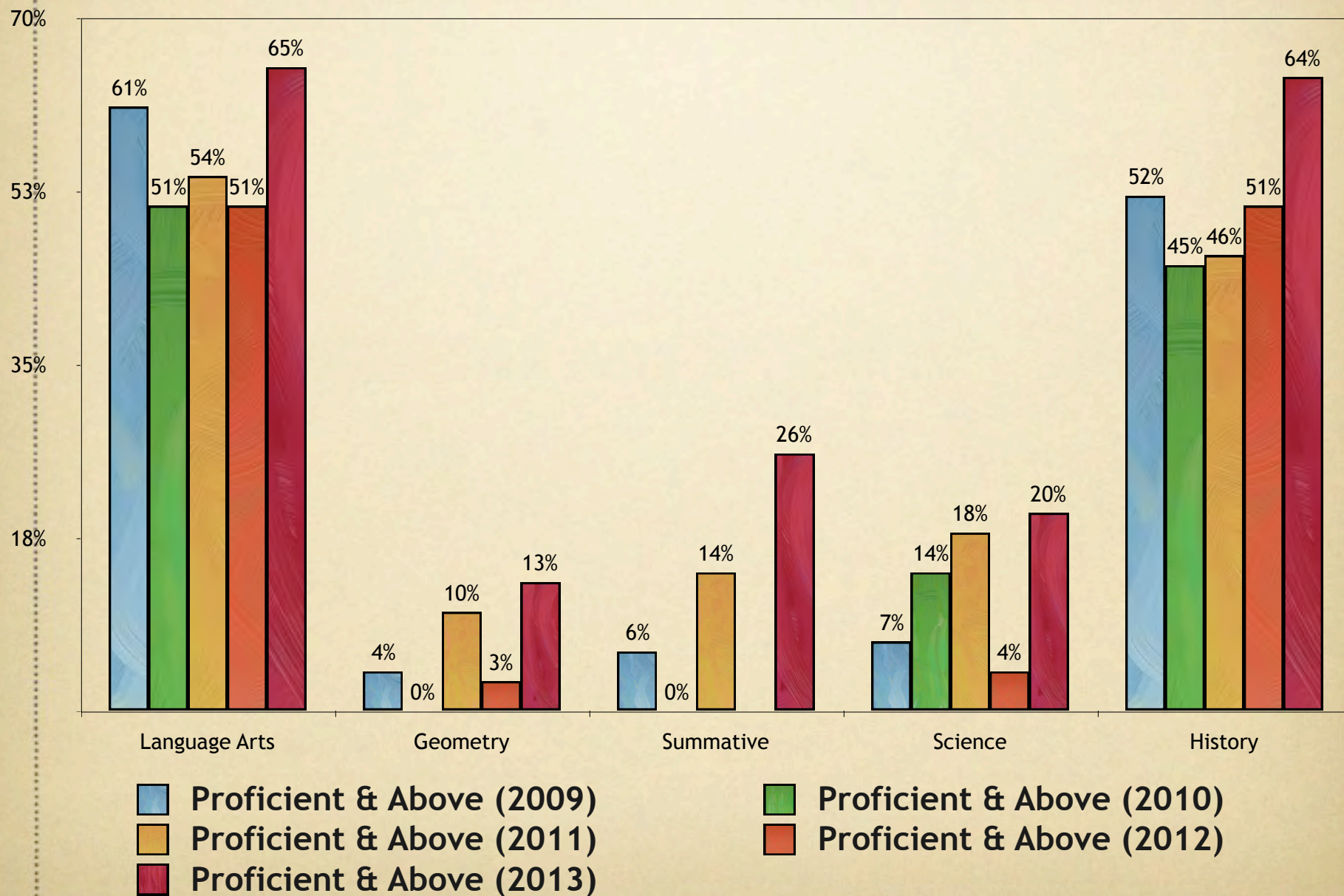
GRADE 9



GRADE 10



GRADE 11



ACADEMIC PERFORMANCE INDEX (API)
2009-2010

756

ACADEMIC PERFORMANCE INDEX (API)

2010-2011

788

32 point gain!

ACADEMIC PERFORMANCE INDEX (API)

2011-2012

829

ACADEMIC PERFORMANCE INDEX (API)

2012-2013

837

ACADEMIC PERFORMANCE INDEX (API)

2012-2013

HS Highlights:

Chemistry -- +16%; FBB was 48%, now
8%!!

Biology -- 68% proficient

Earth Science -- 76% proficient

ACADEMIC PERFORMANCE INDEX (API) 2012-2013

MS Highlights:

7th Gr Math -- 65% proficient

8th Gr Sci -- 74% proficient

Entire 7th Gr not a single student FBB
in either subject

LA/SS SUMMARY

GRADE	LITERARY ARTS	SOCIAL SCIENCE
6	77	
7	80	
8	78	77
9	79	
10	72	69
11	65	64

AP Scores 2013

Oakland School For The Arts (052410) Total Students: 55; Total Schools: 1

School Totals by Score

Score	Mus Theo	Stu Art 2D	Eng Lang Comp	Eng Lit Comp	Psyc	US Gov Pol	Calc AB	Chin Lang	Span Lang	Total Exams	% of Total Exams
5	5		5		2			1	1	14	17.7
4	1	1	9	2	2	2				17	21.5
3	2	4	6	7	1	3	3			26	32.9
2	1	1	6	6	1		1			16	20.3
1				3	2	1				6	7.6
Total	9	6	26	18	8	6	4	1	1	79	100.0

AP Scores 2013

Oakland School For The Arts (052410)

	Score	Mus Theo	Stu Art 2D	Eng Lang Comp	Eng Lit Comp	Psyc	US Gov Pol	Calc AB	Chin Lang	Span Lang	Total Exams*
School (052410)	5	5		5		2			1	1	14
	4	1	1	9	2	2	2				17
	3	2	4	6	7	1	3	3			26
	2	1	1	6	6	1		1			16
	1				3	2	1				6
	Total Number of Exams	9	6	26	18	8	6	4	1	1	79
	Mean Score	4.11	3.00	3.50	2.44	3.13	3.00	2.75	5.00	5.00	3.22
	Standard Deviation	1.17	0.63	1.07	0.92	1.64	1.10	0.50	0.00	0.00	1.18
	Total Schools	1	1	1	1	1	1	1	1	1	1
California	5	432	483	7,707	4,943	6,125	4,559	12,013	2,526	11,008	95,651
	4	375	1,044	11,579	11,030	7,645	6,234	8,518	574	12,234	127,346
	3	502	1,160	21,084	17,809	5,482	11,711	7,970	336	8,895	155,295
	2	457	542	24,612	19,375	3,668	11,597	5,206	42	6,473	140,986
	1	236	71	11,824	5,266	5,777	11,078	13,764	50	3,581	115,656
	Total Number of Exams	2,002	3,300	76,806	58,423	28,697	45,179	47,471	3,528	42,191	634,934
	Mean Score	3.15	3.40	2.72	2.85	3.16	2.59	3.00	4.55	3.49	2.92
	Standard Deviation	1.31	1.00	1.19	1.09	1.42	1.27	1.57	0.82	1.26	1.32
	Total Schools	285	445	1,303	1,369	727	1,077	1,380	317	1,304	1,732
United States	5	3,334	3,216	47,936	28,590	48,944	28,743	63,699	5,644	33,379	532,529

AP Scores 2013

Oakland School For The Arts (052410)

Total AP Students in Your School: 55

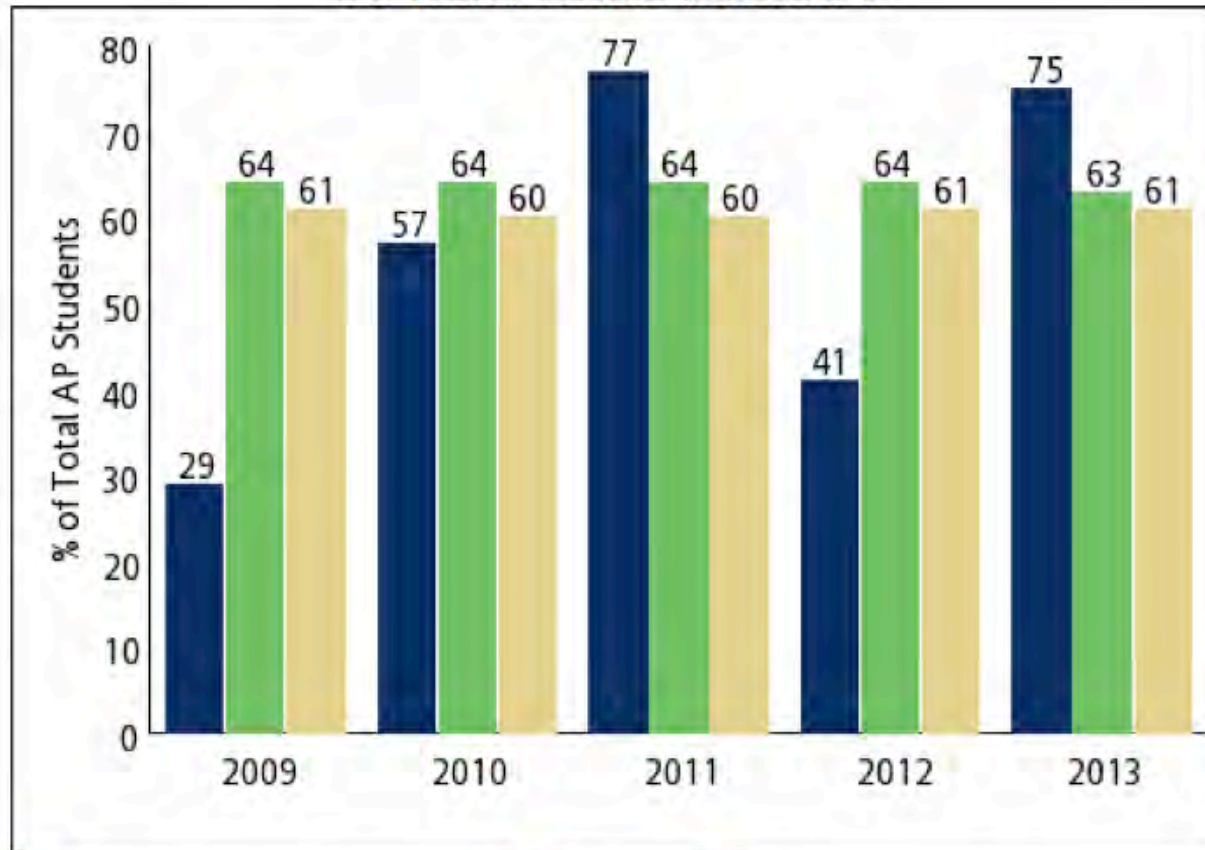
School Totals for this View	5	4	3	2	1	Total Exams
Number of Exams	14	17	26	16	6	79
Percentage of Total Exams	18	22	33	20	8	100
Number of AP Students	11	14	26	16	7	

Subject Totals	5	4	3	2	1	Total Exams
Music Theory	5	1	2	1		9
Studio Art: 2-D Design Portfolio		1	4	1		6
English Language and Composition	5	9	6	6		26
English Literature and Composition		2	7	6	3	18
Psychology	2	2	1	1	2	8
United States Government and Politics		2	3		1	6
Calculus AB			3	1		4
Chinese Language and Culture	1					1
Spanish Language	1					1

AP Scores 2013

Oakland School For The Arts (052410)

% of Total AP Students with Scores 3+



■ Oakland School For The Arts (052410) ■ California ■ Global

STATE BUDGET UPDATE

2013-2014 PER STUDENT FUNDING

	Per Pupil
CA	\$6100
NJ	\$17000

POSSIBLE OUTCOMES OF FUTURE CUTS

- Increase in class sizes
- Reduction in administrative/support and teaching personnel
- Elimination/reduction of arts and extra-curricular programs
- Possible reduction in number of instructional days
- Possible elimination/reduction of student support programs
 - Student Guidance
 - Counseling Services
 - College Counseling
 - After-school tutorial
- Reduction in instructional supplies/textbooks

REVENUES

Revenue Source	Amount
Attendance	\$3,870,000
Title I	\$25,000
Federal & State Grants	\$650,000
Special Education	\$530,000
Additional Sources	\$160,000
School Generated Income	\$85,000
TOTAL	\$5,320,000

EXPENDITURES

Expenditure	Amount
Salaries	\$4,000,000
Benefits	\$920,000
Supplies and Materials	\$240,000
Technology	\$100,000
Mandatory Costs	700,000
TOTAL	\$5,960,000

THE GAP

MINIMUM FUND-RAISING NEED:

\$640,000

PER STUDENT GAP:

\$950

OSA is tuition free but donation dependent.

Sound fiscal management: first year below \$1000!

We are looking for 100% participation in State of the School.



Students: 6

Personnel Costs: \$15,000 (non-
OSA)

Faculty: 1

Per Student Cost: \$2,500



Students: 55

Personnel Costs: \$115,000

Faculty: 2 plus choreography

Per Student Cost: \$2,100



Students: 30

Personnel Costs: \$66,000

Faculty: 2

Per Student Cost: \$2,200



Students: 97

Personnel Costs: \$233,000

Faculty: 4 plus sectionals

Per Student Cost: \$2,400



Students: 47

Personnel Costs: \$116,000

Faculty: 4

Per Student Cost: \$2,500



Students: 37

Personnel Costs: \$89,000

Faculty: 2

Per Student Cost: \$2,400



Students: 150

Personnel Costs: \$160,000

Faculty: 5

Per Student Cost: \$1,100



Students: 147

Personnel Costs: \$138,000

Faculty: 4

Per Student Cost: \$950



Students: 109

Personnel Costs: \$180,000

Faculty: 4

Per Student Cost: \$1,700

Participation Incentive



Emphasis with highest percentage of participation (donations) gets their next APT meeting catered by OSA.



Emphasis with highest attendance rate at State of the School gets
2 pairs of musical tickets to raffle.

NEW OFFERINGS IN 2013-2014

- Seneca Center student support system
- Digital Media levels and offerings
- Literary Arts growth -- new staff, diverse offerings
- Middle School math lab
- Vocal Music Theory classes
- Music Production elective
- Increased counseling and support hours
- Expansion of the OSA Learning Center

LOCAL INDEPENDENT SCHOOL COSTS

School	Annual Tuition
Head Royce	\$24,895 / \$31,475
Redwood Day	\$23,100 MS
Bishop O'Dowd	\$16,000 HS
College Prep	\$33,800 HS
St. Paul's	\$23,000 MS
Julia Morgan	\$22,500 MS

COST OF PRIVATE ARTS & MUSIC LESSONS

Area	Cost
Dance	\$6,480 annually
Music	\$27,000 annually
Visual Arts	\$6,480 annually
Singing	\$13,500 annually

A FEW THOUGHTS

Don't worry about people stealing your ideas. If they're any good you will have to ram them down people's throats.

Howard Aiken

When all think alike, no one is thinking at all.

Walter Lippman

Just when the caterpillar thought the world was over, it became a butterfly.

Unknown

ORIGINAL MOTION PICTURE SOUNDTRACK

Fame

OSA

Oakland School *for the* Arts

§ 15497. Local Control and Accountability Plan and Annual Update Template.

LEA: Oakland School for the Arts

Contact (Name, Title, Email, Phone Number): Donn Harris, Executive Director, 510-873-8800, dharris@oakarts.org

LCAP Year: 2013-2014

Local Control and Accountability Plan and Annual Update Template

The Local Control and Accountability Plan (LCAP) and annual update template shall be used to provide details regarding local educational agencies' (LEAs) actions and expenditures to support pupil outcomes and overall performance pursuant to Education Code sections 52060, 52066, 47605, 47605.5, and 47606.5.

For school districts, pursuant to Education Code section 52060, the LCAP must describe, for the school district and each school within the district, goals and specific actions to achieve those goals for all pupils and each subgroup of pupils identified in Education Code section 52052, including pupils with disabilities, for each of the state priorities and any locally identified priorities.

For county offices of education, pursuant to Education Code section 52066, the LCAP must describe, for each county office of education-operated school and program, goals and specific actions to achieve those goals for all pupils and each subgroup of pupils identified in Education Code section 52052, including pupils with disabilities, who are funded through the county office of education Local Control Funding Formula as identified in Education Code section 2574 (pupils attending juvenile court schools, on probation or parole, or mandatorily expelled) for each of the state priorities and any locally identified priorities. School districts and county offices of education may additionally coordinate and describe in their LCAPs services provided to pupils funded by a school district but attending county-operated schools and programs, including special education programs.

Charter schools, pursuant to Education Code sections 47605, 47605.5, and 47606.5, must describe goals and specific actions to achieve those goals for all pupils and each subgroup of pupils identified in Education Code section 52052, including pupils with disabilities, for each of the state priorities as applicable and any locally identified priorities. For charter schools, the inclusion and description of goals for state priorities in the LCAP may be modified to meet the grade levels served and the nature of the programs provided, including modifications to reflect only the statutory requirements explicitly applicable to charter schools in the Education Code.

The LCAP is intended to be a comprehensive planning tool. LEAs may reference and describe actions and expenditures in other plans and funded by a variety of other fund sources when detailing goals, actions, and expenditures related to the state and local priorities. LCAPs must be consistent with school plans submitted pursuant to Education Code section 64001. The information contained in the LCAP, or annual update, may

be supplemented by information contained in other plans (including the LEA plan pursuant to Section 1112 of Subpart 1 of Part A of Title I of Public Law 107-110) that are incorporated or referenced as relevant in this document.

For each section of the template, LEAs should comply with instructions and use the guiding questions as prompts (but not limits) for completing the information as required by statute. Guiding questions do not require separate narrative responses. Data referenced in the LCAP must be consistent with the school accountability report card where appropriate. LEAs may resize pages or attach additional pages as necessary to facilitate completion of the LCAP.

State Priorities

The state priorities listed in Education Code sections 52060 and 52066 can be categorized as specified below for planning purposes, however, school districts and county offices of education must address each of the state priorities in their LCAP. Charter schools must address the priorities in Education Code section 52060(d) that apply to the grade levels served, or the nature of the program operated, by the charter school.

A. Conditions of Learning:

Basic: *degree to which teachers are appropriately assigned pursuant to Education Code section 44258.9, and fully credentialed in the subject areas and for the pupils they are teaching; pupils have access to standards-aligned instructional materials pursuant to Education Code section 60119; and school facilities are maintained in good repair pursuant to Education Code section 17002(d). (Priority 1)*

Implementation of State Standards: *implementation of academic content and performance standards adopted by the state board for all pupils, including English learners. (Priority 2)*

Course access: *pupil enrollment in a broad course of study that includes all of the subject areas described in Education Code section 51210 and subdivisions (a) to (i), inclusive, of Section 51220, as applicable. (Priority 7)*

Expelled pupils (for county offices of education only): *coordination of instruction of expelled pupils pursuant to Education Code section 48926. (Priority 9)*

Foster youth (for county offices of education only): *coordination of services, including working with the county child welfare agency to share information, responding to the needs of the juvenile court system, and ensuring transfer of health and education records. (Priority 10)*

B. Pupil Outcomes:

Pupil achievement: *performance on standardized tests, score on Academic Performance Index, share of pupils that are college and career ready, share of English learners that become English proficient, English learner reclassification rate, share of pupils that pass Advanced Placement exams with 3 or higher, share of pupils determined prepared for college by the Early Assessment Program. (Priority 4)*

Other pupil outcomes: *pupil outcomes in the subject areas described in Education Code section 51210 and subdivisions (a) to (i), inclusive, of Education Code section 51220, as applicable. (Priority 8)*

C. Engagement:

Parent involvement: *efforts to seek parent input in decision making, promotion of parent participation in programs for unduplicated pupils and special need subgroups. (Priority 3)*

Pupil engagement: *school attendance rates, chronic absenteeism rates, middle school dropout rates, high school dropout rates, high school graduations rates. (Priority 5)*

School climate: *pupil suspension rates, pupil expulsion rates, other local measures including surveys of pupils, parents and teachers on the sense of safety and school connectedness. (Priority 6)*

Section 1: Stakeholder Engagement

Meaningful engagement of parents, pupils, and other stakeholders, including those representing the subgroups identified in Education Code section 52052, is critical to the LCAP and budget process. Education Code sections 52062 and 52063 specify the minimum requirements for school districts; Education Code sections 52068 and 52069 specify the minimum requirements for county offices of education, and Education Code section 47606.5 specifies the minimum requirements for charter schools. In addition, Education Code section 48985 specifies the requirements for translation of documents.

Instructions: Describe the process used to engage parents, pupils, and the community and how this engagement contributed to development of the LCAP or annual update. Note that the LEA's goals related to the state priority of parental involvement are to be described separately in Section 2, and the related actions and expenditures are to be described in Section 3.

Guiding Questions:

- 1) How have parents, community members, pupils, local bargaining units, and other stakeholders (e.g., LEA personnel, county child welfare agencies, county office of education foster youth services programs, court-appointed special advocates, foster youth, foster parents, education rights holders and other foster youth stakeholders, English learner parents, community organizations representing English learners, and others as appropriate) been engaged and involved in developing, reviewing, and supporting implementation of the LCAP?
- 2) How have stakeholders been included in the LEA's process in a timely manner to allow for engagement in the development of the LCAP?

- 3) What information (e.g., quantitative and qualitative data/metrics) was made available to stakeholders related to the state priorities and used by the LEA to inform the LCAP goal setting process?
- 4) What changes, if any, were made in the LCAP prior to adoption as a result of written comments or other feedback received by the LEA through any of the LEA's engagement processes?
- 5) What specific actions were taken to meet statutory requirements for stakeholder engagement pursuant to Education Code sections 52062, 52068, and 47606.5, including engagement with representative parents of pupils identified in Education Code section 42238.01?
- 6) In the annual update, how has the involvement of these stakeholders supported improved outcomes for pupils related to the state priorities?

Involvement Process	Impact on LCAP
<ol style="list-style-type: none"> 1. State of the School address held in September 2013 to inform the community about the school's progress – test scores, finances, future plans, strategic vision, Common Core progress. Attended by 52% of the school's families. 2. Director holds monthly "coffees." Regular attendance of 25+ families. 3. Monthly parent meetings in general session and then broken down by art department. Well-attended and active. 4. Strategic Plan team met monthly in Fall 2013. Twenty-five people attended three sessions that resulted in a strategic direction for the school. 5. Parents are involved in the hiring process when staff openings occur. 6. OSA has small populations of ELL students, foster youth and low SES students. 7. Recent WASC process involved all stakeholders in examining the school's program and outcomes. 	<ol style="list-style-type: none"> 1. Ideas incorporated into LCAP and strategic plan. Math instructional changes implemented. 2. Notes taken, follow-up actions completed on a range of items: communication, scheduling, curriculum. 3. Officers elected, events planned, departments evolve through parent suggestions. 4. Main priorities developed – facility addition, technology upgrades, school expansion. All three priorities were addressed for the 2014-15 school year. 5. Hirings reflect parent priorities and departmental structure is influenced by parent input. 6. OSA has a strong outreach program to open up opportunities for all categories of students to apply. 7. Information from the self-study resulted in an Action Plan, many items of which are present in the LCAP. Action Plan attached to the LCAP as an addendum.

Section 2: Goals and Progress Indicators

For school districts, Education Code sections 52060 and 52061, for county offices of education, Education Code sections 52066 and 52067, and for charter schools, Education Code section 47606.5 require(s) the LCAP to include a description of the annual goals, for all pupils and each subgroup

*of pupils, for **each** state priority and any local priorities and require the annual update to include a review of progress towards the goals and describe any changes to the goals.*

Instructions: Describe annual goals and expected and actual progress toward meeting goals. This section must include specifics projected for the applicable term of the LCAP, and in each annual update year, a review of progress made in the past fiscal year based on an identified metric. Charter schools may adjust the chart below to align with the term of the charter school’s budget that is submitted to the school’s authorizer pursuant to Education Code section 47604.33. The metrics may be quantitative or qualitative, although LEAs must, at minimum, use the specific metrics that statute explicitly references as required elements for measuring progress within a particular state priority area. Goals must address each of the state priorities and any additional local priorities; however, one goal may address multiple priorities. The LEA may identify which school sites and subgroups have the same goals, and group and describe those goals together. The LEA may also indicate those goals that are not applicable to a specific subgroup or school site. The goals must reflect outcomes for all pupils and include specific goals for school sites and specific subgroups, including pupils with disabilities, both at the LEA level and, where applicable, at the school site level. To facilitate alignment between the LCAP and school plans, the LCAP shall identify and incorporate school-specific goals related to the state and local priorities from the school plans submitted pursuant to Education Code section 64001. Furthermore, the LCAP should be shared with, and input requested from, school site-level advisory groups (e.g., school site councils, English Learner Advisory Councils, pupil advisory groups, etc.) to facilitate alignment between school-site and district-level goals and actions. An LEA may incorporate or reference actions described in other plans that are being undertaken to meet the goal.

Guiding Questions:

- 1) What are the LEA’s goal(s) to address state priorities related to “Conditions of Learning”?
- 2) What are the LEA’s goal(s) to address state priorities related to “Pupil Outcomes”?
- 3) What are the LEA’s goal(s) to address state priorities related to “Engagement” (e.g., pupil and parent)?
- 4) What are the LEA’s goal(s) to address locally-identified priorities?
- 5) How have the unique needs of individual school sites been evaluated to inform the development of meaningful district and/or individual school site goals (e.g., input from site level advisory groups, staff, parents, community, pupils; review of school level plans; in-depth school level data analysis, etc.)?
- 6) What are the unique goals for subgroups as defined in Education Code sections 42238.01 and 52052 that are different from the LEA’s goals for all pupils?
- 7) What are the specific predicted outcomes/metrics/noticeable changes associated with each of the goals annually and over the term of the LCAP?

- 8) What information (e.g., quantitative and qualitative data/metrics) was considered/reviewed to develop goals to address each state or local priority and/or to review progress toward goals in the annual update?
- 9) What information was considered/reviewed for individual school sites?
- 10) What information was considered/reviewed for subgroups identified in Education Code section 52052?
- 11) In the annual update, what changes/progress have been realized and how do these compare to changes/progress predicted? What modifications are being made to the LCAP as a result of this comparison?

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
Math Achievement: measured by class grades and results of final exams. Tutoring and extra support will be available daily. Math consultant coming in to	75% of students will have a grade of C or better in both the full math class grade and the final exam.	ALL	NA		75%	80%	85%	Pupil Achievement, Implementation of Standards, Pupil Outcomes

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
design Professional Development program.								
Students will enter academic competitions; measured by the number of students who participate.	Speech and Debate class will enroll 20+ students and they will participate in at least one academic competition	ALL	NA		One class will be involved in a competition	Same	Possible increase to two classes	Pupil Engagement; School Climate; Pupil Achievement
Parent involvement will be robust; measured by attendance at monthly meetings.	20% of families will be present at the monthly APT meetings; over 50% will attend the annual State of the School.	ALL	NA		20/50%	25%/60%	30%/67%	Parental involvement
Struggling students will be supported by	Student failing one or more classes will be	ALL, with an emphasis on closing the	NA		20%	15%	10%	Pupil Outcomes

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
academic advisors and demonstrate improved outcomes.	reduced from 25% to 20%. GPAs below 2.0 will decrease from 6% to 4%.	achievement gap.						
Student attendance will maintain its current level. Attendance monitor will be appointed.	Attendance will remain at 96%	ALL	NA		96%	96%	96%	Pupil Engagement
The school will provide training for teachers in the Common Core.	Teachers will be well-versed in Common Core goals and techniques.	ALL	NA		4 professional development sessions will be held on this topic.	4 professional development sessions will be held on this topic.	4 professional development sessions will be held on this topic.	Implementing State Standards
Senior thesis project will be developed.	Each senior will create a capstone project to be	High School seniors	NA		Planning Year with some pilot presentations.	Full implementation	Continued full participation	Pupil Achievement, Parent Engagement

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
	presented at a community forum.							
Teacher professional development time will be allocated for collaborative projects and interdisciplinary work.	Projects will be presented to staff and, when possible, the community.	ALL	NA		Baseline year	Increase # of projects (Metric TBD)	Increase # of projects (Metric TBD)	Pupil Achievement, Pupil Engagement
Socio-emotional health program to continue with Seneca Center.	Students with identified needs will be supported and will remain in school.	Identified students by referral.	NA		Ongoing	Ongoing	Ongoing	Pupil Engagement, Pupil Outcomes
Continued development of technology program will be prioritized. Professional	Ratio of Chrome Books to students will increase.	ALL	NA		1:2 ratio	1.5:2 ratio	1:1 ratio	Pupil Achievement

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
development will be offered to staff to ensure technology use is tied to pupil achievement.								

Section 3: Actions, Services, and Expenditures

For school districts, Education Code sections 52060 and 52061, for county offices of education, Education Code sections 52066 and 52067, and for charter schools, Education Code section 47606.5 require the LCAP to include a description of the specific actions an LEA will take to meet the goals identified. Additionally Education Code section 52604 requires a listing and description of the expenditures required to implement the specific actions.

Instructions: Identify annual actions to be performed to meet the goals described in Section 2, and describe expenditures to implement each action, and where these expenditures can be found in the LEA's budget. Actions may describe a group of services that are implemented to achieve identified goals. The actions and expenditures must reflect details within a goal for the specific subgroups identified in Education Code section 52052, including pupils with disabilities, and for specific school sites as applicable. In describing the actions and expenditures that will serve low-income, English learner, and/or foster youth pupils as defined in Education Code section 42238.01, the LEA must identify whether supplemental and concentration funds are used in a districtwide, schoolwide, countywide, or charterwide manner. In the annual update, the

LEA must describe any changes to actions as a result of a review of progress. The LEA must reference all fund sources used to support actions and services. Expenditures must be classified using the California School Accounting Manual as required by Education Code sections 52061, 52067, and 47606.5.

Guiding Questions:

- 1) What actions/services will be provided to all pupils, to subgroups of pupils identified pursuant to Education Code section 52052, to specific school sites, to English learners, to low-income pupils, and/or to foster youth to achieve goals identified in the LCAP?
- 2) How do these actions/services link to identified goals and performance indicators?
- 3) What expenditures support changes to actions/services as a result of the goal identified? Where can these expenditures be found in the LEA's budget?
- 4) In the annual update, how have the actions/services addressed the needs of all pupils and did the provisions of those services result in the desired outcomes?
- 5) In the annual update, how have the actions/services addressed the needs of all subgroups of pupils identified pursuant to Education Code section 52052, including, but not limited to, English learners, low-income pupils, and foster youth; and did the provision of those actions/services result in the desired outcomes?
- 6) In the annual update, how have the actions/services addressed the identified needs and goals of specific school sites and did the provision of those actions/services result in the desired outcomes?
- 7) In the annual update, what changes in actions, services, and expenditures have been made as a result of reviewing past progress and/or changes to goals?

- A. What annual actions, and the LEA may include any services that support these actions, are to be performed to meet the goals described in Section 2 for ALL pupils and the goals specifically for subgroups of pupils identified in Education Code section 52052 but not listed in Table 3B below (e.g., Ethnic subgroups and pupils with disabilities)? List and describe expenditures for each fiscal year implementing these actions, including where these expenditures can be found in the LEA's budget.

Goal (Include and identify all goals from Section 2)	Related State and Local Priorities (from Section 2)	Actions and Services	Level of Service (Indicate if school-wide or LEA-wide)	Annual Update: Review of actions/ services	What actions are performed or services provided in each year (and are projected to be provided in years 2 and 3)? What are the anticipated expenditures for each action (including funding source)?		
					LCAP YEAR Year 1: 2014-15	Year 2: 2015-16	Year 3: 2016-17
Math Achievement	Pupil Achievement	Training, support for teachers; tutoring for students	School-wide		Professional Development: \$5000 for consultant; Learning Center: \$25,000 annual expenditure for personnel – General Fund	Same	Same
Academic Competitions	Pupil Achievement; School Climate; Pupil Engagement	Class is in the Master Schedule	School-wide		\$10,000 from General Fund to create an elective; \$2500 other expenses	Same	Same
Parent Involvement	Parent Involvement	Monthly meetings will be scheduled; each art department will have a parent Board.	School-wide		No expense		

Goal (Include and identify all goals from Section 2)	Related State and Local Priorities (from Section 2)	Actions and Services	Level of Service (Indicate if school-wide or LEA-wide)	Annual Update: Review of actions/ services	What actions are performed or services provided in each year (and are projected to be provided in years 2 and 3)? What are the anticipated expenditures for each action (including funding source)?		
					LCAP YEAR Year 1: 2014-15	Year 2: 2015-16	Year 3: 2016-17
Support Struggling Students	Pupil Achievement	Tutoring in Learning Center; RTI program through Seneca Center for socio-emotional support	School-wide		\$25,000 Learning Center expense – General Fund; \$50,000 RTI expense – Special Education budget, reimbursement through County Mental Health	Same	Same
Student Attendance Monitoring	Pupil Engagement; School Climate	Attendance monitor will be hired	School-wide		\$20,000 half-time position created – General Fund	Same	Same
Common Core Professional Development	Pupil Achievement; Implementation of State Standards	4 sessions per year	School-wide		No expense – in-house PD program		

- B. Identify additional annual actions, and the LEA may include any services that support these actions, above what is provided for all pupils that will serve low-income, English learner, and/or foster youth pupils as defined in Education Code section 42238.01 and pupils redesignated as fluent English proficient. The identified actions must include, but are not limited to, those actions that are to be performed to meet the targeted goals described in Section 2 for low-income pupils, English learners, foster youth and/or pupils redesignated as fluent English proficient (e.g., not listed in Table 3A above). List and describe expenditures for each fiscal year implementing these actions, including where those expenditures can be found in the LEA's budget.

Goal (Include and identify all goals from Section 2, if applicable)	Related State and Local Priorities (from Section 2)	Actions and Services	Level of Service (Indicate if school-wide or LEA-wide)	Annual Update: Review of actions/services	What actions are performed or services provided in each year (and are projected to be provided in years 2 and 3)? What are the anticipated expenditures for each action (including funding source)?		
					LCAP YEAR Year 1: 2014-15	Year 2: 2015-16	Year 3: 2016-17
Increase test scores in Mathematics	Pupil Achievement	For low income pupils: assign to Learning Center for specialized help.	NA		\$20,000 Learning Center salaries	Same	Same
Move to FEP status	Pupil Achievement	For English learners: specialized language assistance in Learning Center	NA				
No foster youth enrolled in 2014		For foster youth					
Continue to monitor progress	Pupil Achievement	For redesignated fluent English proficient pupils: academic advisor does regular check-in.			(portion of advisor salary)		

Describe the LEA's increase in funds in the LCAP year calculated on the basis of the number and concentration of low income, foster youth, and English learner pupils as determined pursuant to 5 CCR 15496(a)(5). Describe how the LEA is expending these funds in the LCAP year. Include a description of, and justification for, the use of any funds in a districtwide, schoolwide, countywide, or charterwide manner as specified in 5 CCR 15496. For school districts with below 55 percent of enrollment of unduplicated pupils in the district or below 40 percent of enrollment of unduplicated pupils at a school site in the LCAP year, when using supplemental and concentration funds in a districtwide or schoolwide manner, the school district must additionally describe how the services provided are the most effective use of funds to meet the district's goals for unduplicated pupils in the state priority areas. (See 5 CCR 15496(b) for guidance.)

OSA will receive only minimal funding increased based on under 20% Free and Reduced lunch students, as well as limited numbers of English language learner and foster youth students. What funds OSA does receive will be utilized in the hiring of extra academic staff to reduce class size and appoint both an attendance monitor and an academic advisor.

- C. Consistent with the requirements of 5 CCR 15496, demonstrate how the services provided in the LCAP year for low income pupils, foster youth, and English learners provide for increased or improved services for these pupils in proportion to the increase in funding provided for such pupils in that year as calculated pursuant to 5 CCR 15496(a)(7). Identify the percentage by which services for unduplicated pupils must be increased or improved as compared to the services provided to all pupils in the LCAP year as calculated pursuant to 5 CCR 15496(a). An LEA shall describe how the proportionality percentage is met using a quantitative and/or qualitative description of the increased and/or improved services for unduplicated pupils as compared to the services provided to all pupils.

As stated above, students in the categories listed will receive specialized services from additional staff hired with LCFF funding. The full amount of this increase is as yet undetermined. OSA will keep careful track of the funding increase and ensure that students are served proportionally.

NOTE: Authority cited: Sections 42238.07 and 52064, Education Code. Reference: Sections 2574, 2575, 42238.01, 42238.02, 42238.03, 42238.07, 47605, 47605.5, 47606.5, 48926, 52052, 52060-52077, and 64001, Education Code; 20 U.S.C. Section 6312.

Board Roster

2014-15

(Must be an email address through which the board member may be directly contacted by OCS)

	Name	Email	Telephone	Address
1	Michael Barr	Barr.mike@gmail.com	415-613-2277	
2	Dorty Nowak	dorty_nowak@yahoo.com	510-332-5868	152 Brookside Drive Berkeley CA 94705
3	Stephen Goldstein	mrgoldstine@earthlink.net	415-264-0439	1331 Green Street SF
4	Rebecca Eisen	reisen@morganlewis.com	415-442-1328	6001 Harbord Oakland
5	Donn Harris	dharris@oakarts.org	510-873-8800	554 Yale St. SF
6	Lucella Harrison	lucella@sbcglobal.net	510-836-2098	523 E22nd St. Oakland
7	Bruce Lawrence	blawrencemd@sbcglobal.net	510-465-2500	445 3oth st Oakland
8	Randi Protopappas	randi@mpfcorp.com	510-482-0438	5575 Fernhoff Rd. Oakland
9	Ted Kildegaard	tedzephyr@xompuserve.com	510-653-8611	439 62nd St Oakland
10	Stephen Borg	s.borg@sbcglobal.net	415-987-6728	581 Mountain Blvd Oakland
11	April Hines	aprilhines@me.com	415-309-5949	
12	Jonathanan Dharmapalan	jdharmaapalan@gmail.com	415-994-6947	
13	Carol Isen	carolmindyisen@gmail.com	415-254-0049	

Total number of years
serving as Board
President: 2 years

Do you comply with
the Fair Political
Practices Commission
Form 700? Y

(Include elected officers and members who are designated representatives per your charter, like "Parent" or "Staff Rep")

Start of Member's Term	End of Member's Term	Officer / Board Role	Start of Officer's Term
8/7/2013	8/7/2016		
8/7/2013	8/7/2016		
6/5/2012	6/14/2012	President	6/9/2012
Nov. 2007	ongoing		
6/5/2012	6/14/2012		
6/5/2012	6/14/2012	Vice-President	6/7/2012
Jun 2005	6/14/2012	Treasurer	8/27/2014
6/10/2012	6/14/2012	Secretary	8/27/2014
8/27/2014	8/2017		
8/27/2014	8/2017		
8/27/2014	8/2017		
8/27/2014	8/2017		

[illegible]

Committees: 2013-14

	Committee Name	Chair	Date Created
1	Finance	TBD	8/11/2012
2	Governing	Bruce Lawrence	8/11/2012
3	Executive	Rebecca Eisen	8/11/2012
4	Development	Randi Protopappas	8/11/2012
5	Marketing	Steve Borg	8/27/2014

Purpose of Committee	Date Terminated
Financial monitoring	
Recruiting new members, By law revisions	
Oversight & Board Meeting Agenda Development	
School-wide financial development	
Reach out to local community to involve them in the school	

|

Board Meetings (2012-2013)

	Date	Location	Time
1	8/27/2014	Oakland CA	5:30 - 7 p.m.
2	10/29/2014	Oakland CA	5:30 - 7 p.m.
3	12/10/2014	Oakland CA	5:30 - 7 p.m.
4	2/25/2015	Oakland CA	5:30 - 7 p.m.
5	4/22/2015	Oakland CA	5:30 - 7 p.m.
6	6/10/2015	Oakland CA	5:30 - 7 p.m.
7			
8			
9			
10			
11			
12			

Meeting at which

8/25/2014

First Day of Instruction (2014-15)
Last day of Instruction (2014-15)
Total # of Instructional Days (2014-15)
Minimum Day
Addn'l Minimum Day Comments?
Saturday School Offered?
If YES, How Often?
First Day of 2015 STAR Testing
Last day of 2015 STAR Testing
Date of 2015 4th grade STAR Writing Test (If Applicable)
Date of 2015 7th grade STAR Writing Test (If Applicable)
Addn'l Testing Schedule;Comments?
Deadline Date for 2014-15 Enrollment Application
Date of Random Public Lottery for 2013-14
School's Entry Grade Level 2014-15 (lowest grade level enrolled)
Enrollment Capacity of Entry Grade 2014-15; (how many total seats?)
WASC Accreditation (Select appropriate type)
Year of MOST RECENT WASC Visit
Year of NEXT WASC Visit
Student Information System
Food Service Provider
Food Service Authority, if applicable
Eg. 2 full time and three part-time = 3.5 FTE);
Certificate
of Teachers w/ National Board Certification
of Teachers previously employed in OUSD?

Information Requested
8/25/2014
6/5/2015
175
Mondays
Out at 12:50
No
NA
NA
NA
NA
NA
schedule not yet developed
2/15/2014
NA
6
112
6 year term
2104
2019
Power School
Revolution Foods
PUC
55.6
None
None
Confidential

|

Primary School Contact
Email Address
Phone
Fax
McKinney-Vento Contact
Email Address
Phone
Complaint Ombudsman Contact
Email Address
Phone
Special Education Contact
Email Address
Phone
Rehabilitation Act Section 504 Contact
Email Address
Phone
CSIS/CALPADS Contact
Email Address
Phone
Student Exit Form Administrator
Email Address
Phone
Facility Contact
Email Address
Phone
Finance Contact
Email Address
Phone

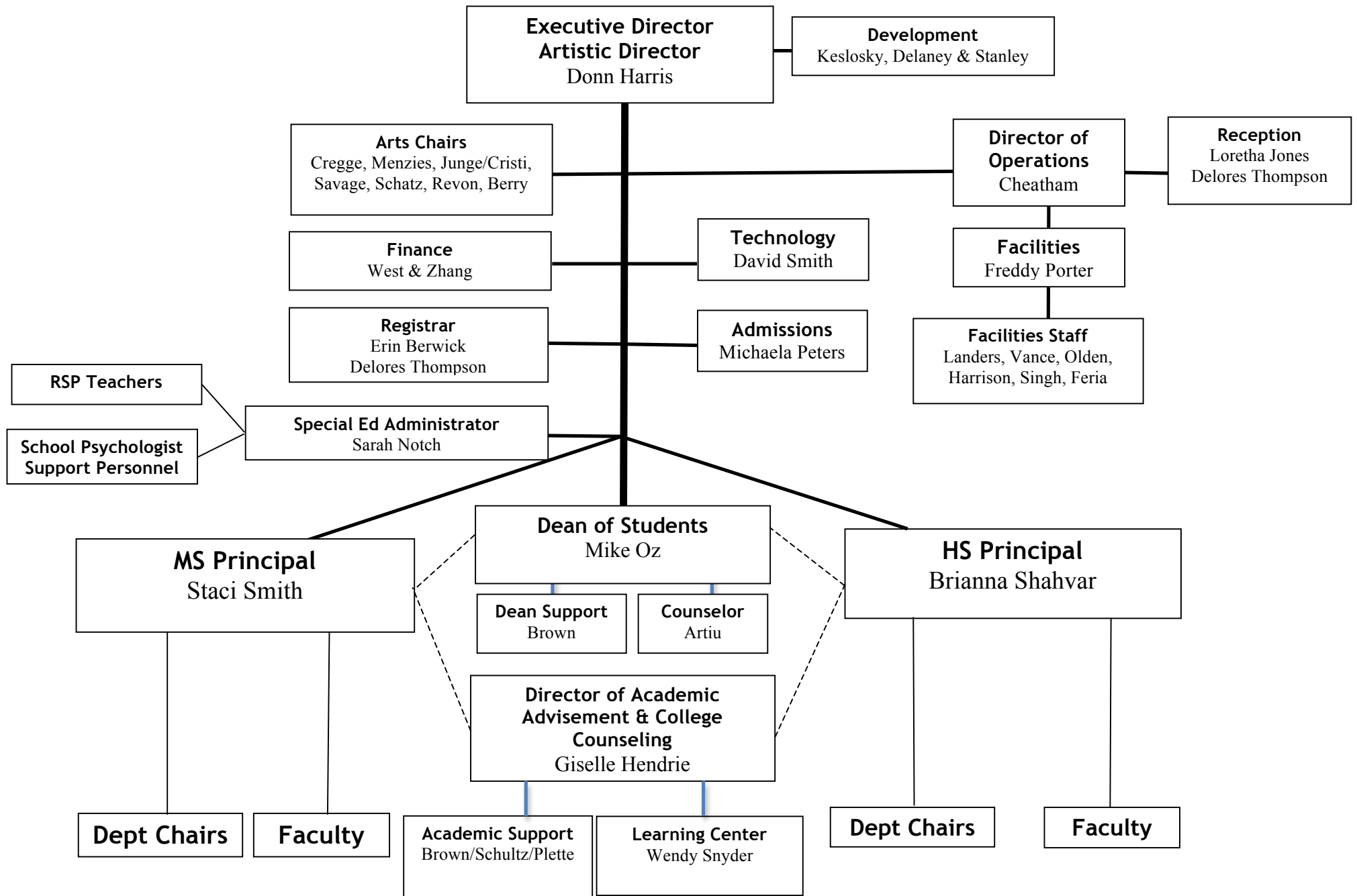
Information Requested
Donn Harris
dharris@oakarts.org
510-873-8810
510-873-8816
Lori Cheatham
lcheatham@oakarts.org
510-873-8803
Lori Cheatham
lcheatham@oakarts.org
510-873-8803
Sarah Notch
snotch@oakarts.org
510-873-8800
Wendy Snyder/Brianna Larkin
wsnyder/blarkin@oakarts.org
Erin Berwick
eberwick@oakarts.org
510-873-8800
Erin Berwick
eberwick@oakarts.org
510-873-8800
Fred Porter
fporter@oakarts.org
510-873-8800
Antonette West
awest@oakarts.org
510-873-8800

Current Facility Type
Current Facility Street Address
Current Facility City
Current Facility State
Current Facility Zip
Years in Facility (including current year)
Fire Inspection w/in Prior 2 Years?
2014-15 Lease Rate (Annual Rate)
Approximate Square Footage
Likelihood of Prop. 39 Request for 2014-15

Information Requested	
Private	
530 18th Street	
Oakland	
Ca	
	94612
	6
No	
	840000
	63000
none	

	Date Board Approved	How to Submit to OCS
Certificate of Insurance	N/A	Please upload the following policy docs to the shared folder in your Google drive: a/ousd.k12.ca.us/?urp=
DOJ/TB Affidavit	N/A	
Academic Calendar for 2014-15		
Admissions/Enrollment Policy		
Application Form (not enrollment/registration)		
Student Suspension/Expulsion Policy		
Student Retention/Promotion Policy		
Complaint Policy and Forms		
Current Parent/Student/Family Handbook.		
Conflict of Interest Policy		
Fiscal Management Policy		
Governing Board By-Laws	10/2/2012	
Rehabilitation Act Section 504 Policy		
Special Education Policy		

OSA Organizational Structure, 2014-2015



Faculty Survey

OSA Faculty and Staff Survey

☐- Faculty or Staff

☒- What do you teach?

☒ ☐ Environment

☐- The students feel safe at OSA.

☐- I feel valued and respected by my colleagues.

☐- The school staff treats students with respect and dignity.

☐- Teachers care about their students as individuals.

☐- Staff members care about students as individuals.

☐- The school is generally clean and well kept.

☐- Students at this school care about each other.

☐- Students at this school respect differences (cultures, races, gender, economic background, etc.)

☐- There is good school spirit on this campus.

☐- I feel respected and appreciated by the administration.

☐- The student discipline policy is fair and consistently applied.

☐- Students at this school care about the school.

☐- There are enough extra-curricular activities for students.

☒ ☐ Communication

☐- I feel that administration listens to teachers/staff.

☐- Student concerns are addressed by the school staff.

☐- I feel comfortable talking to school administrators.

☐- I have opportunities to voice concerns to the administration.

☐- I feel comfortable voicing my concerns to the administration.

☐- I feel that the student leadership is effective at this school.

☐- I feel that administrators listen to students.

☐- I feel that I have a good rapport with most of my students' parents/guardians.

☐- I feel that the school does a good job of communicating with students' parents/guardians.

☐- I feel that I do a good job communicating with student' parents/guardians.

☒ ☐ Satisfaction

☐- I experience a great deal of stress at school.

☐- I feel that I am fairly compensated.

☐- I am optimistic about the future of OSA.

☐- I am concerned about the changing student demographics.

☐- I feel there is ample access to professional development.

- ☐- I am excited about the WASC improvement process.
- ☐- I want to work for OSA for years to come.
- ☐- I am excited about being in the Fox Theatre.
- ☐- The flexibility I have is a positive factor in my job satisfaction.

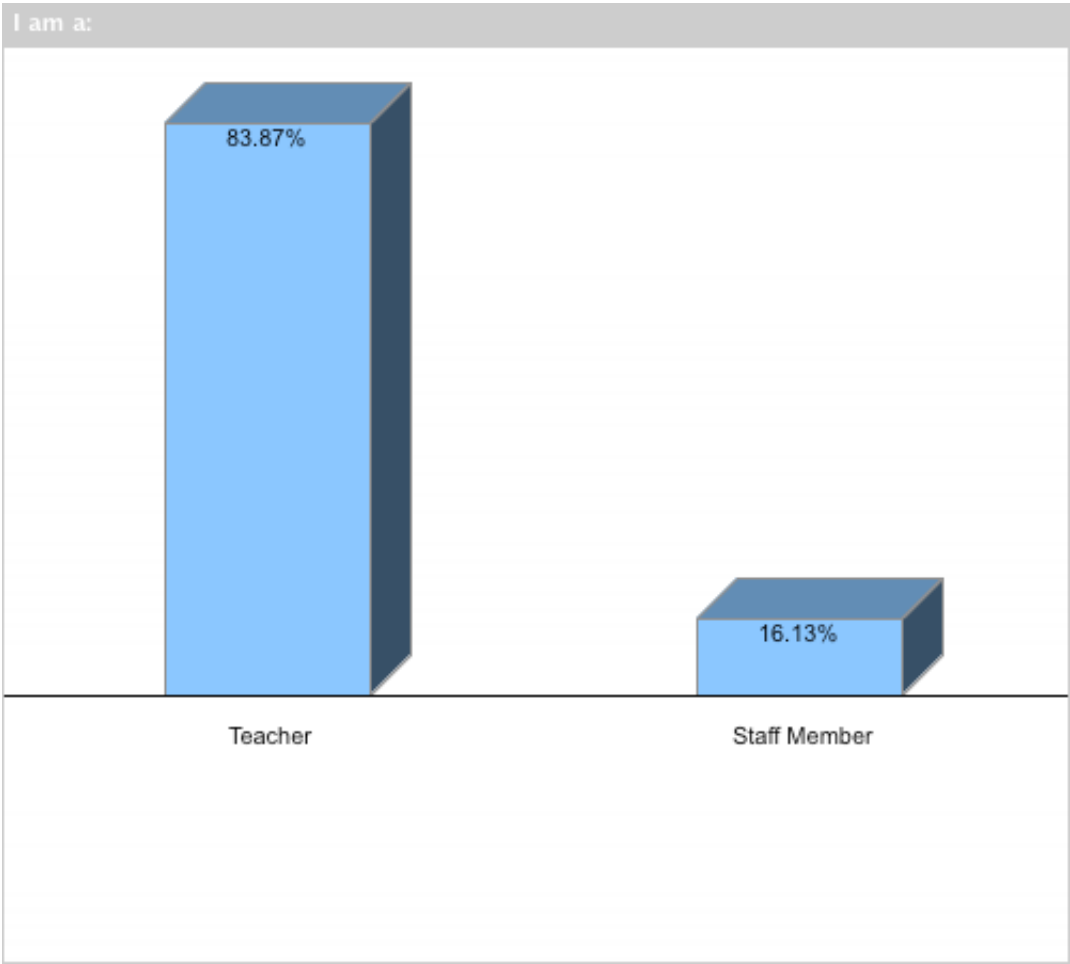
☐ ☐ Expectations

- ☐- I think the academic expectations are too high.
- ☐- I think the artistic expectations are too high.
- ☐- I think the behavioral expectations are too high.

☐ ☐ Program and Instruction

- ☐- Computers and computer support are readily available to me at this school.
- ☐- Computers are readily available to students at this school.
- ☐- I use technology (computers, projectors, etc.) in many of my classes.
- ☐- Overall, OSA teachers enjoy teaching.
- ☐- OSA should offer more Advanced Placement/Honors classes.
- ☐- In general, I enjoy teaching the classes I have.
- ☐- Teachers are readily available to help students.
- ☐- Students need more homework.
- ☐- I use a variety of methods to help my students learn.
- ☐- My students are becoming better writers.
- ☐- My students are becoming better readers.
- ☐- Students are learning how to work well on a team.
- ☐- My students are improving their math skills.
- ☐- Students are learning about leadership.
- ☐- Students know how to set goals and achieve them.
- ☐- Students enjoy learning history at OSA.
- ☐- Students enjoy learning science at OSA.
- ☐- Students enjoy learning art history and theory at OSA.
- ☐- The arts classes and activities serve our students' needs.
- ☐- Students are learning about respect for others.
- ☐- Students are gaining a high level of arts training.
- ☐- Through their arts classes and productions, students are learning the value of working together to achieve a common goal.
- ☐- I've given my students incentives for working on my class' homework/studying in the Learning Center.

I am a:

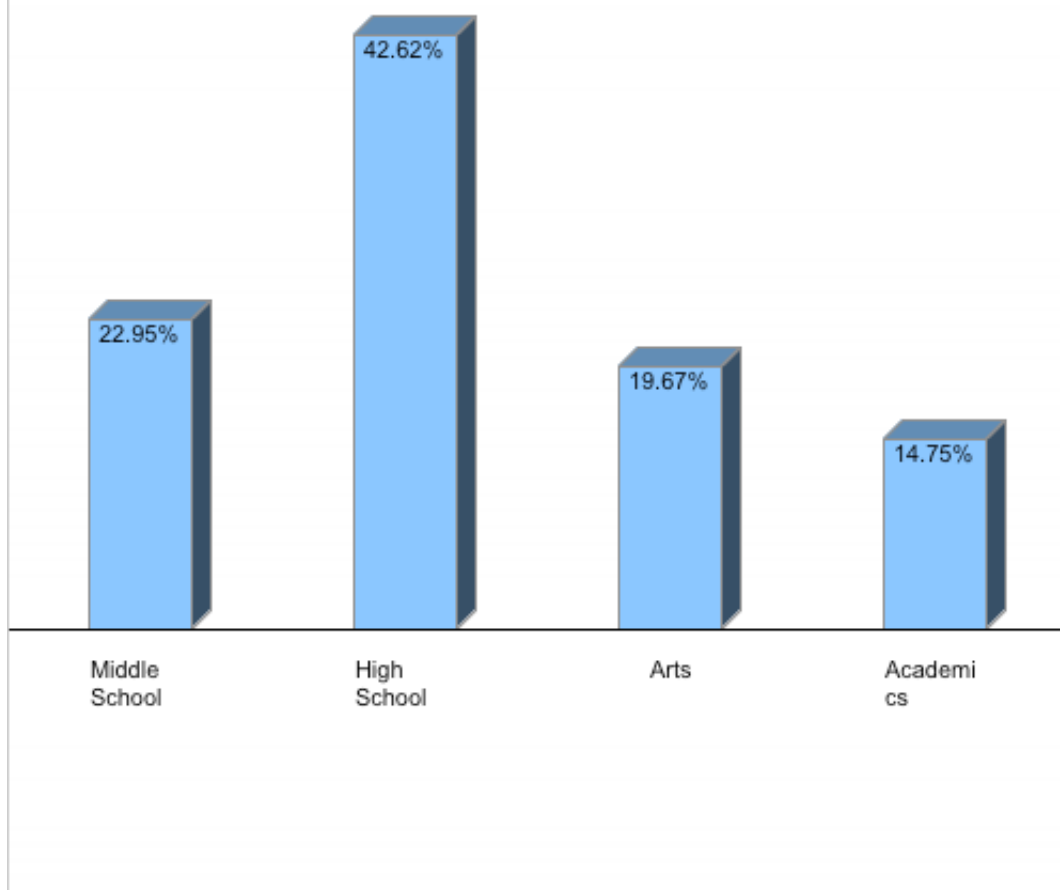


Answers	%	#
Teacher	83.87	26
Staff Member	16.13	5
[Skipped]		[1]

[Back](#)

Please select all that apply

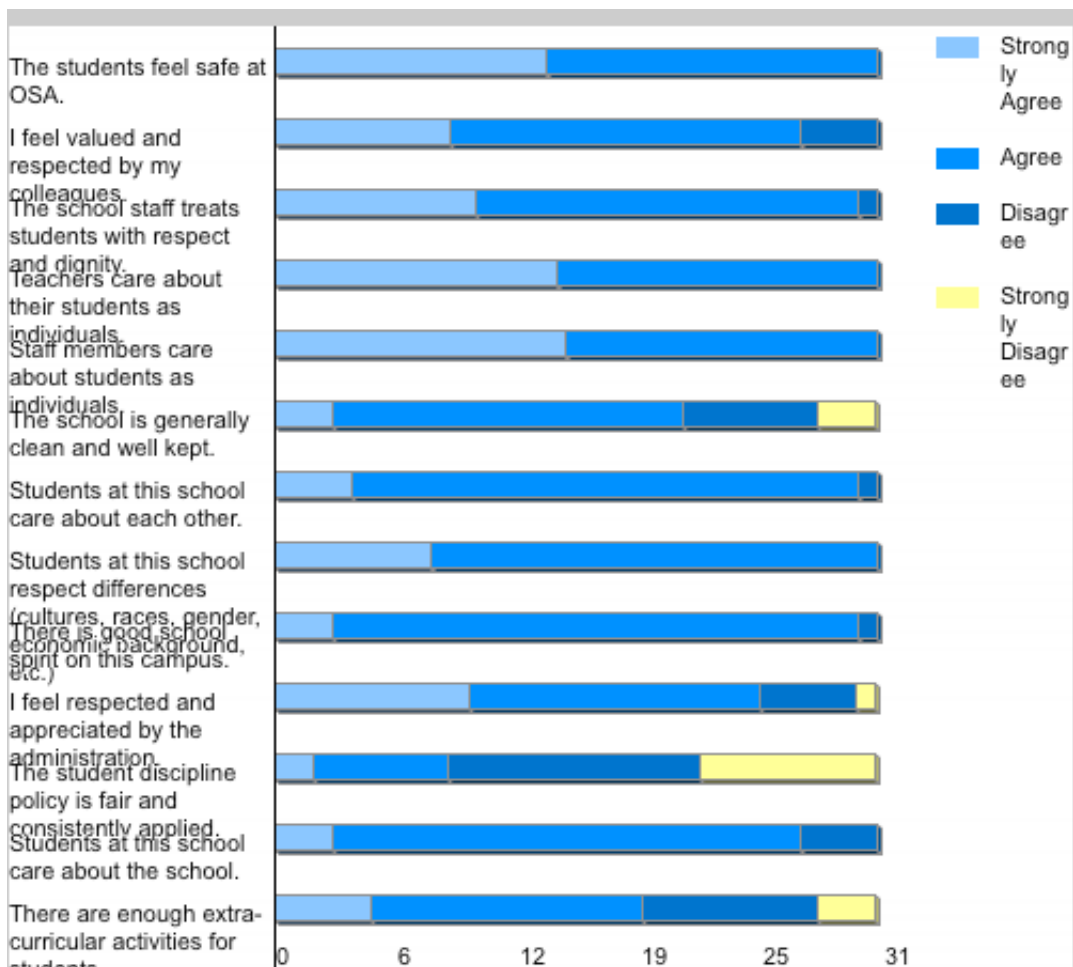
Please select all that apply



Answers	%	#
Middle School	22.95	14
High School	42.62	26
Arts	19.67	12
Academics	14.75	9

[Back](#)

Environment



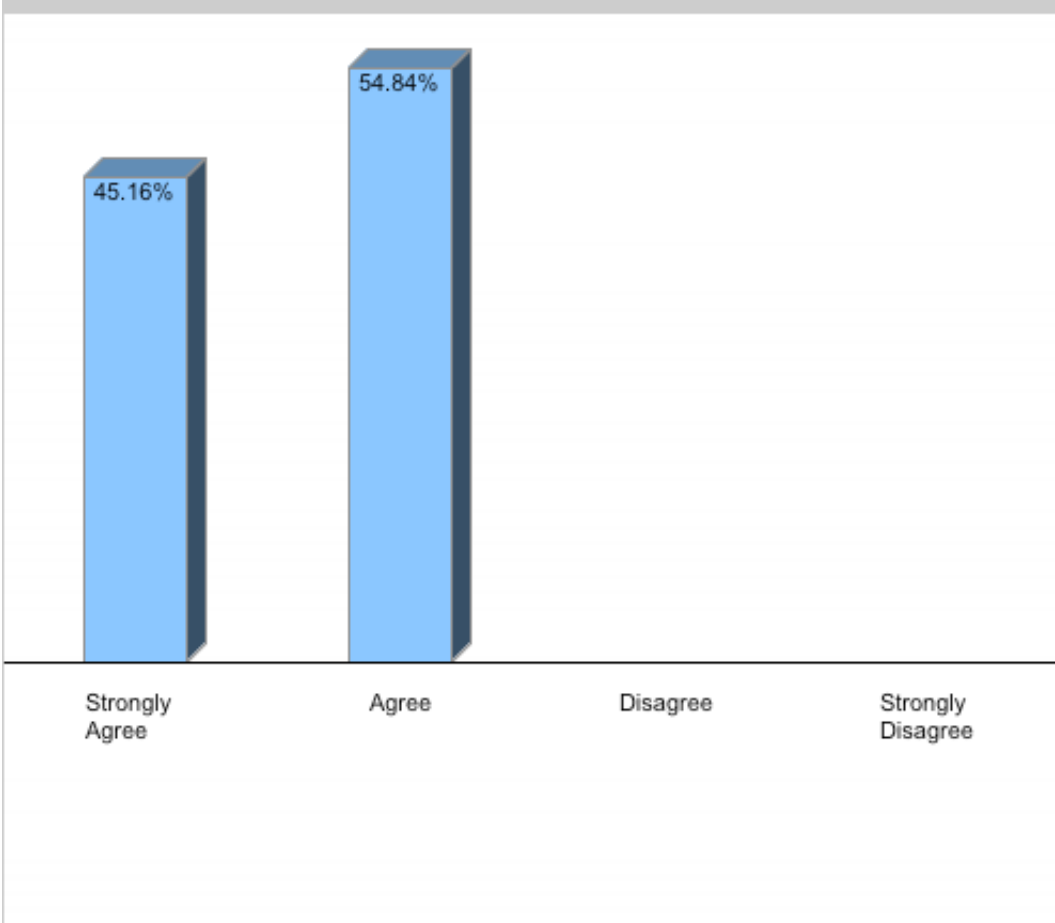
	Strongly Agree	Agree	Disagree	Strongly Disagree
The students feel safe at OSA.	14	17	0	0
I feel valued and respected by my colleagues.	9	18	4	0
The school staff treats students with respect and dignity.	10	19	1	0
Teachers care about their students as individuals.	14	16	0	0
Staff members care about students as individuals.	15	16	0	0
The school is generally clean and well kept.	3	18	7	3

Students at this school care about each other.	4	26	1	0
Students at this school respect differences (cultures, races, gender, economic background, etc.)	8	23	0	0
There is good school spirit on this campus.	3	27	1	0
I feel respected and appreciated by the administration.	10	15	5	1
The student discipline policy is fair and consistently applied.	2	7	13	9
Students at this school care about the school.	3	24	4	0
There are enough extra-curricular activities for students.	5	14	9	3

[Back](#)

Environment
The students feel safe at OSA.

The students feel safe at OSA.

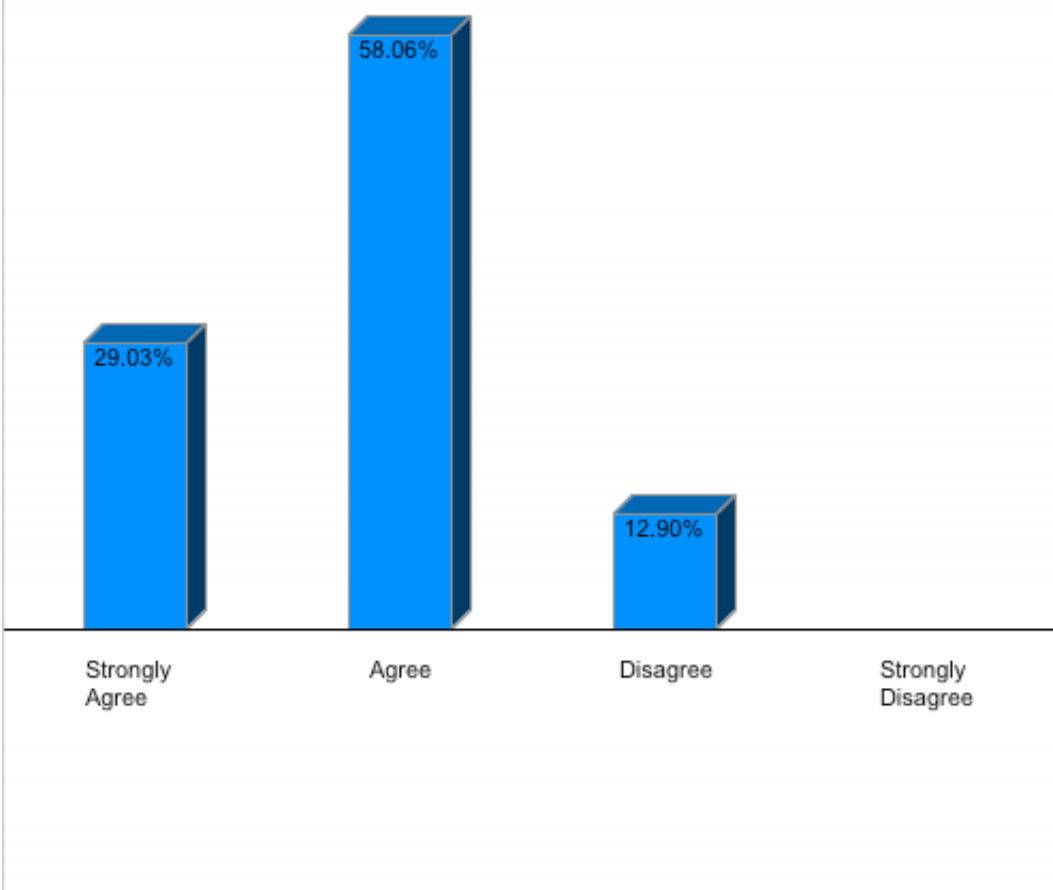


Answers	%	#
Strongly Agree	45.16	14
Agree	54.84	17
Disagree	0.00	0
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Environment
I feel valued and respected by my colleagues.

I feel valued and respected by my colleagues.

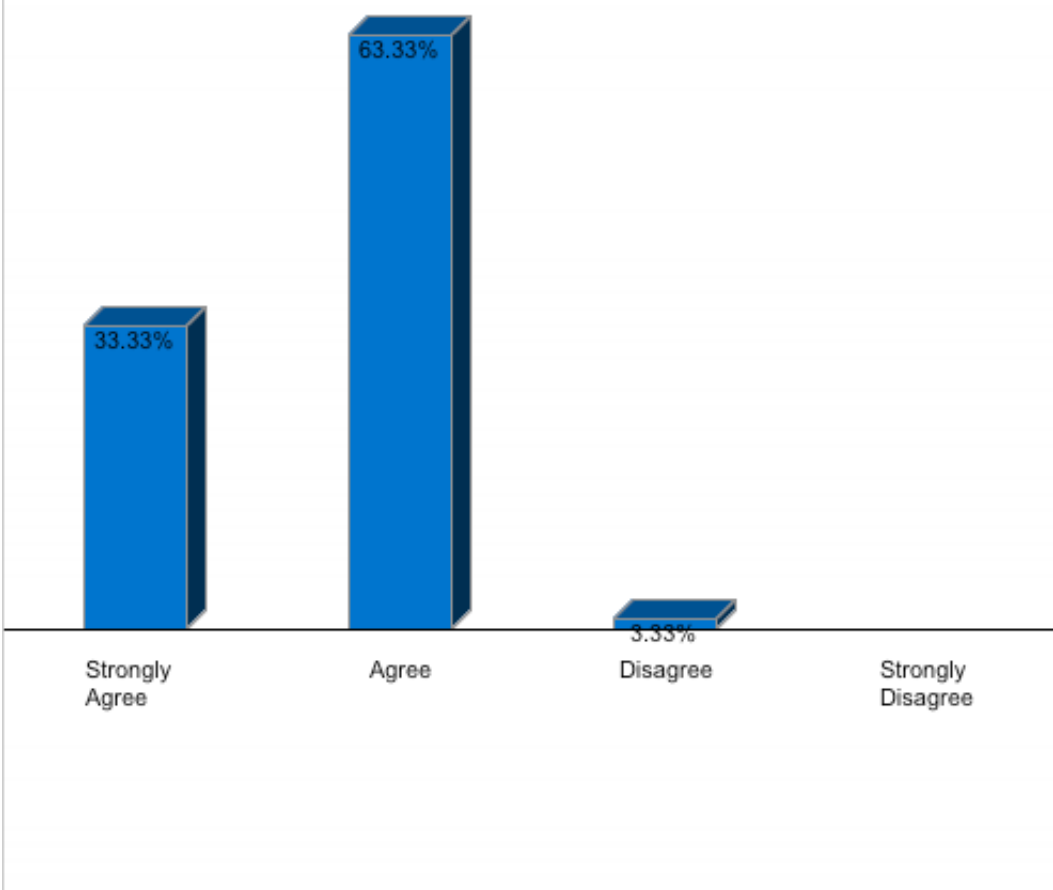


Answers	%	#
Strongly Agree	29.03	9
Agree	58.06	18
Disagree	12.90	4
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Environment
The school staff treats students with respect and dignity.

The school staff treats students with respect and dignity.

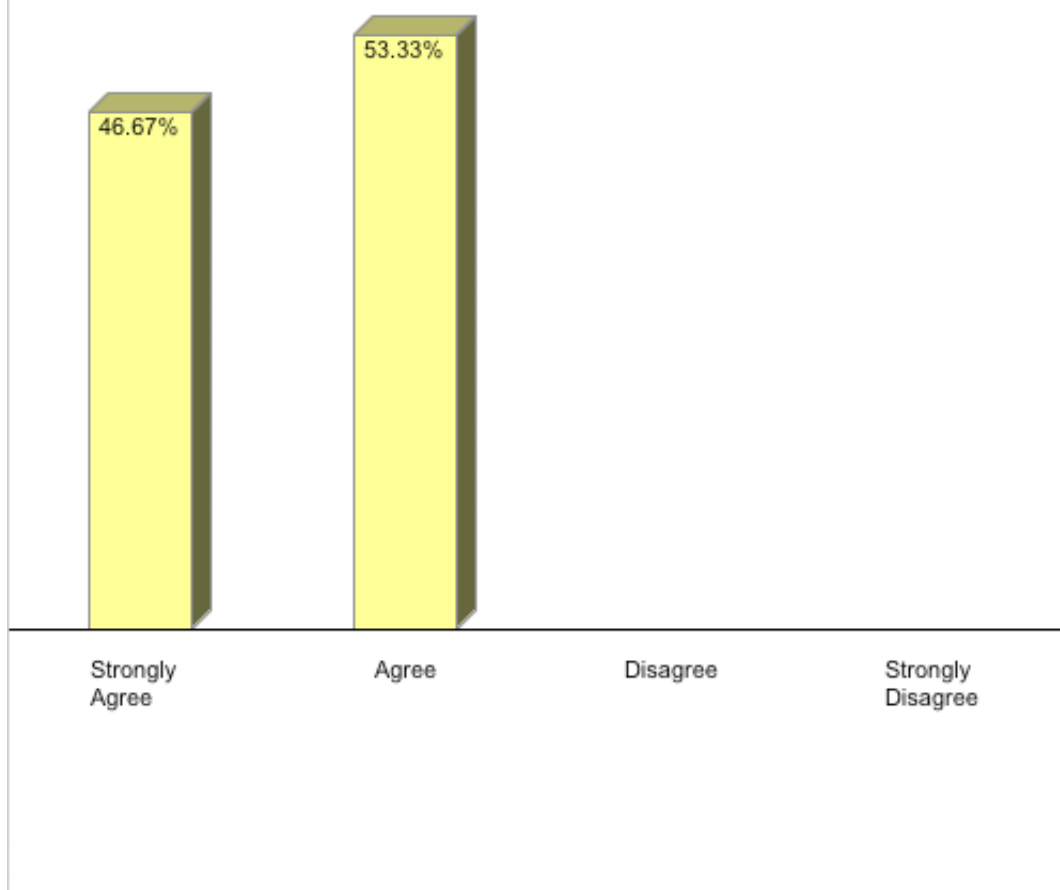


Answers	%	#
Strongly Agree	33.33	10
Agree	63.33	19
Disagree	3.33	1
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Environment
Teachers care about their students as individuals.

Teachers care about their students as individuals.

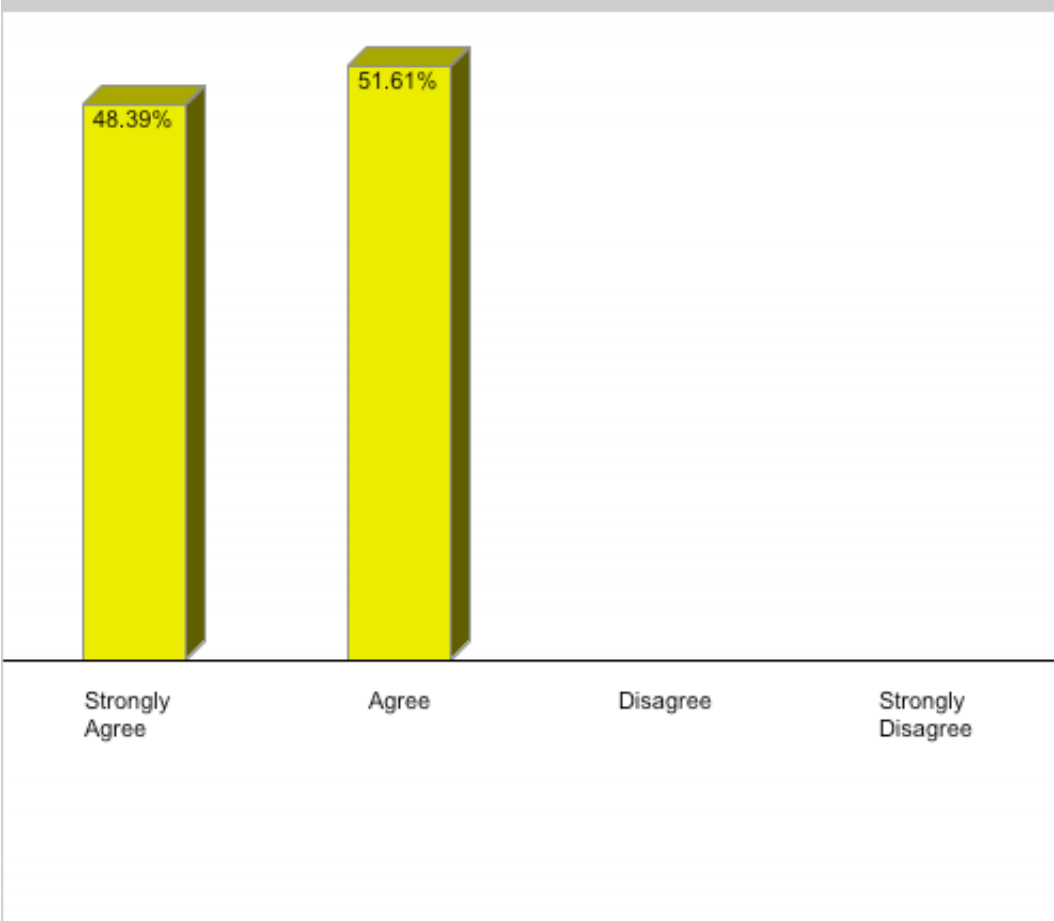


Answers	%	#
Strongly Agree	46.67	14
Agree	53.33	16
Disagree	0.00	0
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Environment
Staff members care about students as individuals.

Staff members care about students as individuals.



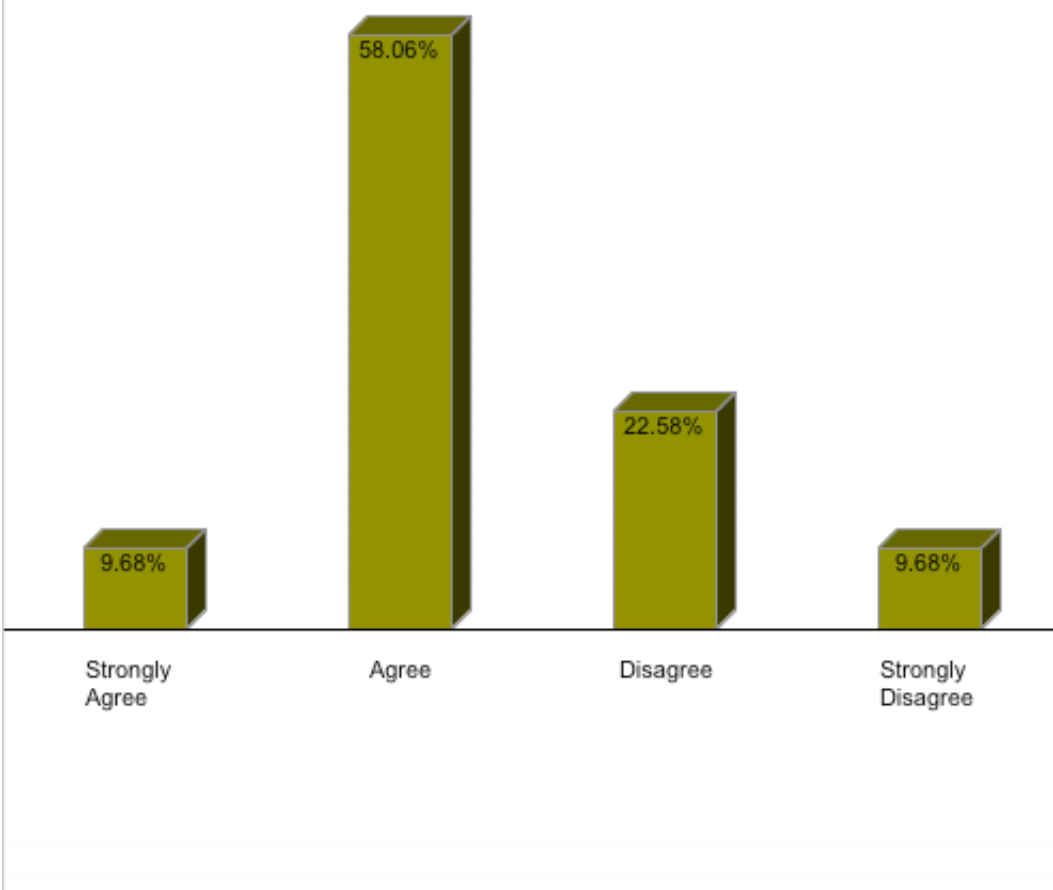
Answers	%	#
Strongly Agree	48.39	15
Agree	51.61	16
Disagree	0.00	0
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Environment

The school is generally clean and well kept.

The school is generally clean and well kept.

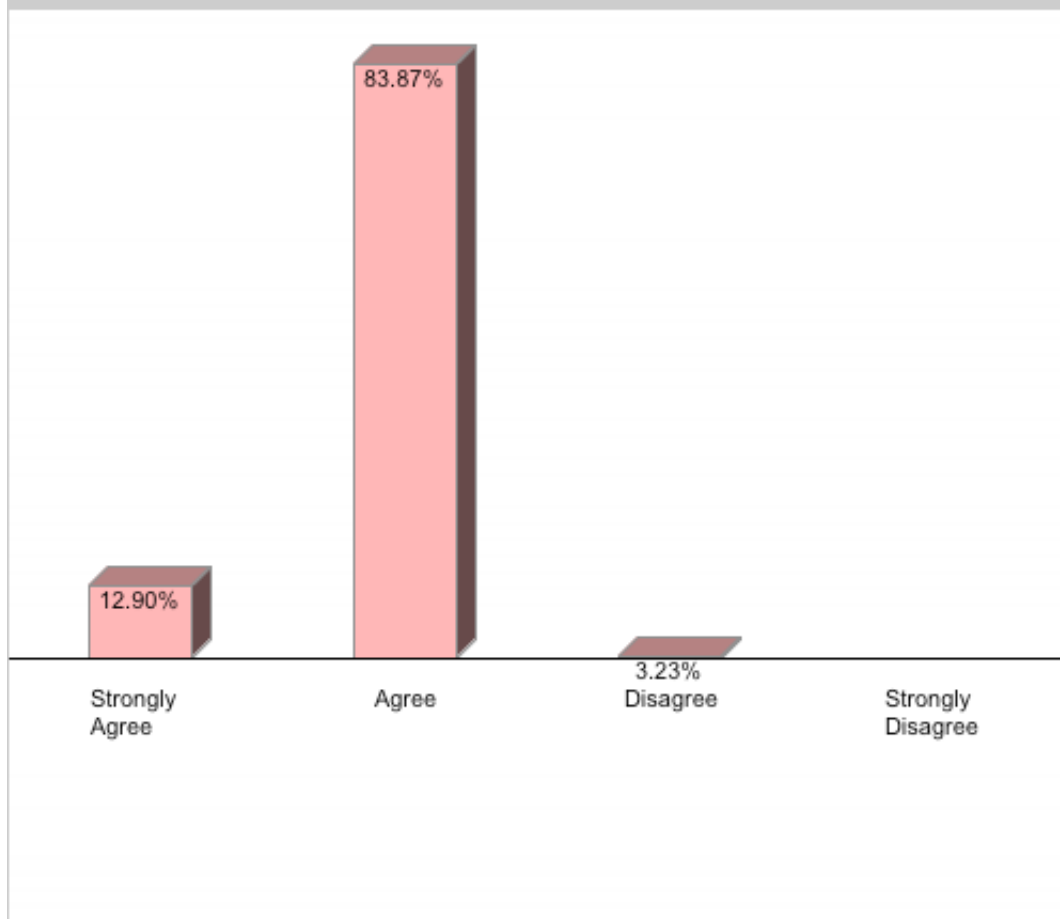


Answers	%	#
Strongly Agree	9.68	3
Agree	58.06	18
Disagree	22.58	7
Strongly Disagree	9.68	3
[Skipped]		[1]

[Back](#)

Environment
Students at this school care about each other.

Students at this school care about each other.



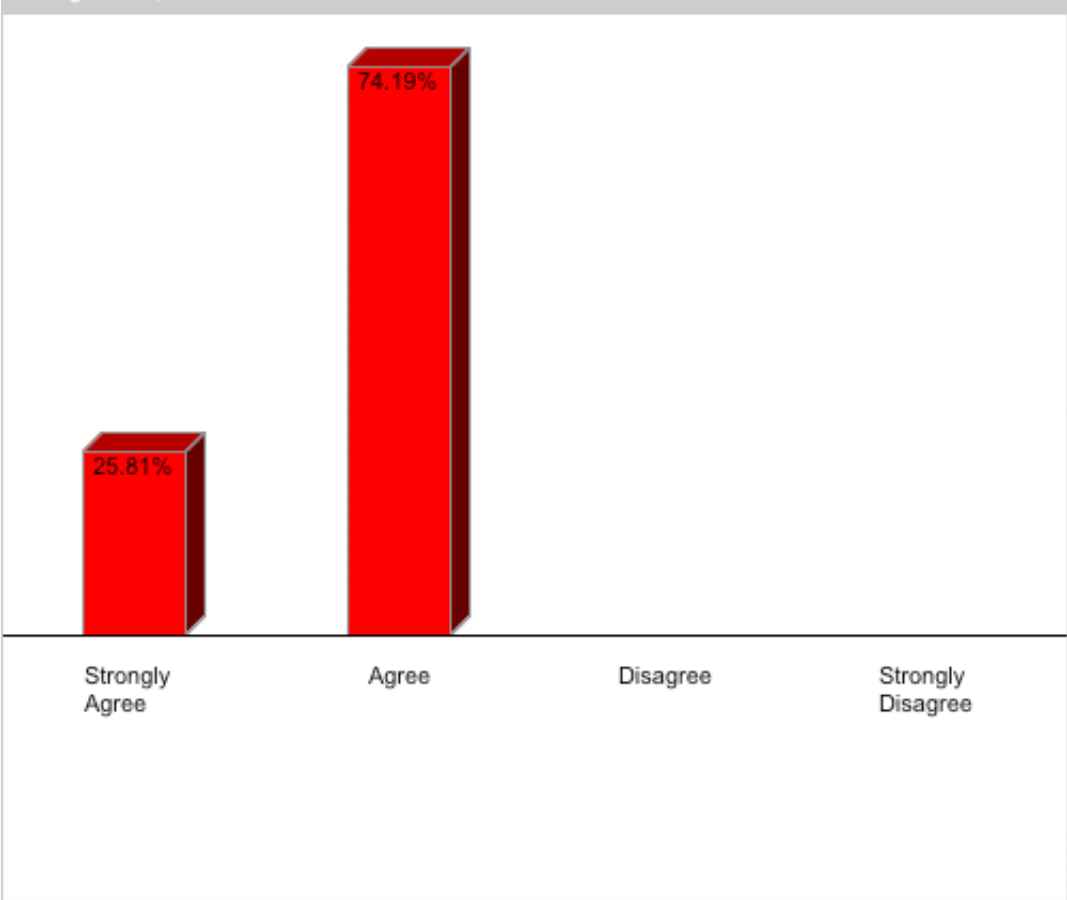
Answers	%	#
Strongly Agree	12.90	4
Agree	83.87	26
Disagree	3.23	1
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Environment

Students at this school respect differences (cultures, races, gender, economic background, etc.)

Students at this school respect differences (cultures, races, gender, economic background, etc.)

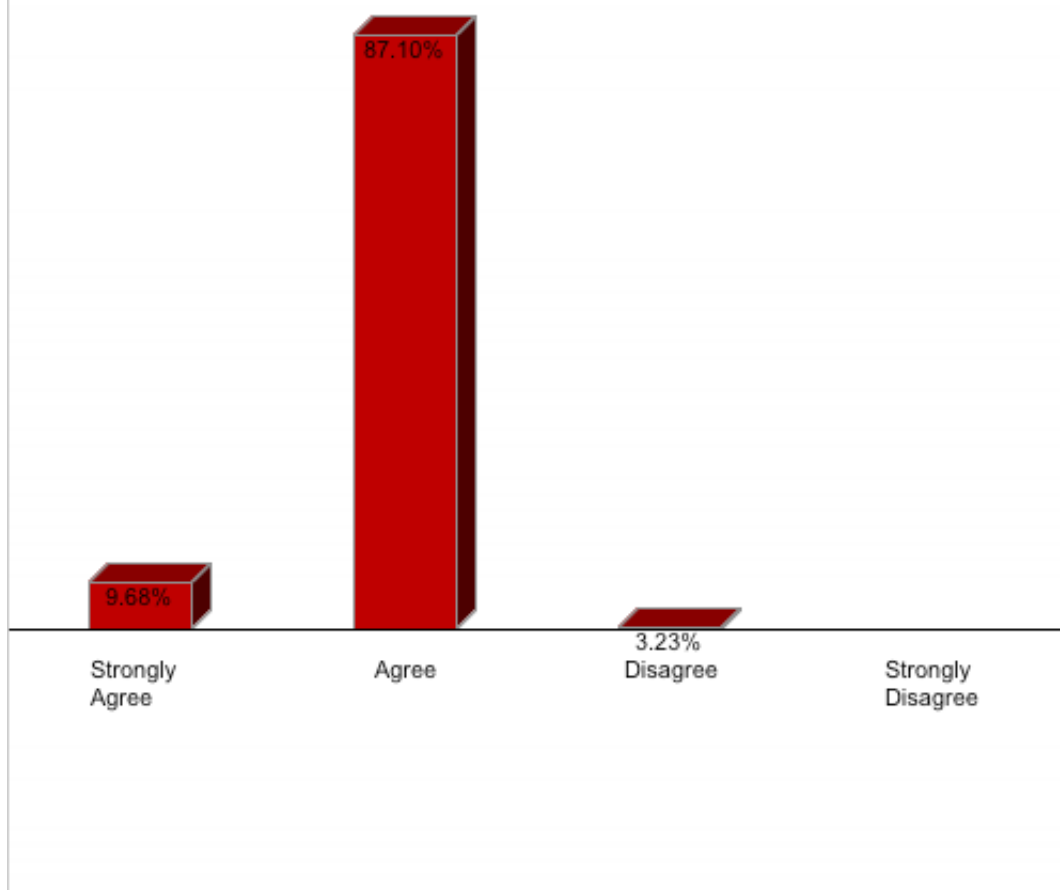


Answers	%	#
Strongly Agree	25.81	8
Agree	74.19	23
Disagree	0.00	0
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Environment
 There is good school spirit on this campus.

There is good school spirit on this campus.

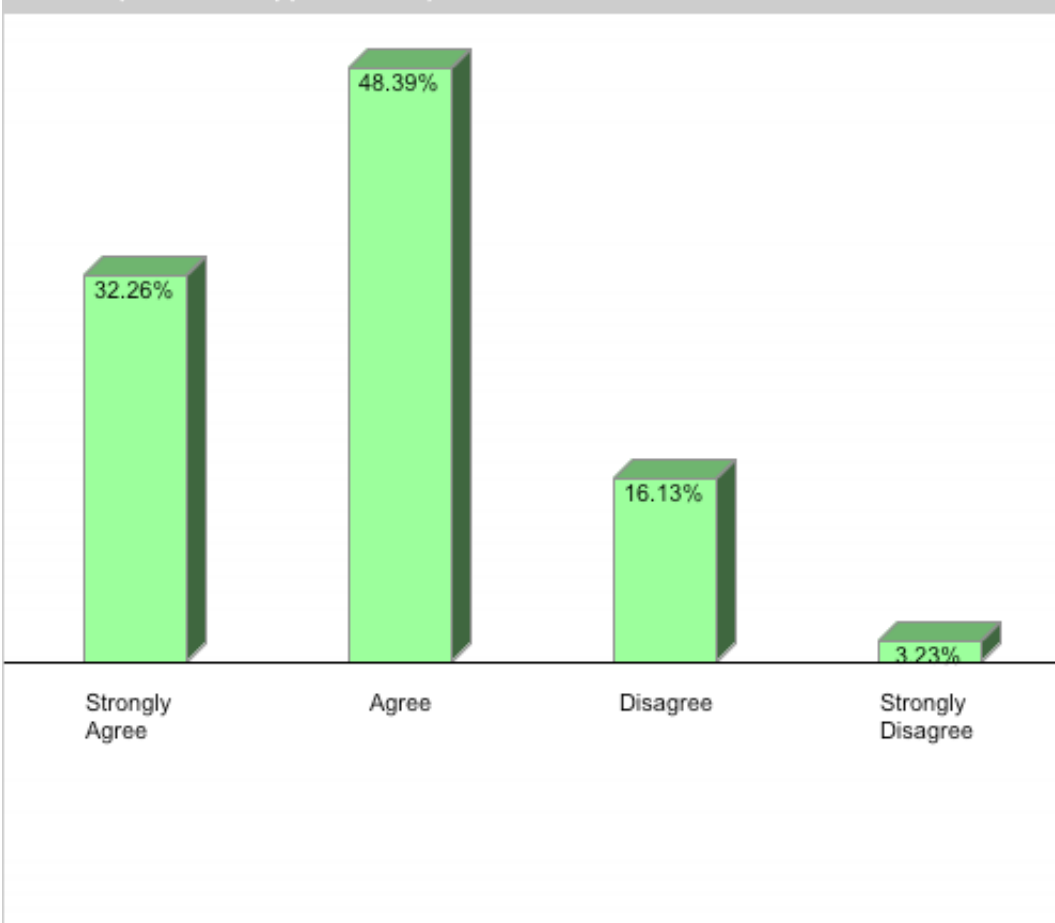


Answers	%	#
Strongly Agree	9.68	3
Agree	87.10	27
Disagree	3.23	1
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Environment
I feel respected and appreciated by the administration.

I feel respected and appreciated by the administration.



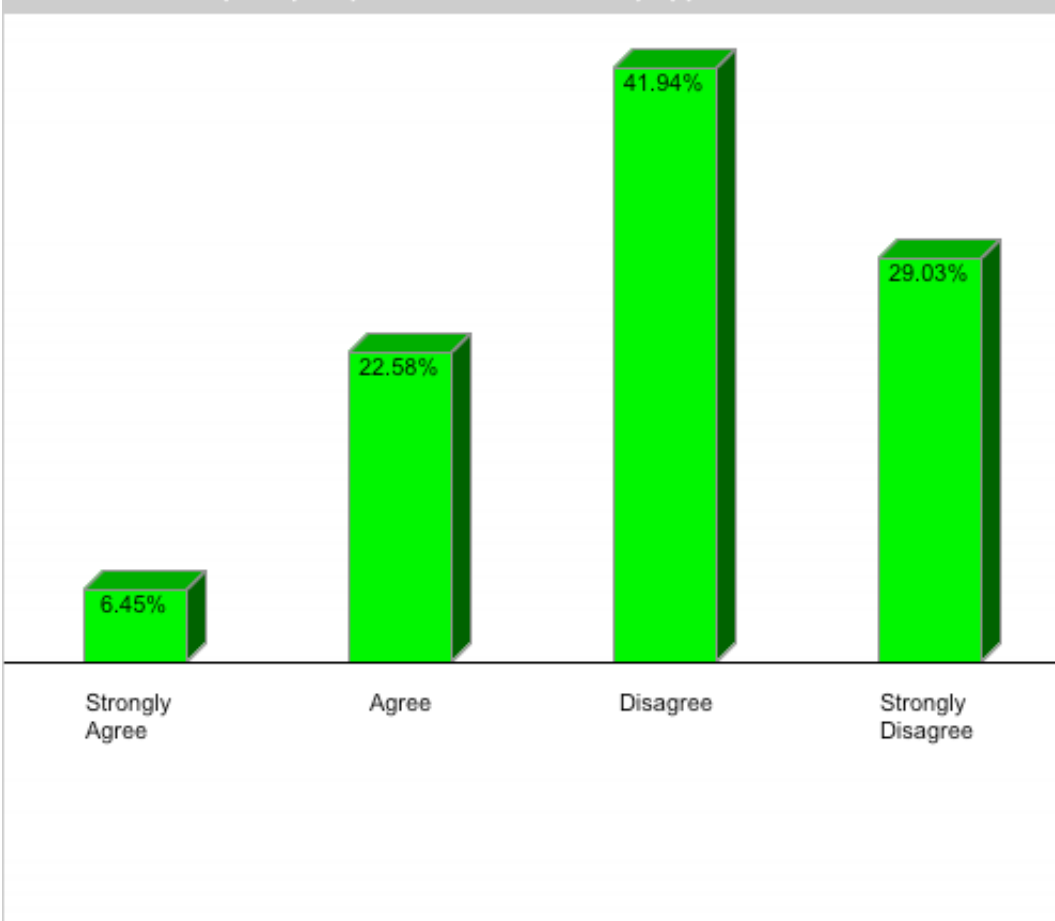
Answers	%	#
Strongly Agree	32.26	10
Agree	48.39	15
Disagree	16.13	5
Strongly Disagree	3.23	1
[Skipped]		[1]

[Back](#)

Environment

The student discipline policy is fair and consistently applied.

The student discipline policy is fair and consistently applied.

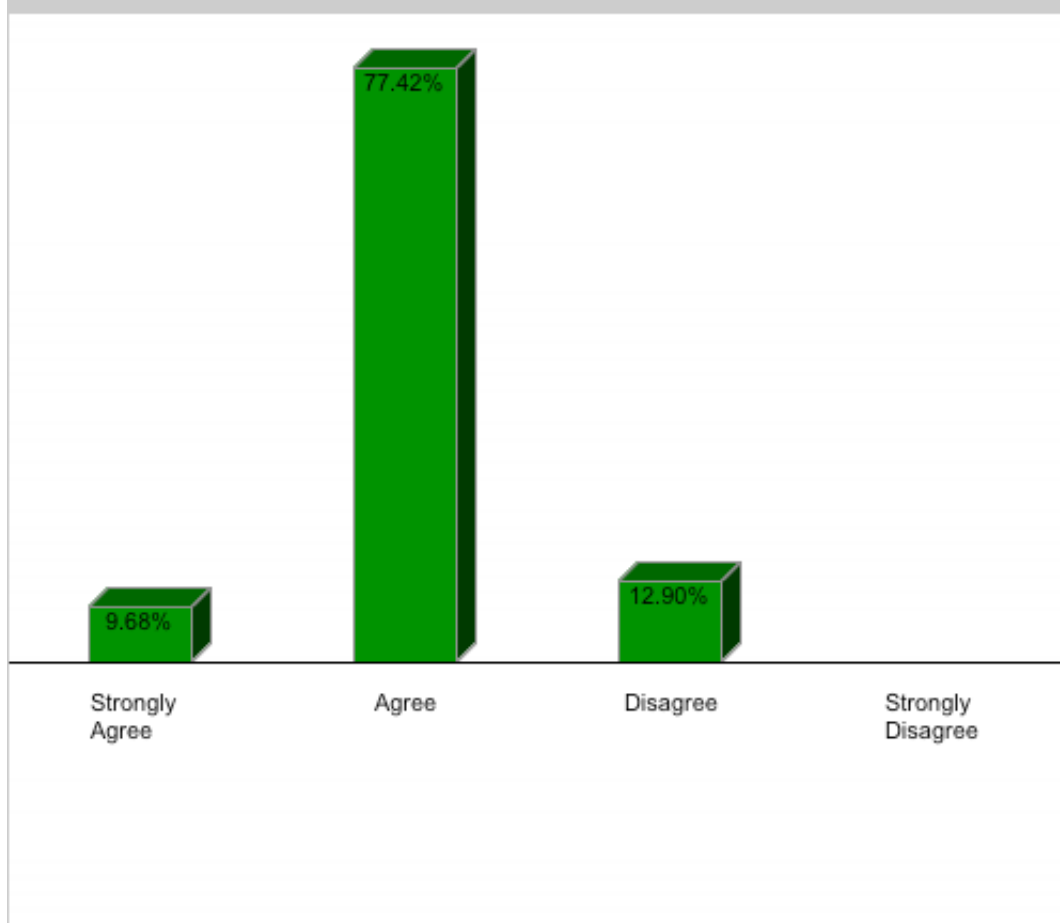


Answers	%	#
Strongly Agree	6.45	2
Agree	22.58	7
Disagree	41.94	13
Strongly Disagree	29.03	9
[Skipped]		[1]

[Back](#)

Environment
Students at this school care about the school.

Students at this school care about the school.



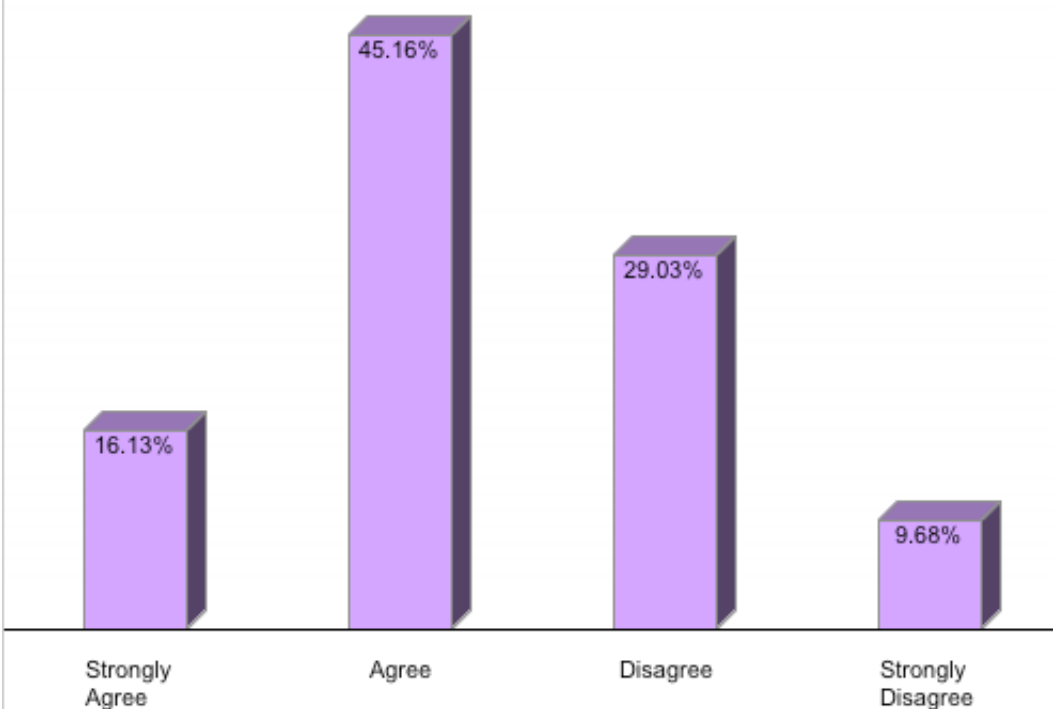
Answers	%	#
Strongly Agree	9.68	3
Agree	77.42	24
Disagree	12.90	4
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Environment

There are enough extra-curricular activities for students.

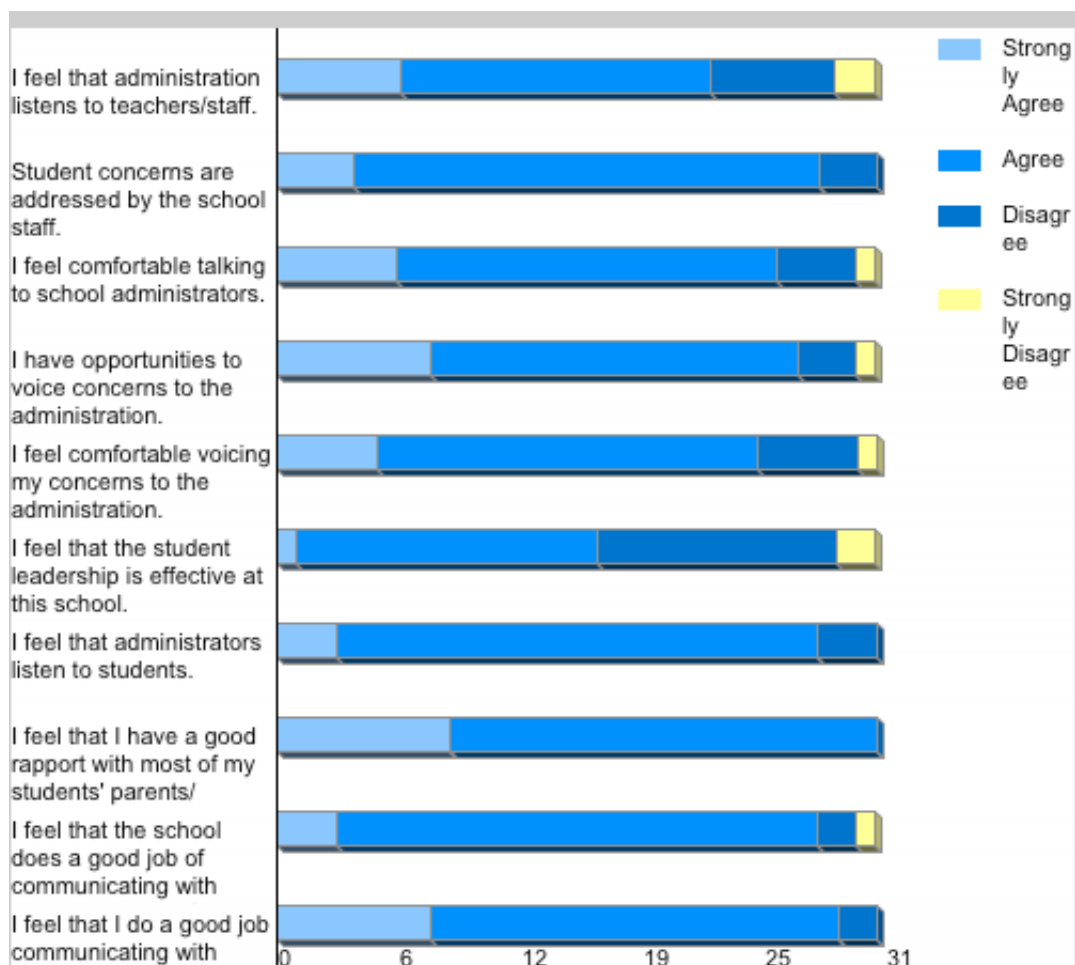
There are enough extra-curricular activities for students.



Answers	%	#
Strongly Agree	16.13	5
Agree	45.16	14
Disagree	29.03	9
Strongly Disagree	9.68	3
[Skipped]		[1]

[Back](#)

Communication



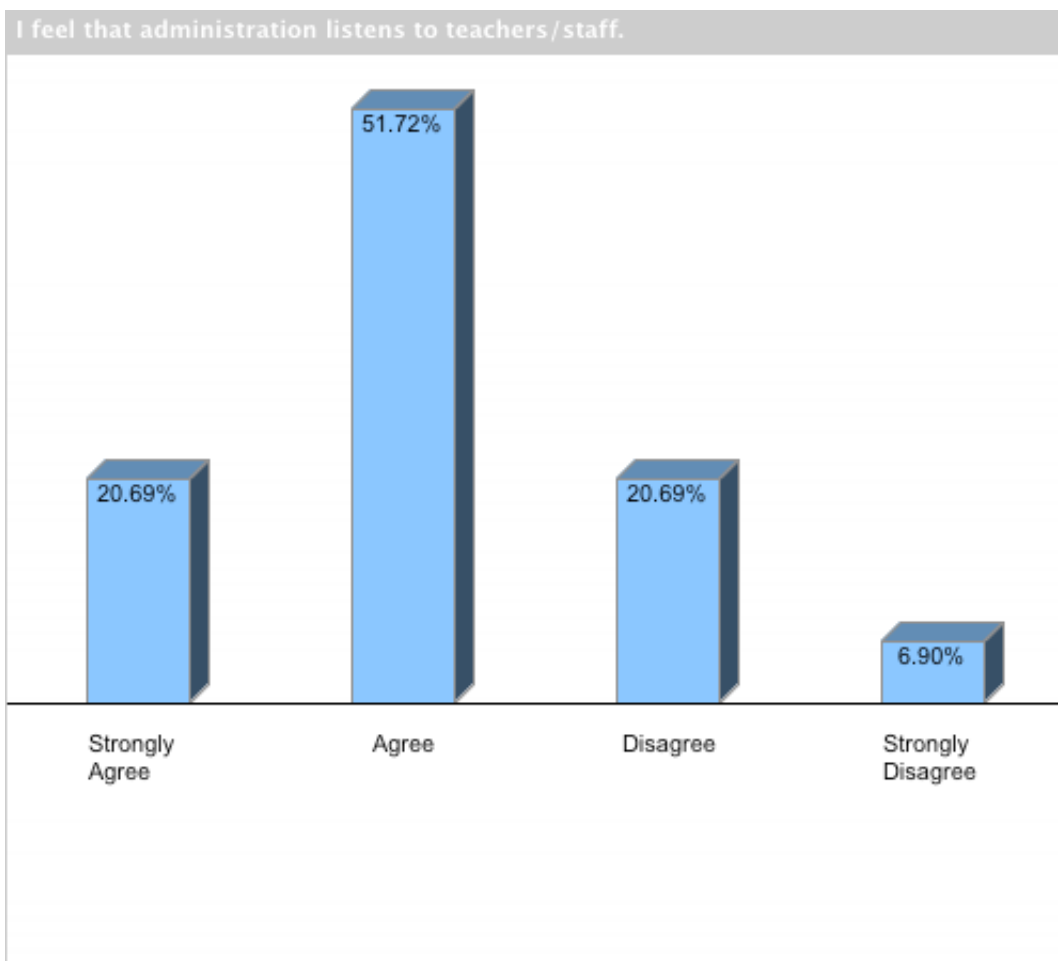
	Strongly Agree	Agree	Disagree	Strongly Disagree
I feel that administration listens to teachers/staff.	6	15	6	2
Student concerns are addressed by the school staff.	4	24	3	0
I feel comfortable talking to school administrators.	6	19	4	1
I have opportunities to voice concerns to the administration.	8	19	3	1
I feel comfortable voicing my concerns to the administration.	5	19	5	1
I feel that the student leadership is effective at this school.	1	15	12	2
I feel that				

administrators listen to students.	3	24	3	0
I feel that I have a good rapport with most of my students' parents/guardians.	9	22	0	0
I feel that the school does a good job of communicating with students' parents/guardians.	3	24	2	1
I feel that I do a good job communicating with student' parents/guardians.	8	21	2	0

[Back](#)

Communication

I feel that administration listens to teachers/staff.



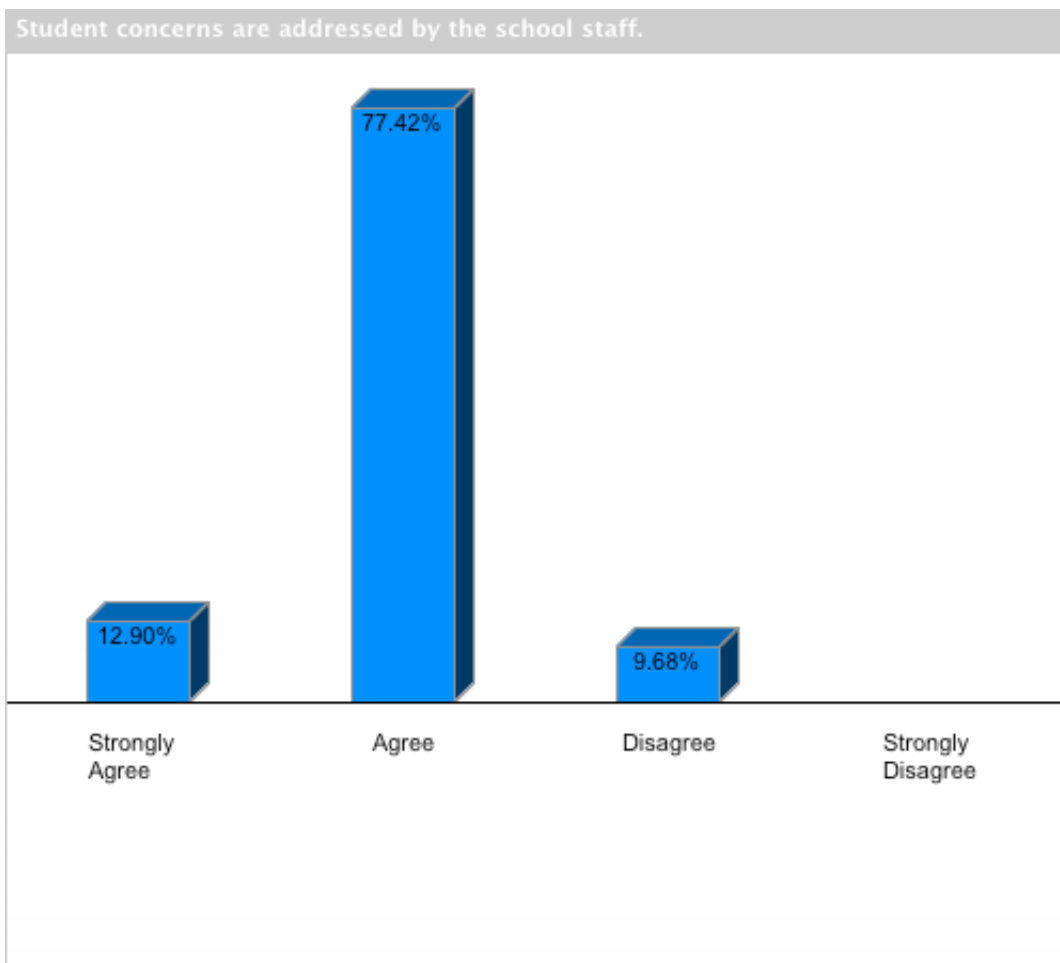
Answers	%	#

Strongly Agree	20.69	6
Agree	51.72	15
Disagree	20.69	6
Strongly Disagree	6.90	2
[Skipped]		[3]

[Back](#)

Communication

Student concerns are addressed by the school staff.



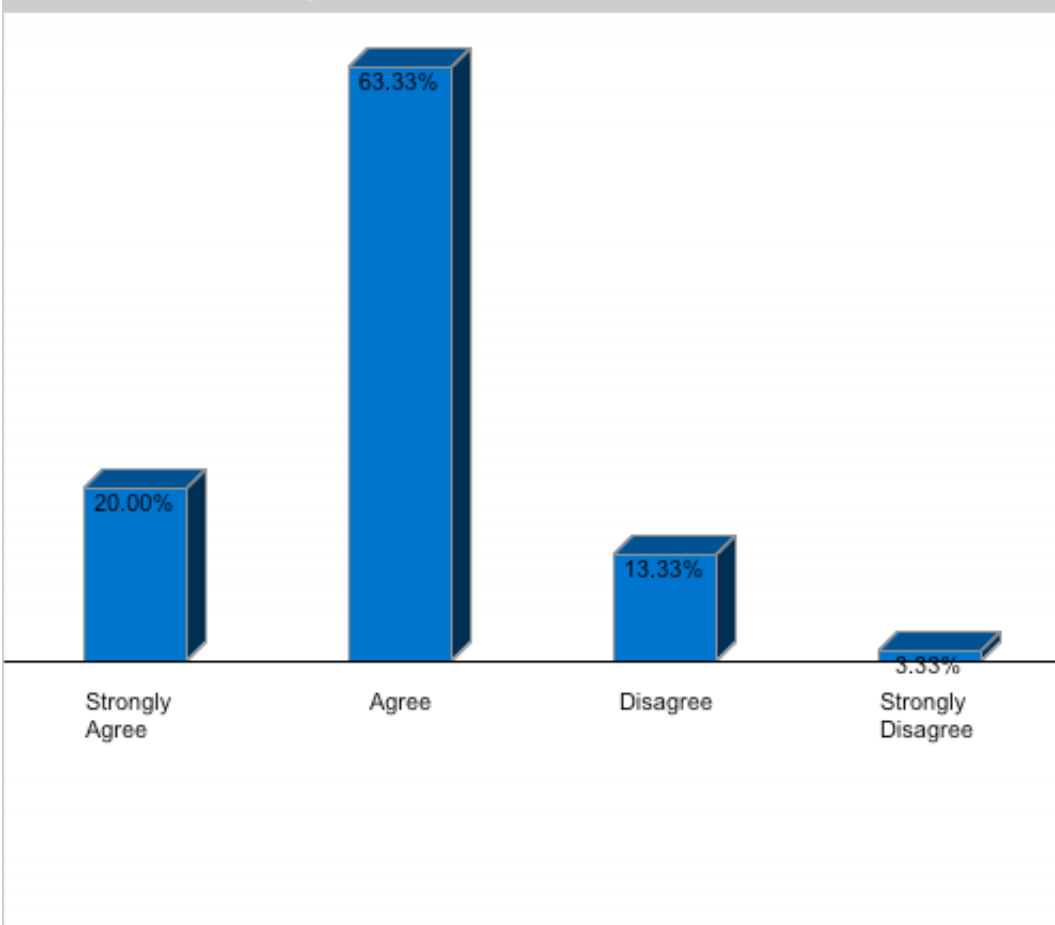
Answers	%	#
Strongly Agree	12.90	4
Agree	77.42	24
Disagree	9.68	3
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Communication

I feel comfortable talking to school administrators.

I feel comfortable talking to school administrators.



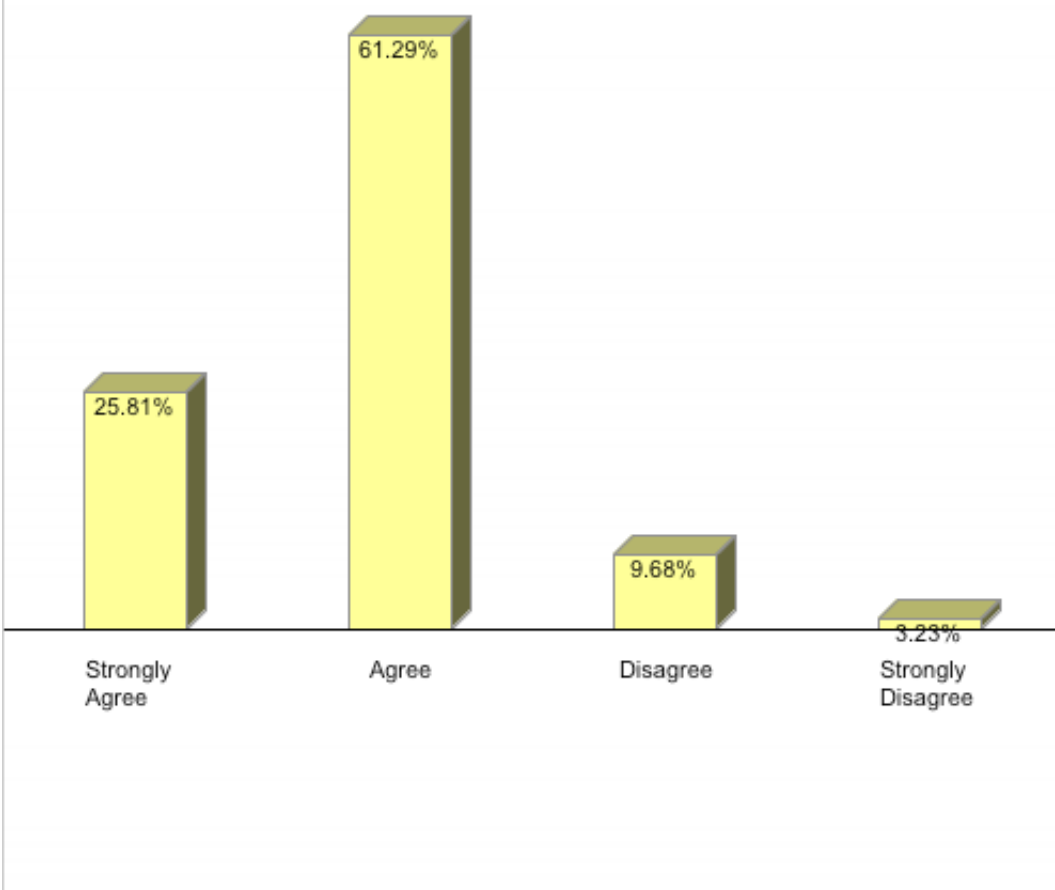
Answers	%	#
Strongly Agree	20.00	6
Agree	63.33	19
Disagree	13.33	4
Strongly Disagree	3.33	1
[Skipped]		[2]

[Back](#)

Communication

I have opportunities to voice concerns to the administration.

I have opportunities to voice concerns to the administration.

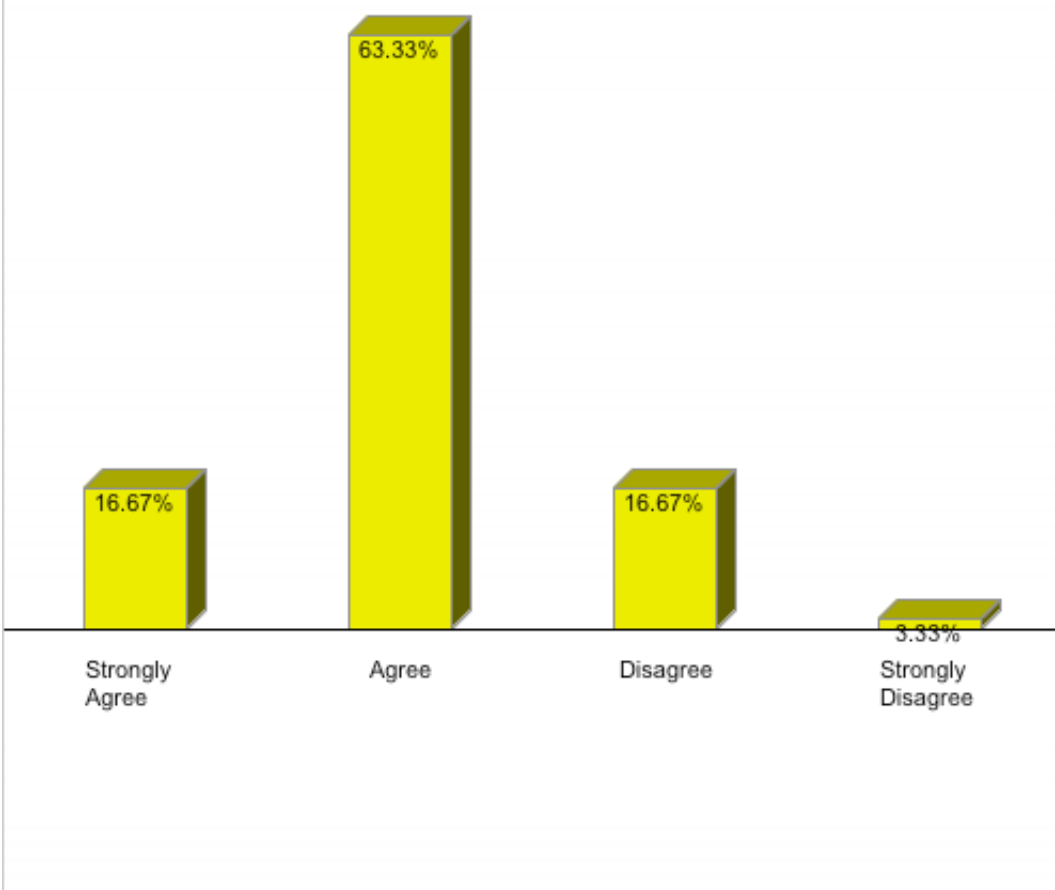


Answers	%	#
Strongly Agree	25.81	8
Agree	61.29	19
Disagree	9.68	3
Strongly Disagree	3.23	1
[Skipped]		[1]

[Back](#)

Communication
I feel comfortable voicing my concerns to the administration.

I feel comfortable voicing my concerns to the administration.

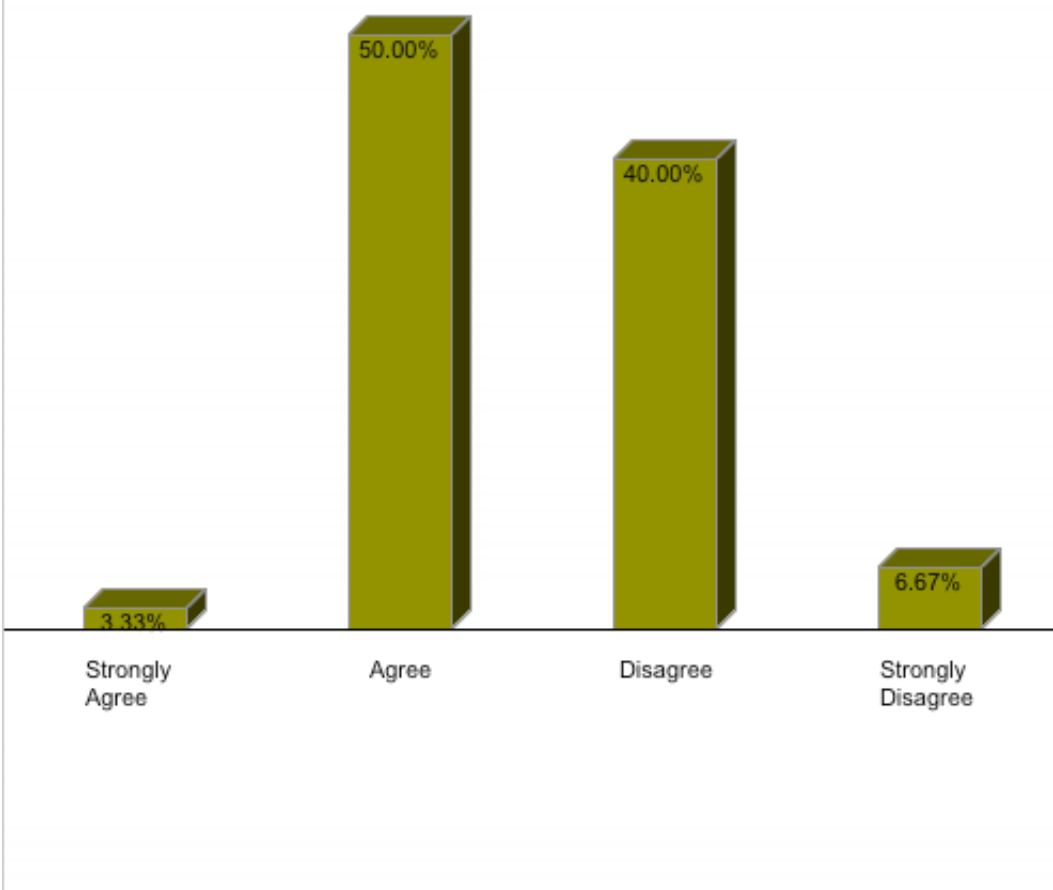


Answers	%	#
Strongly Agree	16.67	5
Agree	63.33	19
Disagree	16.67	5
Strongly Disagree	3.33	1
[Skipped]		[2]

[Back](#)

Communication
I feel that the student leadership is effective at this school.

I feel that the student leadership is effective at this school.

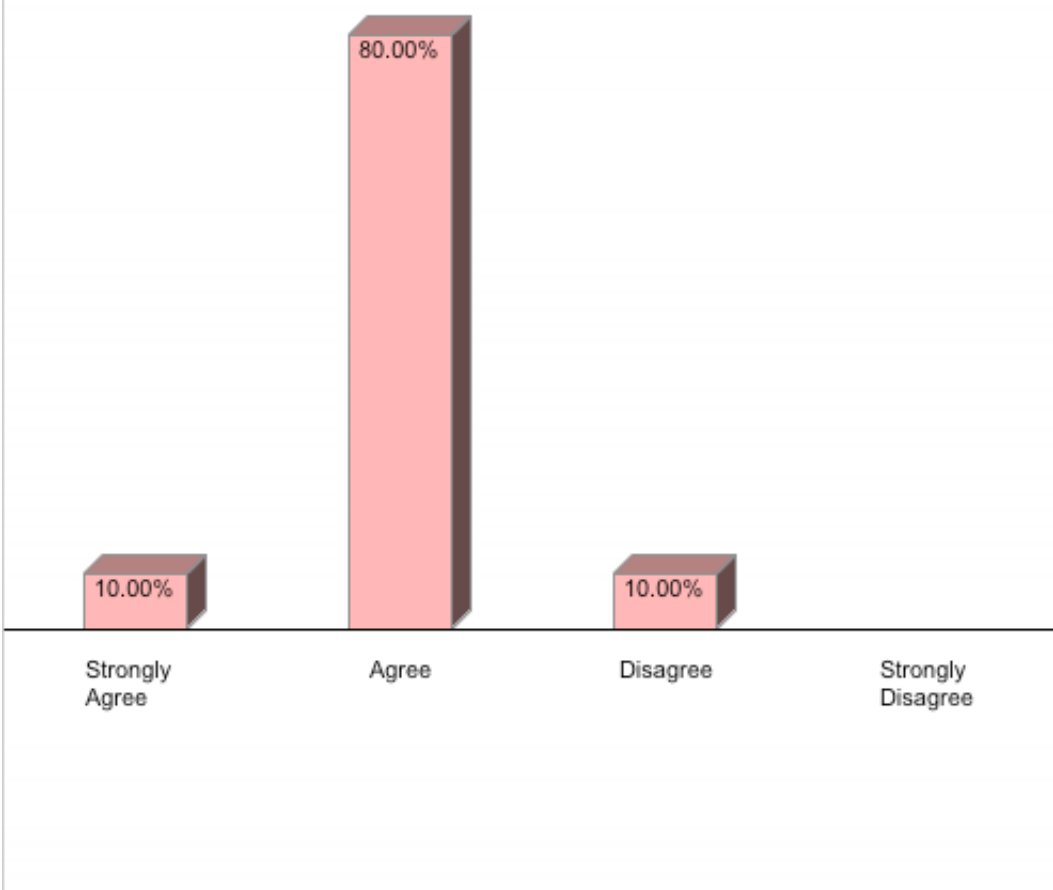


Answers	%	#
Strongly Agree	3.33	1
Agree	50.00	15
Disagree	40.00	12
Strongly Disagree	6.67	2
[Skipped]		[2]

[Back](#)

Communication
I feel that administrators listen to students.

I feel that administrators listen to students.

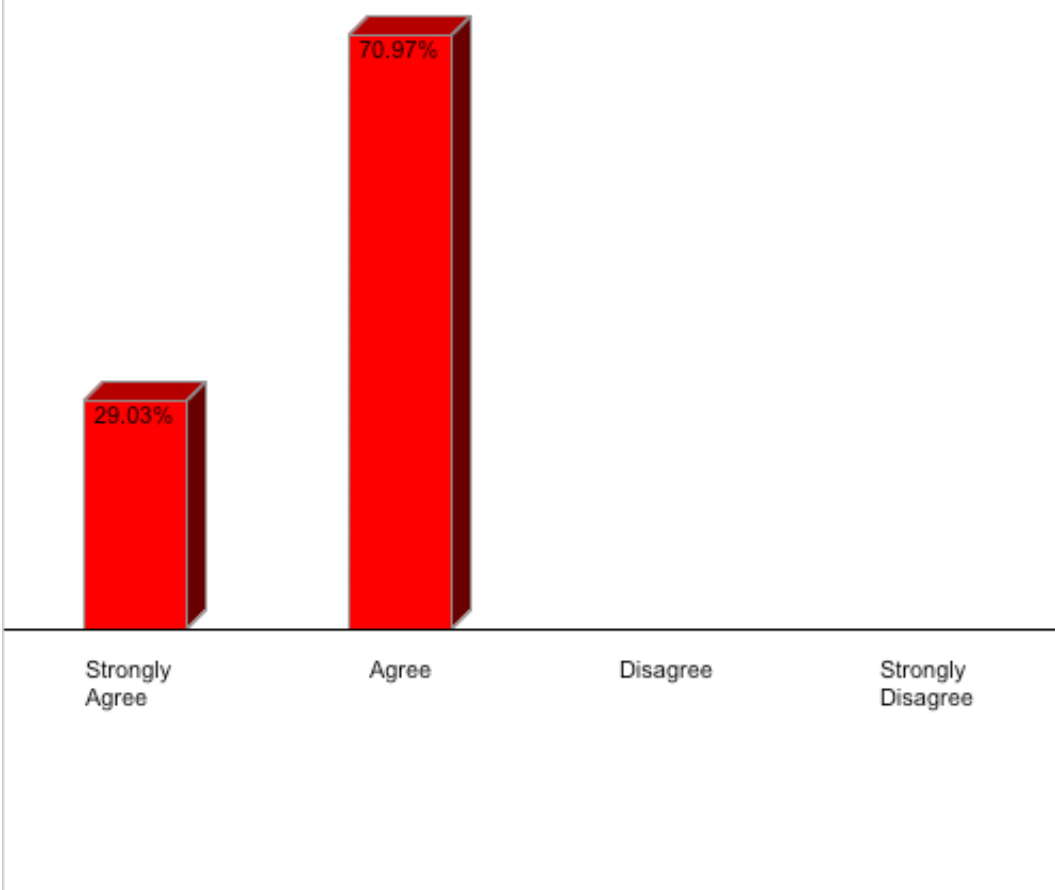


Answers	%	#
Strongly Agree	10.00	3
Agree	80.00	24
Disagree	10.00	3
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Communication
I feel that I have a good rapport with most of my students' parents/guardians.

I feel that I have a good rapport with most of my students' parents /guardians.

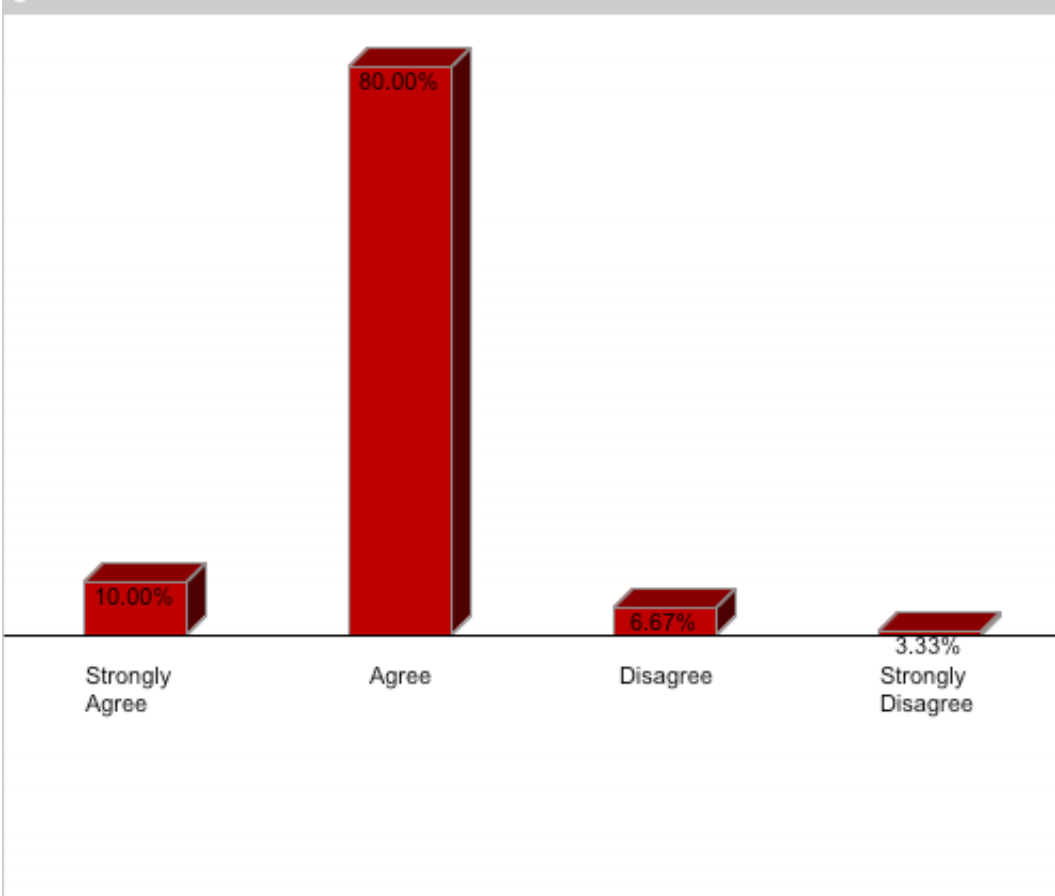


Answers	%	#
Strongly Agree	29.03	9
Agree	70.97	22
Disagree	0.00	0
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Communication
I feel that the school does a good job of communicating with students' parents/guardians.

I feel that the school does a good job of communicating with students' parents / guardians.

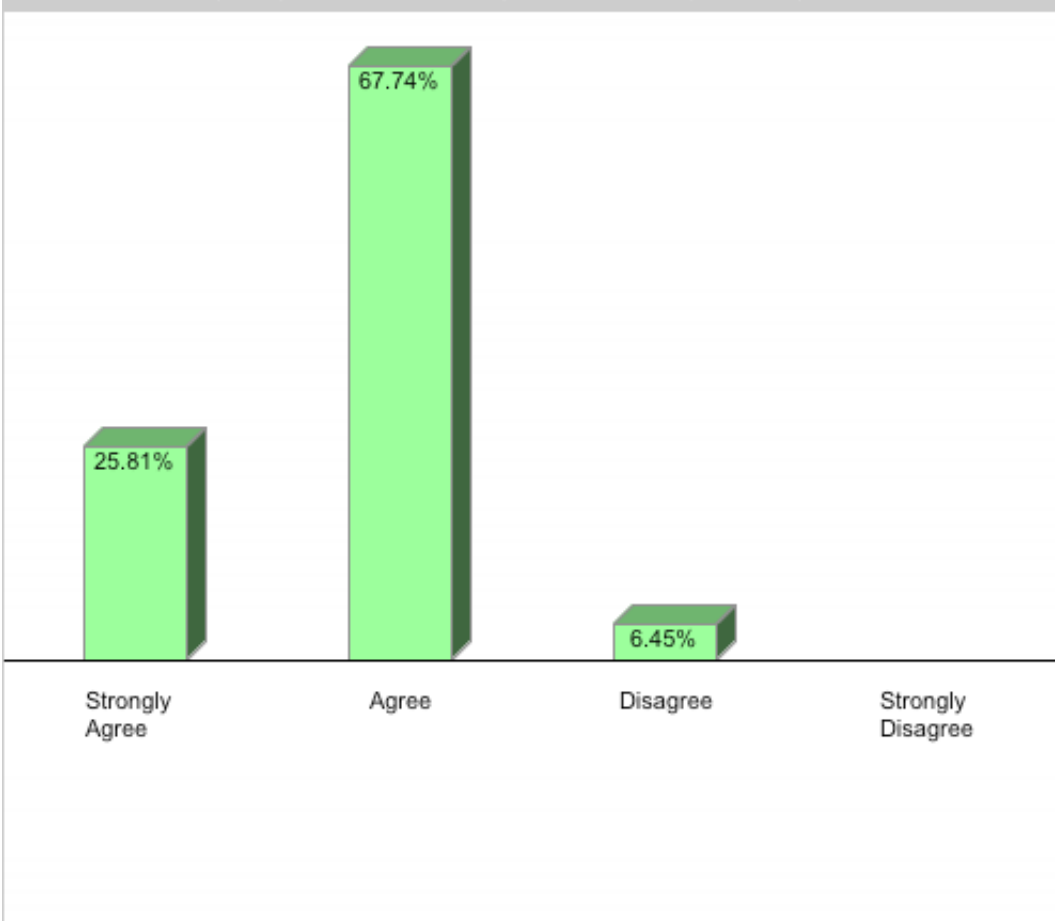


Answers	%	#
Strongly Agree	10.00	3
Agree	80.00	24
Disagree	6.67	2
Strongly Disagree	3.33	1
[Skipped]		[2]

[Back](#)

Communication
I feel that I do a good job communicating with student' parents/guardians.

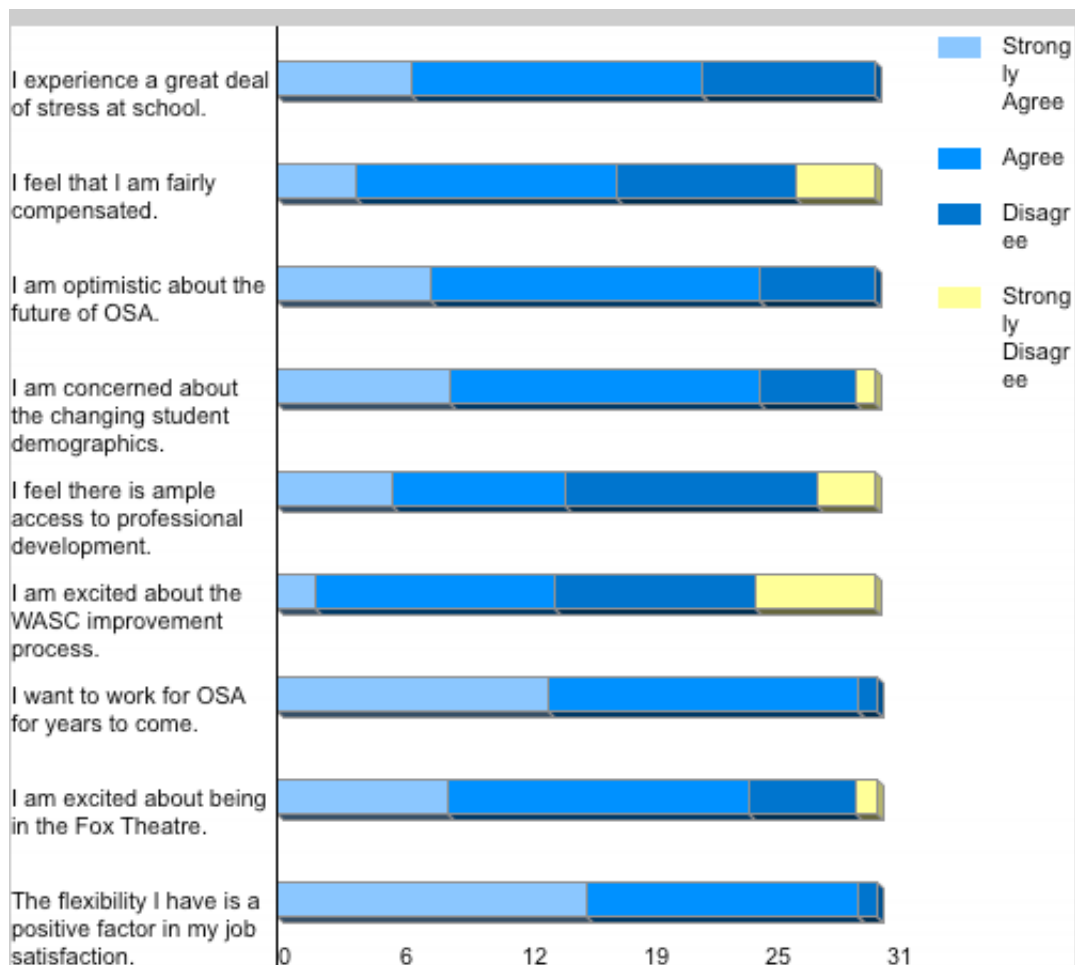
I feel that I do a good job communicating with student' parents /guardians.



Answers	%	#
Strongly Agree	25.81	8
Agree	67.74	21
Disagree	6.45	2
Strongly Disagree	0.00	0
[Skipped]		[1]

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Satisfaction



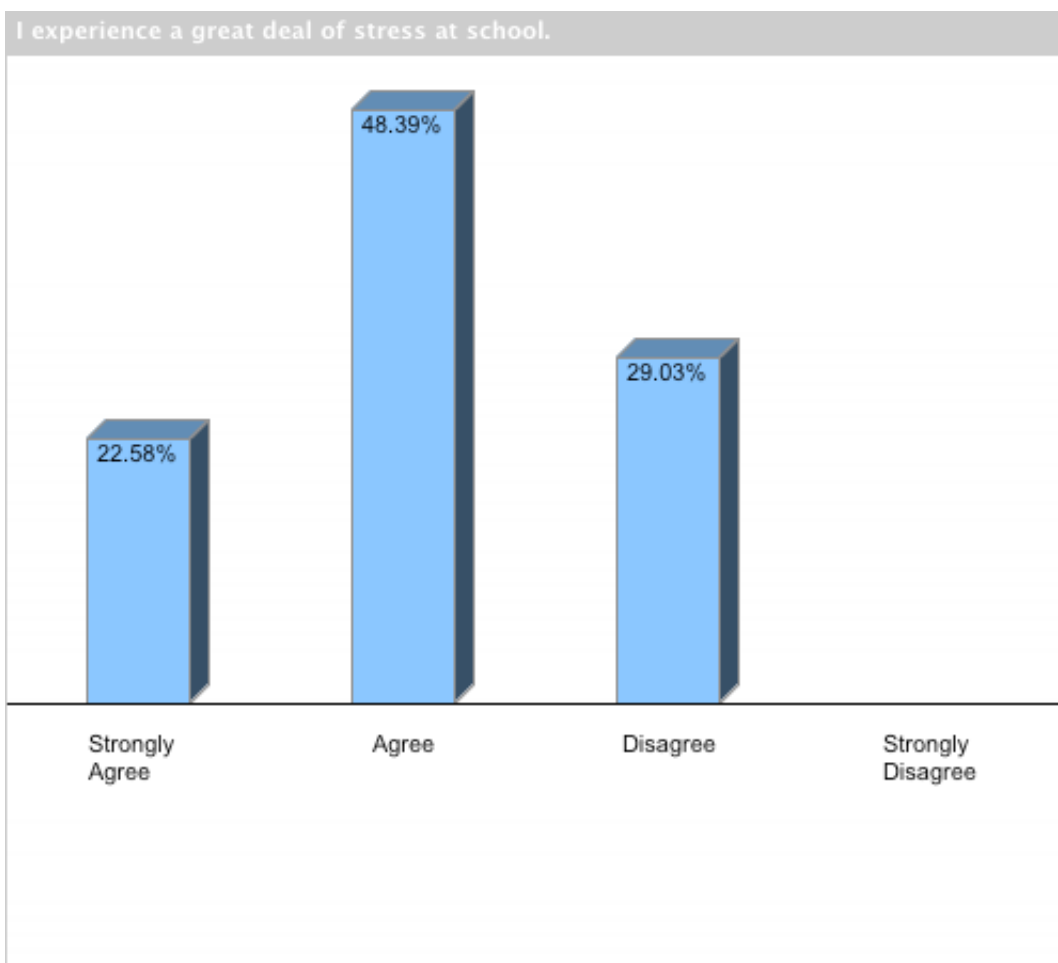
	Strongly Agree	Agree	Disagree	Strongly Disagree
I experience a great deal of stress at school.	7	15	9	0
I feel that I am fairly compensated.	4	13	9	4
I am optimistic about the future of OSA.	8	17	6	0
I am concerned about the changing student demographics.	9	16	5	1
I feel there is ample access to professional development.	6	9	13	3
I am excited about the				

WASC improvement process.	2	12	10	6
I want to work for OSA for years to come.	14	16	1	0
I am excited about being in the Fox Theatre.	8	14	5	1
The flexibility I have is a positive factor in my job satisfaction.	16	14	1	0

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Satisfaction

I experience a great deal of stress at school.



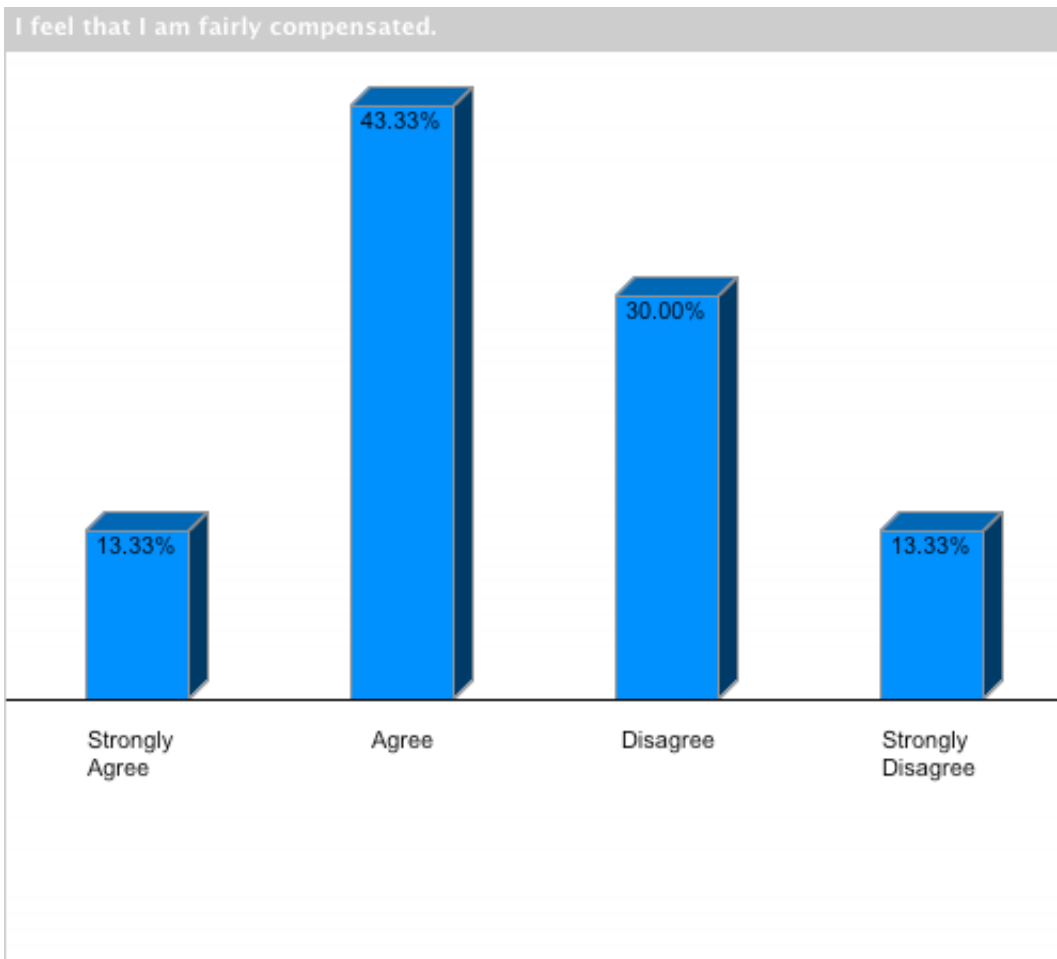
Answers	%	#
Strongly Agree	22.58	7
Agree	48.39	15

Disagree	29.03	9
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Satisfaction

I feel that I am fairly compensated.



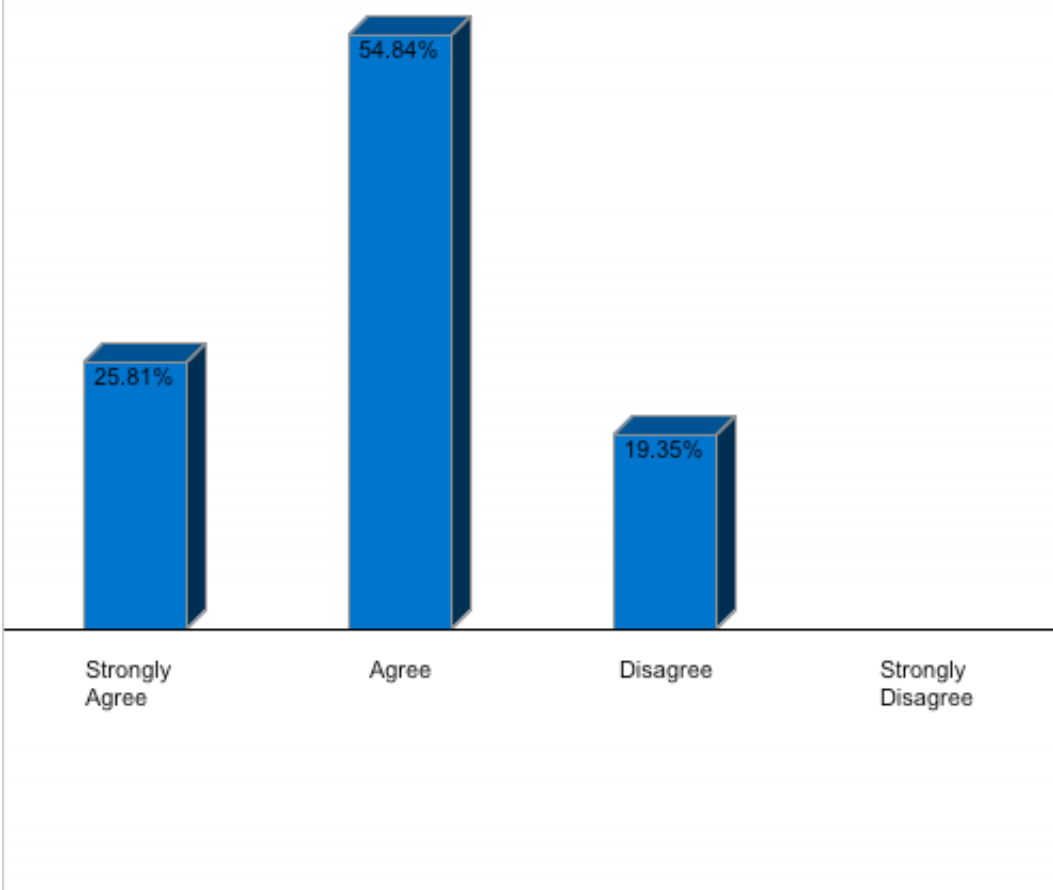
Answers	%	#
Strongly Agree	13.33	4
Agree	43.33	13
Disagree	30.00	9
Strongly Disagree	13.33	4
[Skipped]		[2]

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Satisfaction

I am optimistic about the future of OSA.

I am optimistic about the future of OSA.

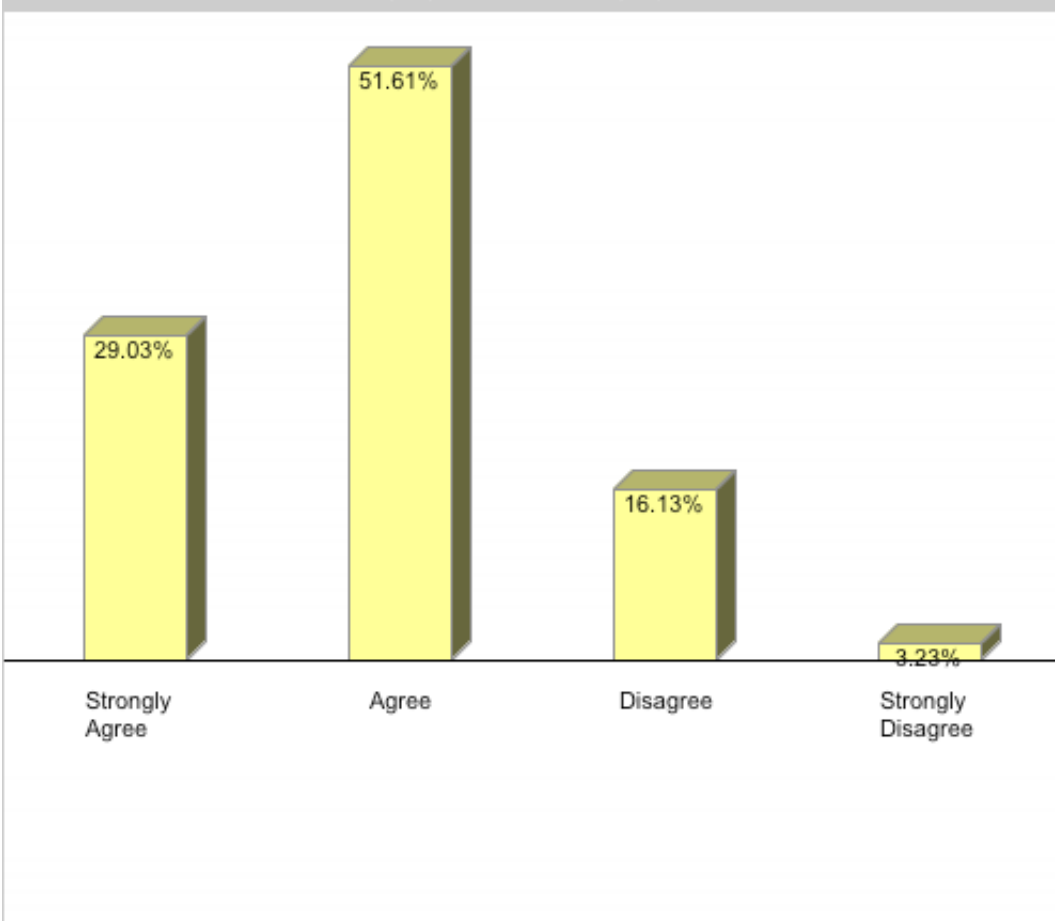


Answers	%	#
Strongly Agree	25.81	8
Agree	54.84	17
Disagree	19.35	6
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Satisfaction
I am concerned about the changing student demographics.

I am concerned about the changing student demographics.



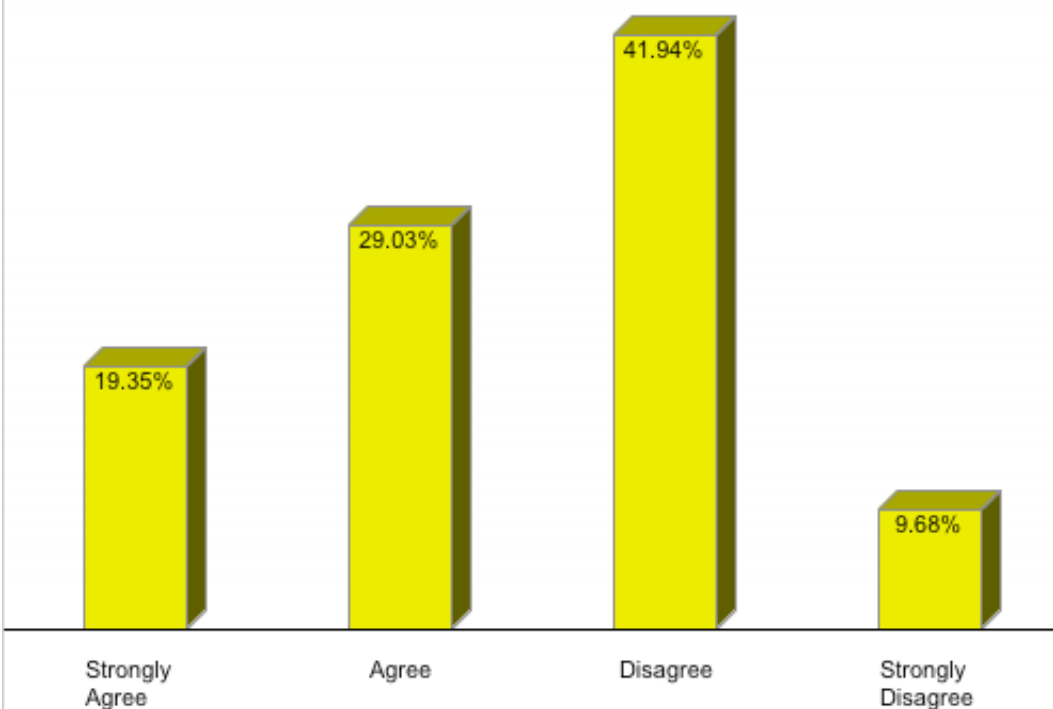
Answers	%	#
Strongly Agree	29.03	9
Agree	51.61	16
Disagree	16.13	5
Strongly Disagree	3.23	1
[Skipped]		[1]

[Back](#)

Satisfaction

I feel there is ample access to professional development.

I feel there is ample access to professional development.

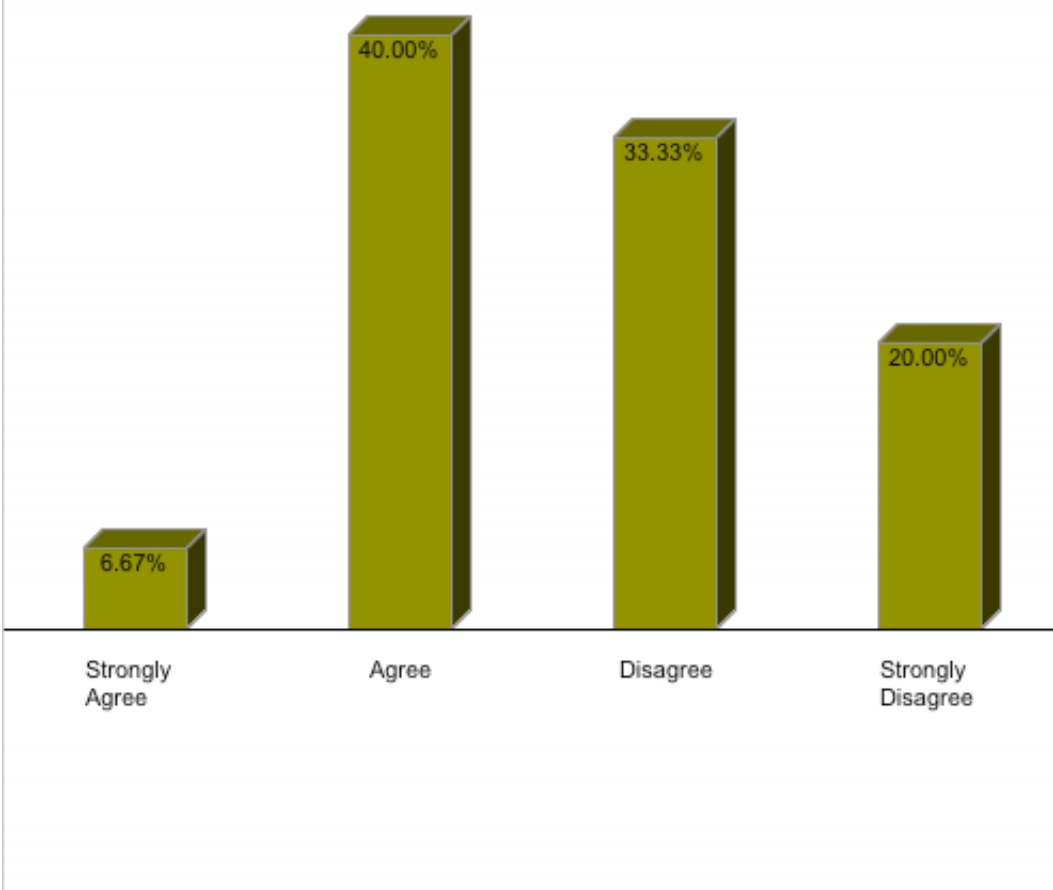


Answers	%	#
Strongly Agree	19.35	6
Agree	29.03	9
Disagree	41.94	13
Strongly Disagree	9.68	3
[Skipped]		[1]

[Back](#)

Satisfaction
I am excited about the WASC improvement process.

I am excited about the WASC improvement process.

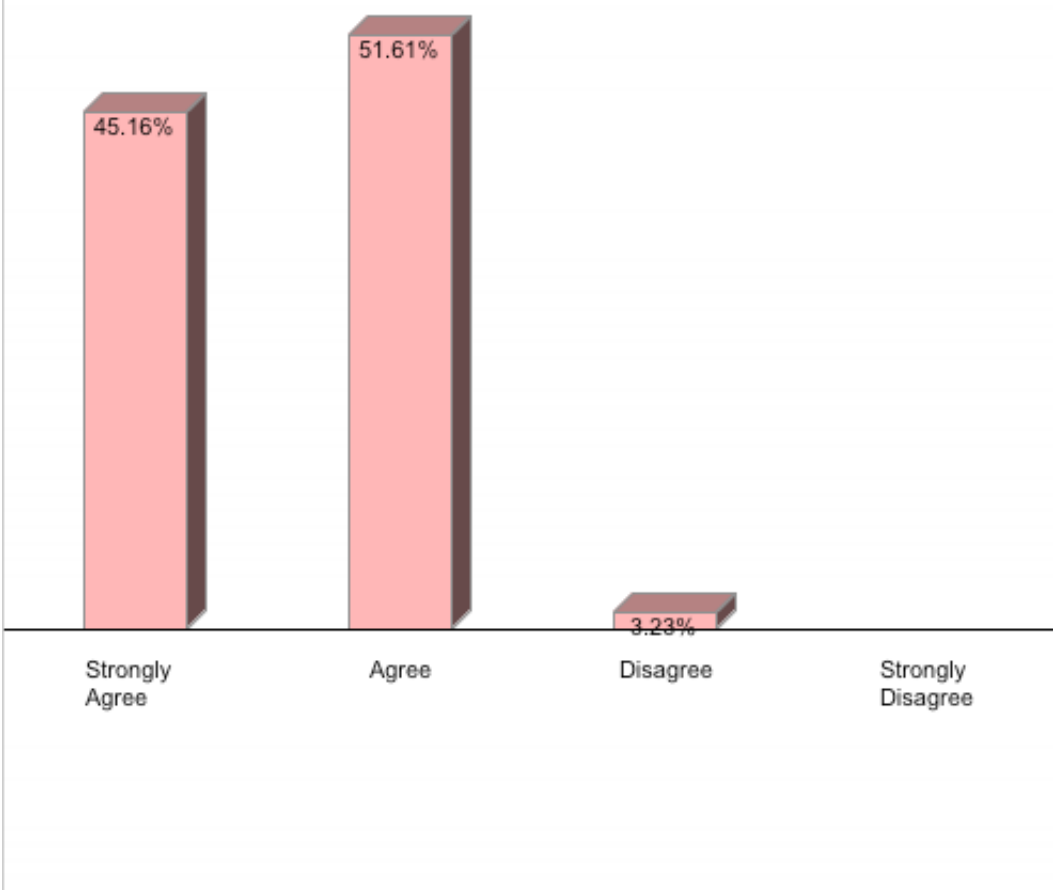


Answers	%	#
Strongly Agree	6.67	2
Agree	40.00	12
Disagree	33.33	10
Strongly Disagree	20.00	6
[Skipped]		[2]

[Back](#)

Satisfaction
I want to work for OSA for years to come.

I want to work for OSA for years to come.

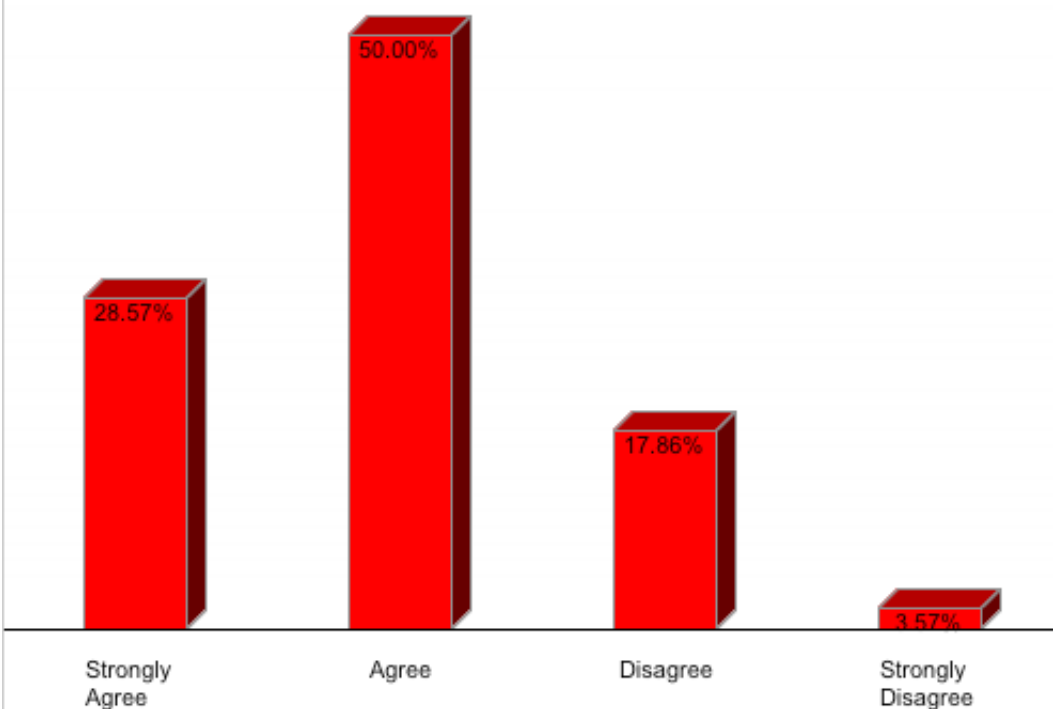


Answers	%	#
Strongly Agree	45.16	14
Agree	51.61	16
Disagree	3.23	1
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Satisfaction
I am excited about being in the Fox Theatre.

I am excited about being in the Fox Theatre.

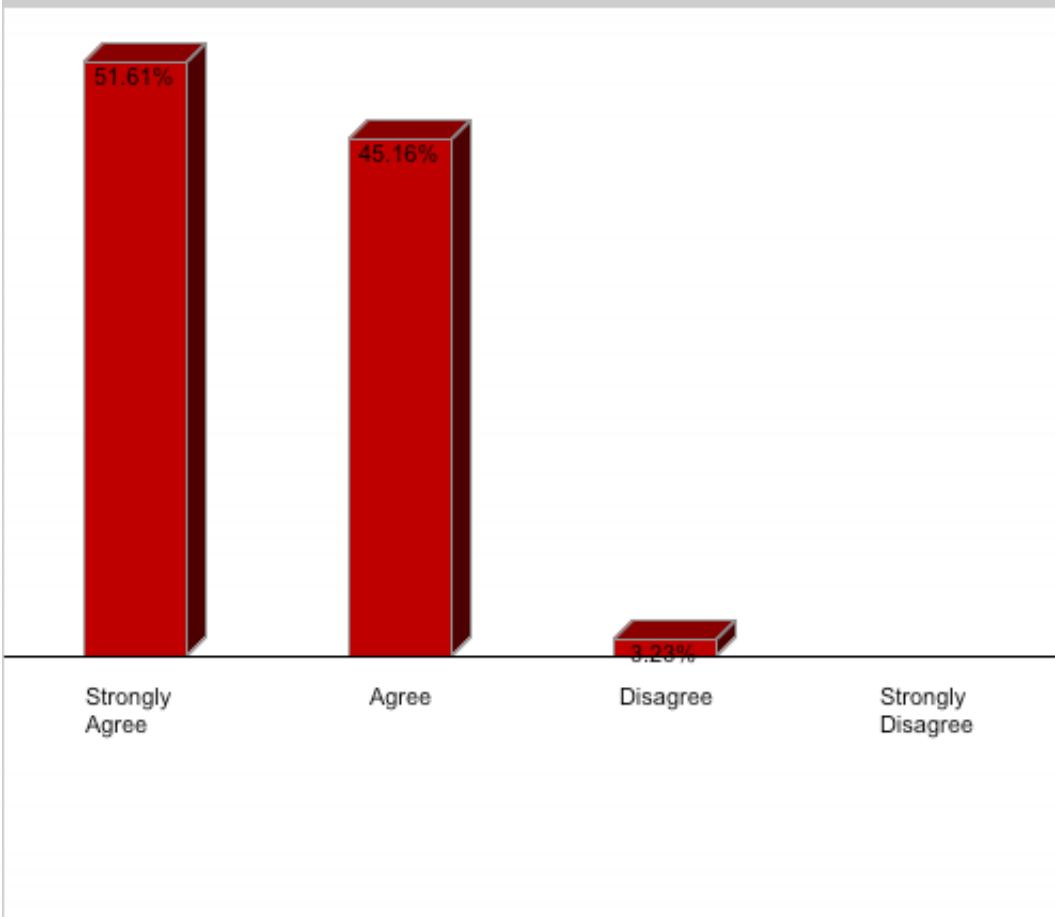


Answers	%	#
Strongly Agree	28.57	8
Agree	50.00	14
Disagree	17.86	5
Strongly Disagree	3.57	1
[Skipped]		[4]

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Satisfaction
The flexibility I have is a positive factor in my job satisfaction.

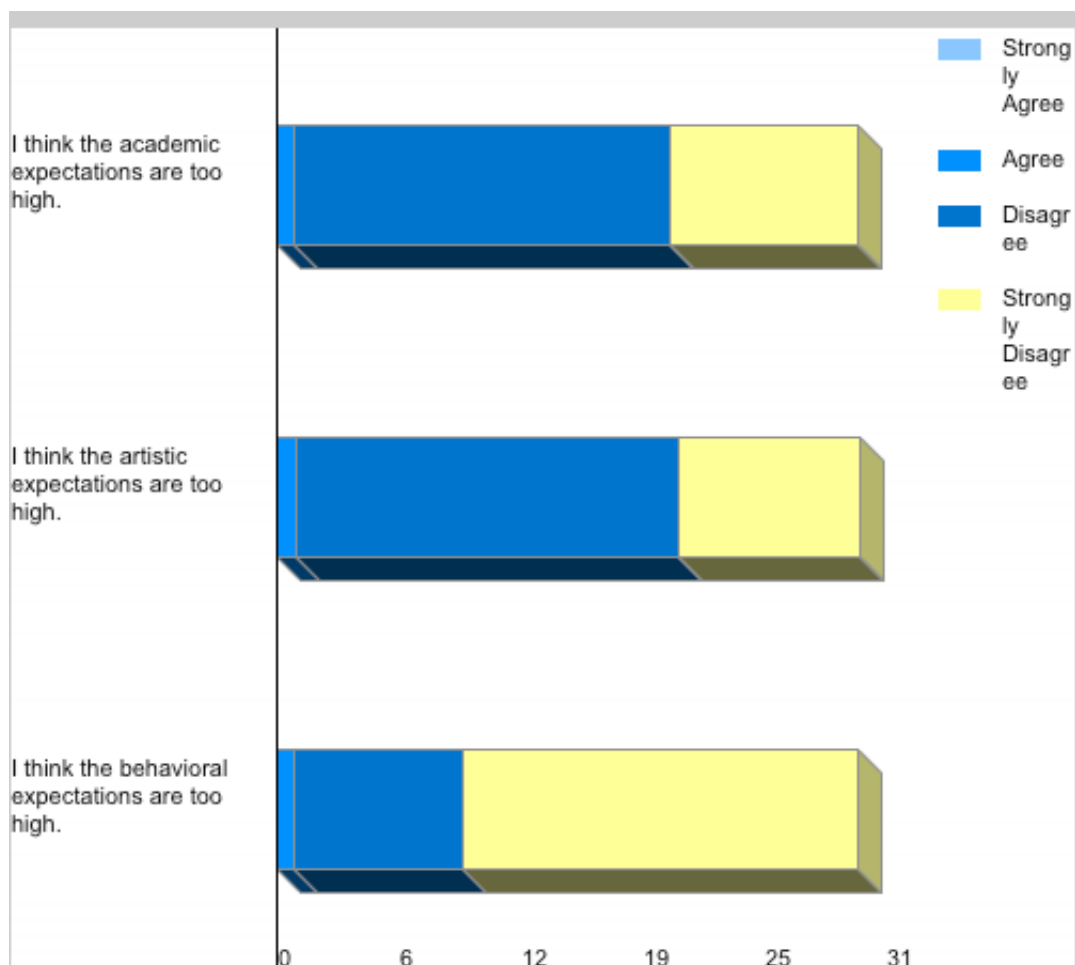
The flexibility I have is a positive factor in my job satisfaction.



Answers	%	#
Strongly Agree	51.61	16
Agree	45.16	14
Disagree	3.23	1
Strongly Disagree	0.00	0
[Skipped]		[1]

[Back](#)

Expectations



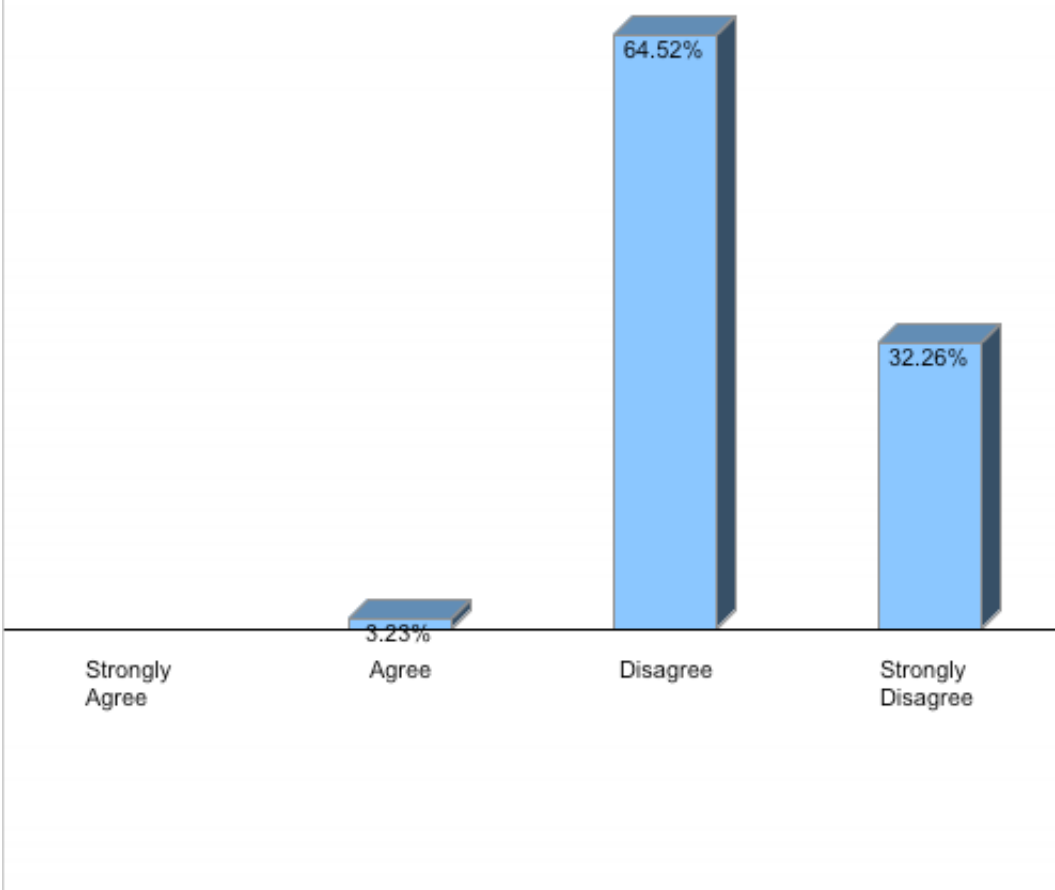
	Strongly Agree	Agree	Disagree	Strongly Disagree
I think the academic expectations are too high.	0	1	20	10
I think the artistic expectations are too high.	0	1	19	9
I think the behavioral expectations are too high.	0	1	9	21

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Expectations

I think the academic expectations are too high.

I think the academic expectations are too high.

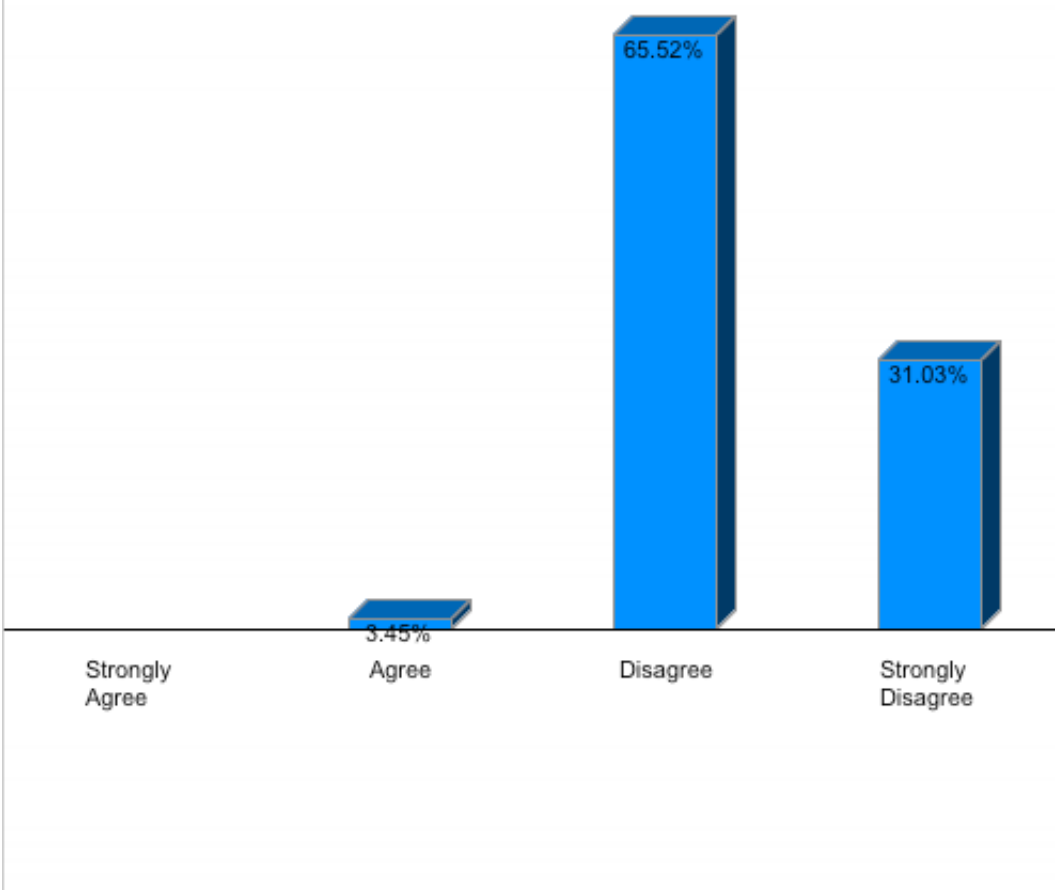


Answers	%	#
Strongly Agree	0.00	0
Agree	3.23	1
Disagree	64.52	20
Strongly Disagree	32.26	10
[Skipped]		[1]

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Expectations
I think the artistic expectations are too high.

I think the artistic expectations are too high.

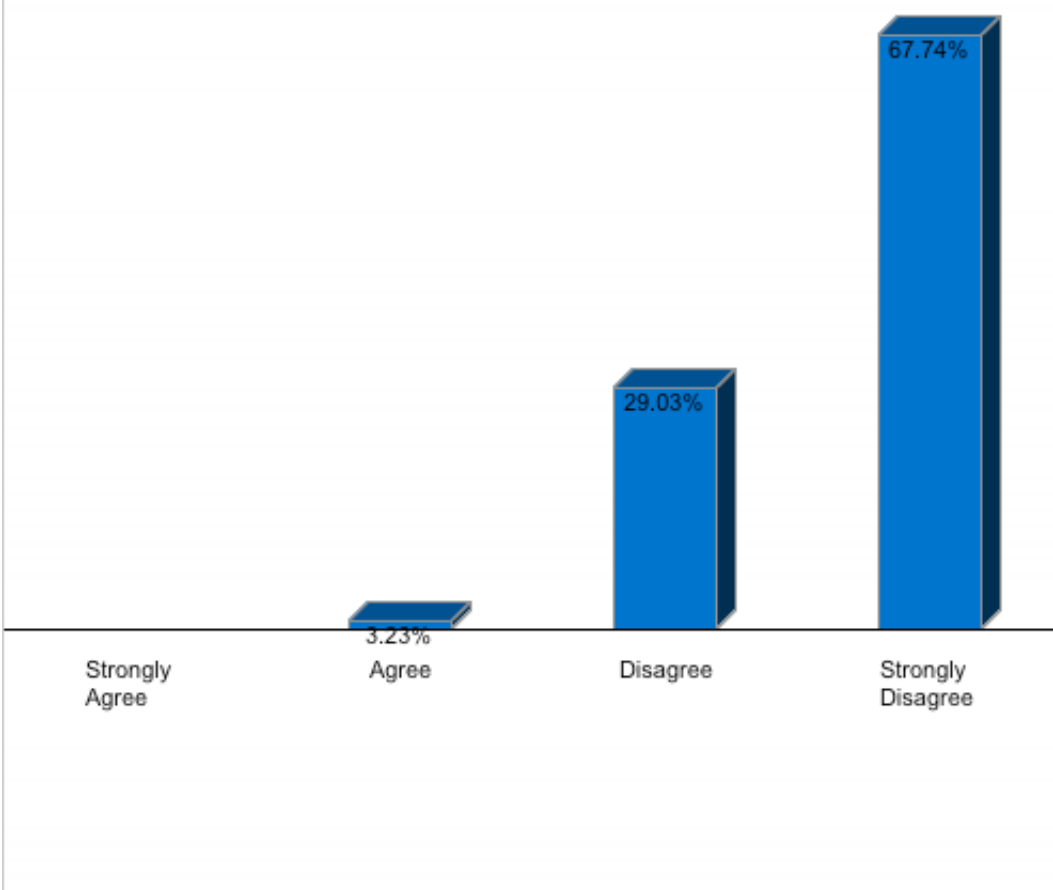


Answers	%	#
Strongly Agree	0.00	0
Agree	3.45	1
Disagree	65.52	19
Strongly Disagree	31.03	9
[Skipped]		[3]

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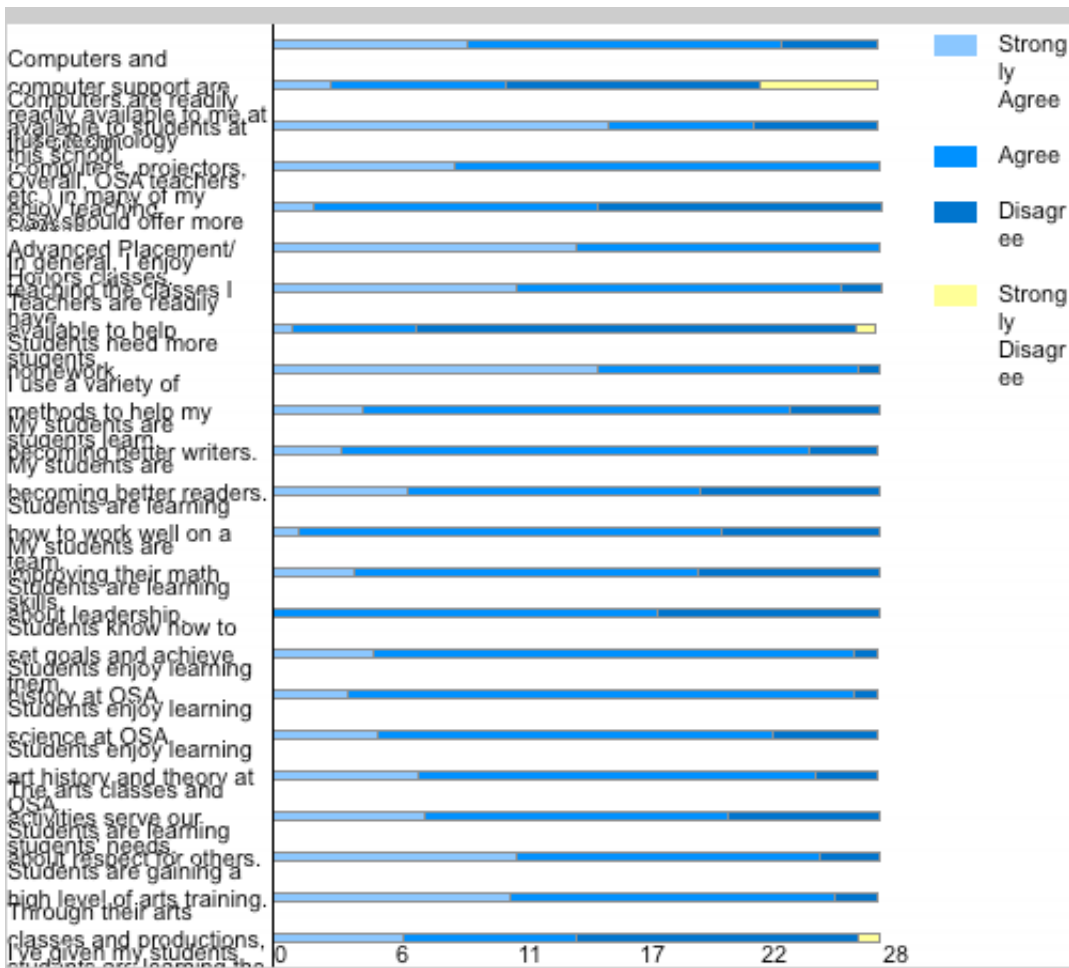
Expectations
I think the behavioral expectations are too high.

I think the behavioral expectations are too high.



Answers	%	#
Strongly Agree	0.00	0
Agree	3.23	1
Disagree	29.03	9
Strongly Disagree	67.74	21
[Skipped]		[1]

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	Strongly Agree	Agree	Disagree	Strongly Disagree
Computers and computer support are readily available to me at this school.	10	16	5	0
Computers are readily available to students at this school.	3	9	13	6
I use technology (computers, projectors, etc.) in many of my classes.	16	7	6	0
Overall, OSA teachers enjoy teaching.	9	21	0	0
OSA should offer more Advanced Placement/Honors classes.	2	14	14	0
In general, I enjoy teaching the	15	15	0	0

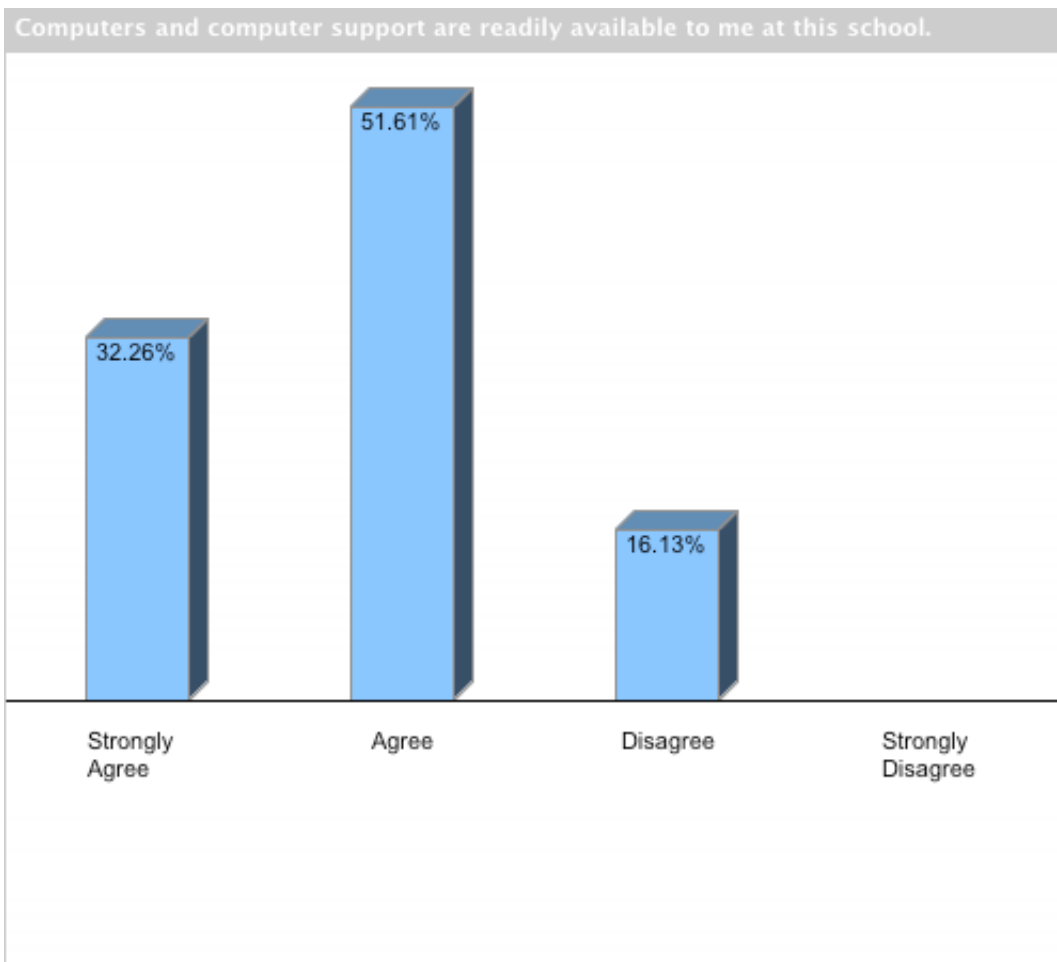
classes I have.				
Teachers are readily available to help students.	12	16	2	0
Students need more homework.	1	6	21	1
I use a variety of methods to help my students learn.	15	12	1	0
My students are becoming better writers.	4	19	4	0
My students are becoming better readers.	3	20	3	0
Students are learning how to work well on a team.	6	13	8	0
My students are improving their math skills.	1	16	6	0
Students are learning about leadership.	4	17	9	0
Students know how to set goals and achieve them.	0	19	11	0
Students enjoy learning history at OSA.	4	19	1	0
Students enjoy learning science at OSA.	3	20	1	0
Students enjoy learning art history and theory at OSA.	4	15	4	0
The arts classes and activities serve our students' needs.	7	19	3	0
Students are learning about respect for others.	7	14	7	0
Students are gaining a high level of arts training.	12	15	3	0
Through their arts classes and productions,				

students are learning the value of working together to achieve a common goal.	11	15	2	0
I've given my students incentives for working on my class' homework/studying in the Learning Center.	6	8	13	1

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Program and Instruction

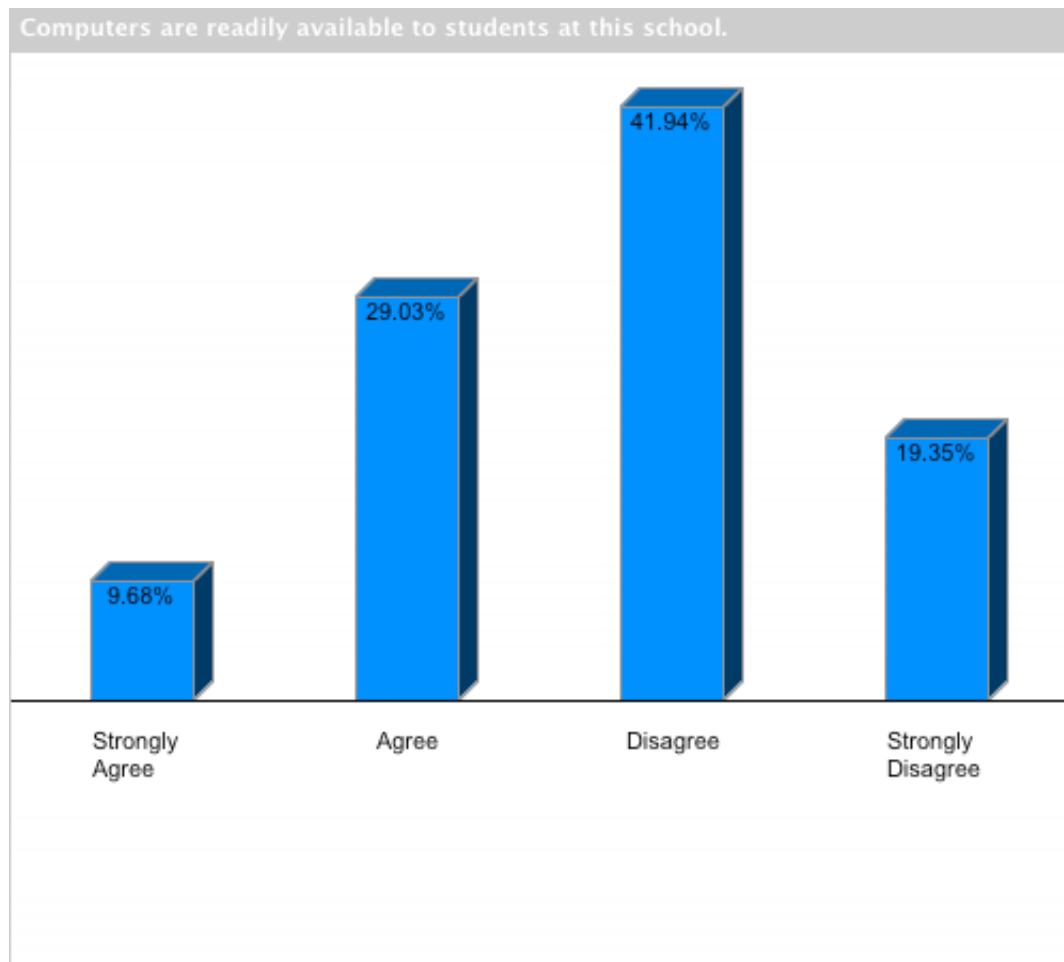
Computers and computer support are readily available to me at this school.



Answers	%	#
Strongly Agree	32.26	10
Agree	51.61	16
Disagree	16.13	5
Strongly Disagree	0.00	0
[Skipped]		[1]

Program and Instruction

Computers are readily available to students at this school.

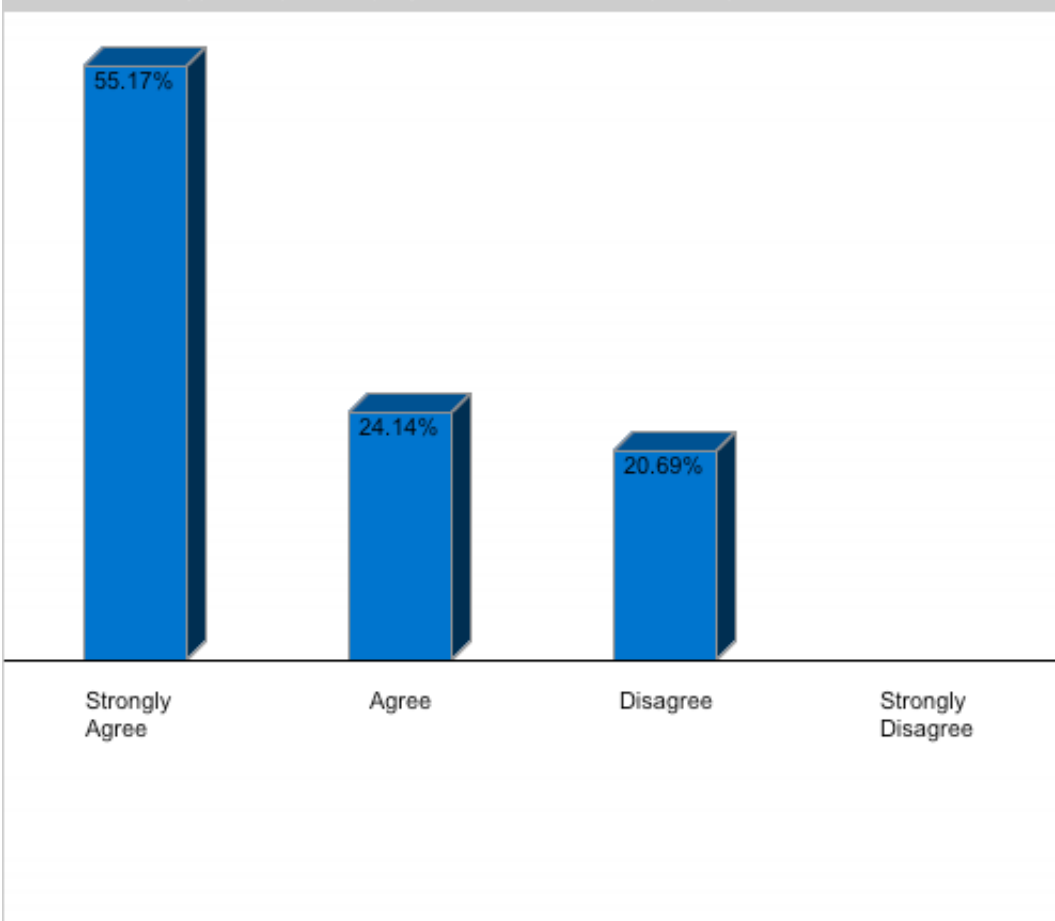


Answers	%	#
Strongly Agree	9.68	3
Agree	29.03	9
Disagree	41.94	13
Strongly Disagree	19.35	6
[Skipped]		[1]

Program and Instruction

I use technology (computers, projectors, etc.) in many of my classes.

I use technology (computers, projectors, etc.) in many of my classes.

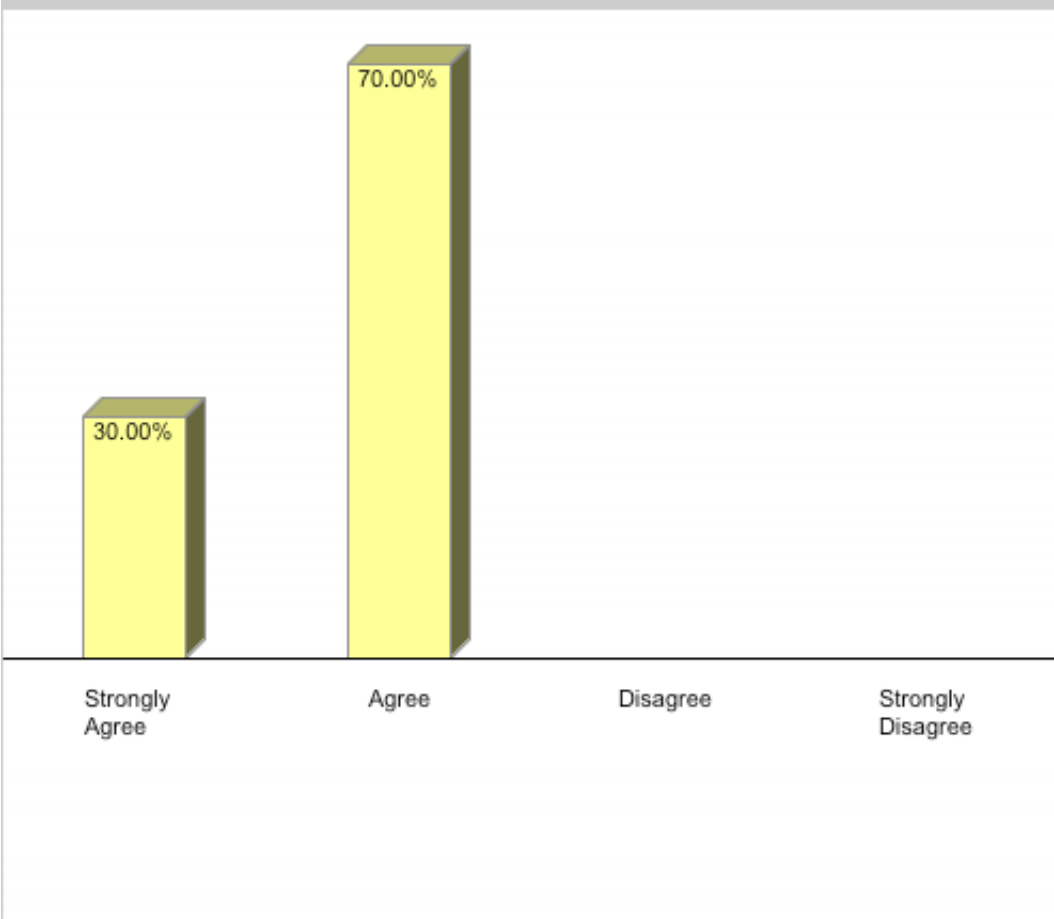


Answers	%	#
Strongly Agree	55.17	16
Agree	24.14	7
Disagree	20.69	6
Strongly Disagree	0.00	0
[Skipped]		[3]

[Back](#)

Program and Instruction
Overall, OSA teachers enjoy teaching.

Overall, OSA teachers enjoy teaching.

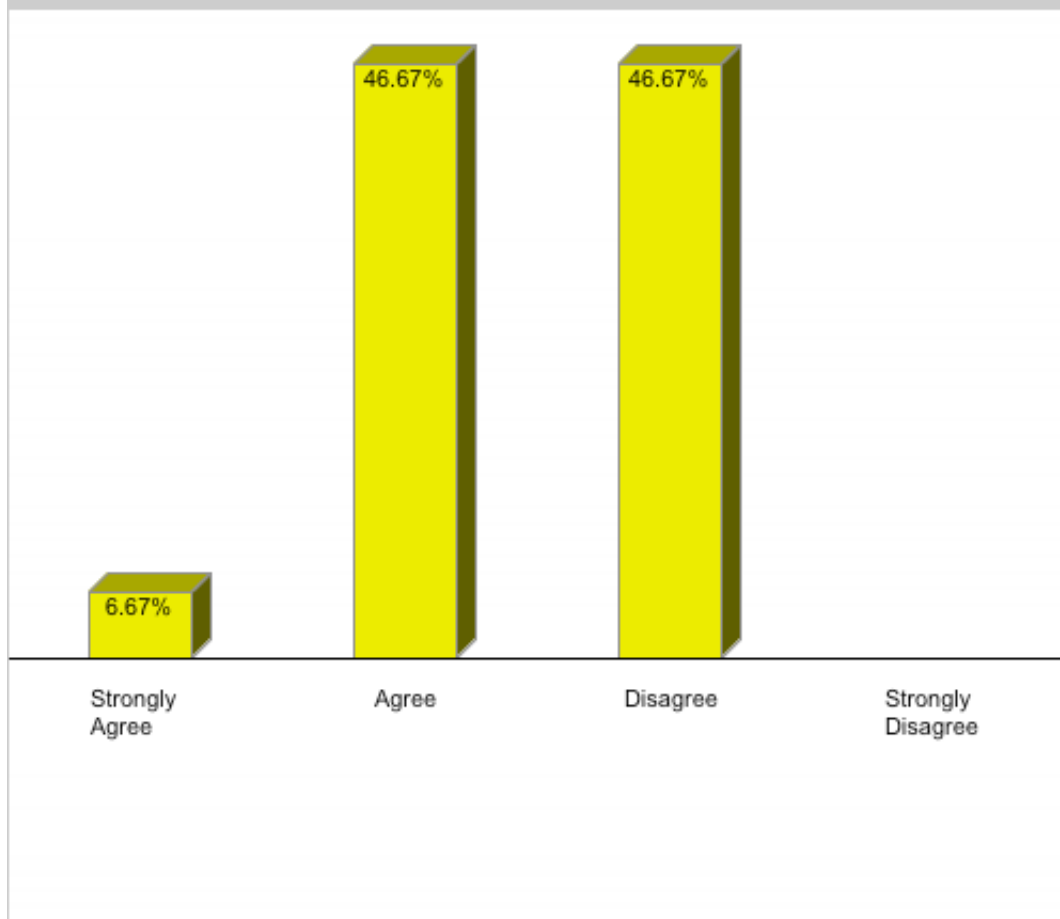


Answers	%	#
Strongly Agree	30.00	9
Agree	70.00	21
Disagree	0.00	0
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Program and Instruction
OSA should offer more Advanced Placement/Honors classes.

OSA should offer more Advanced Placement/Honors classes.



Answers	%	#
Strongly Agree	6.67	2
Agree	46.67	14
Disagree	46.67	14
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Program and Instruction

In general, I enjoy teaching the classes I have.

In general, I enjoy teaching the classes I have.



Strongly
Agree

Agree

Disagree

Strongly
Disagree

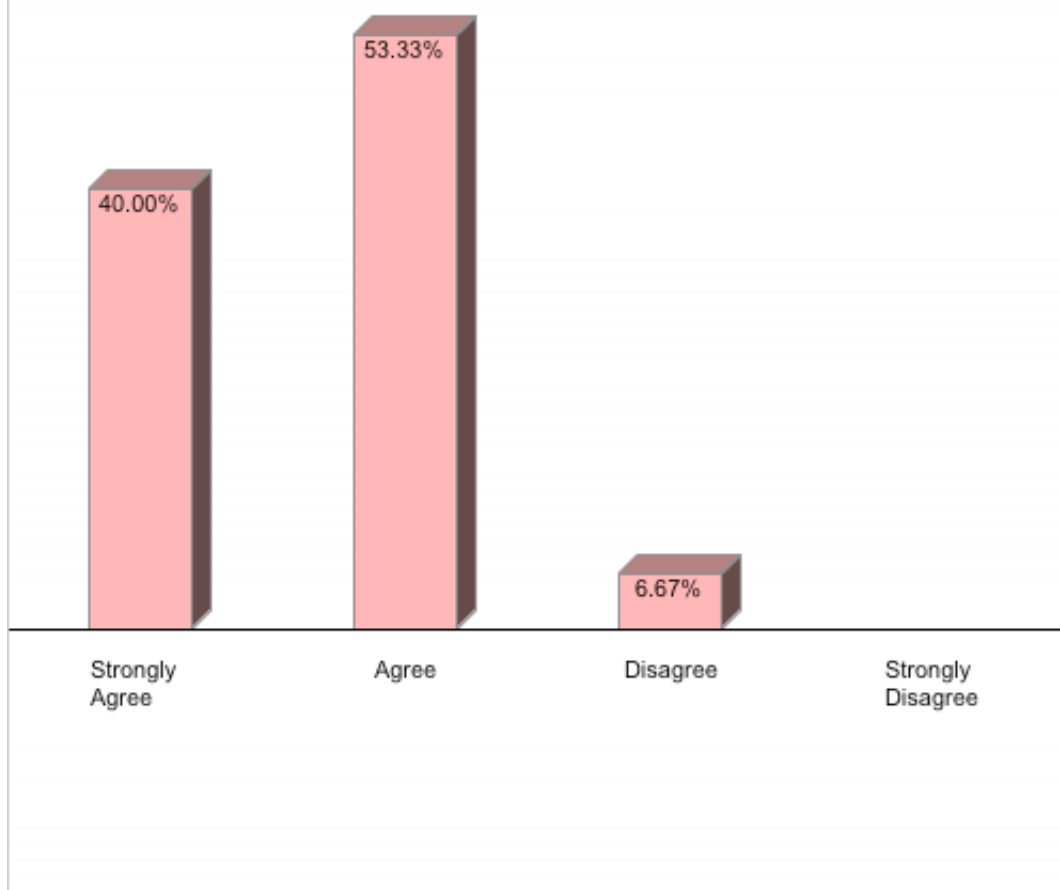
Answers	%	#
Strongly Agree	50.00	15
Agree	50.00	15
Disagree	0.00	0
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Program and Instruction

Teachers are readily available to help students.

Teachers are readily available to help students.

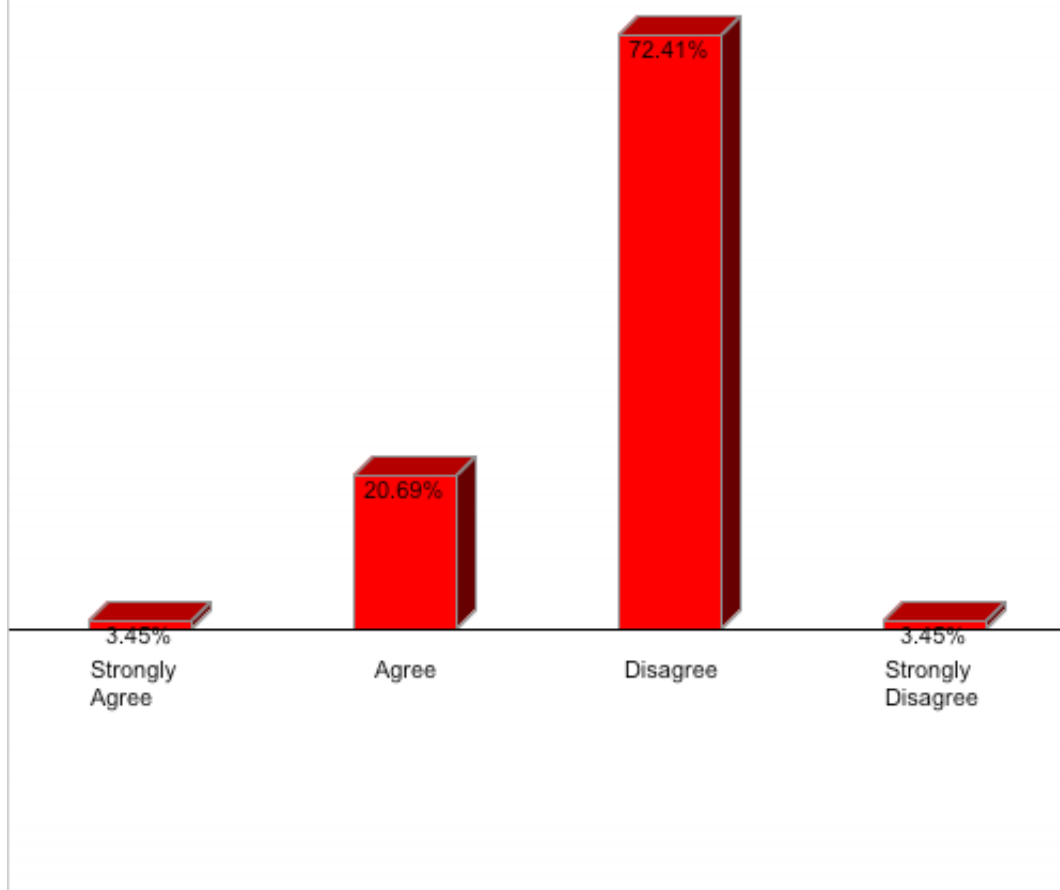


Answers	%	#
Strongly Agree	40.00	12
Agree	53.33	16
Disagree	6.67	2
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Program and Instruction
Students need more homework.

Students need more homework.



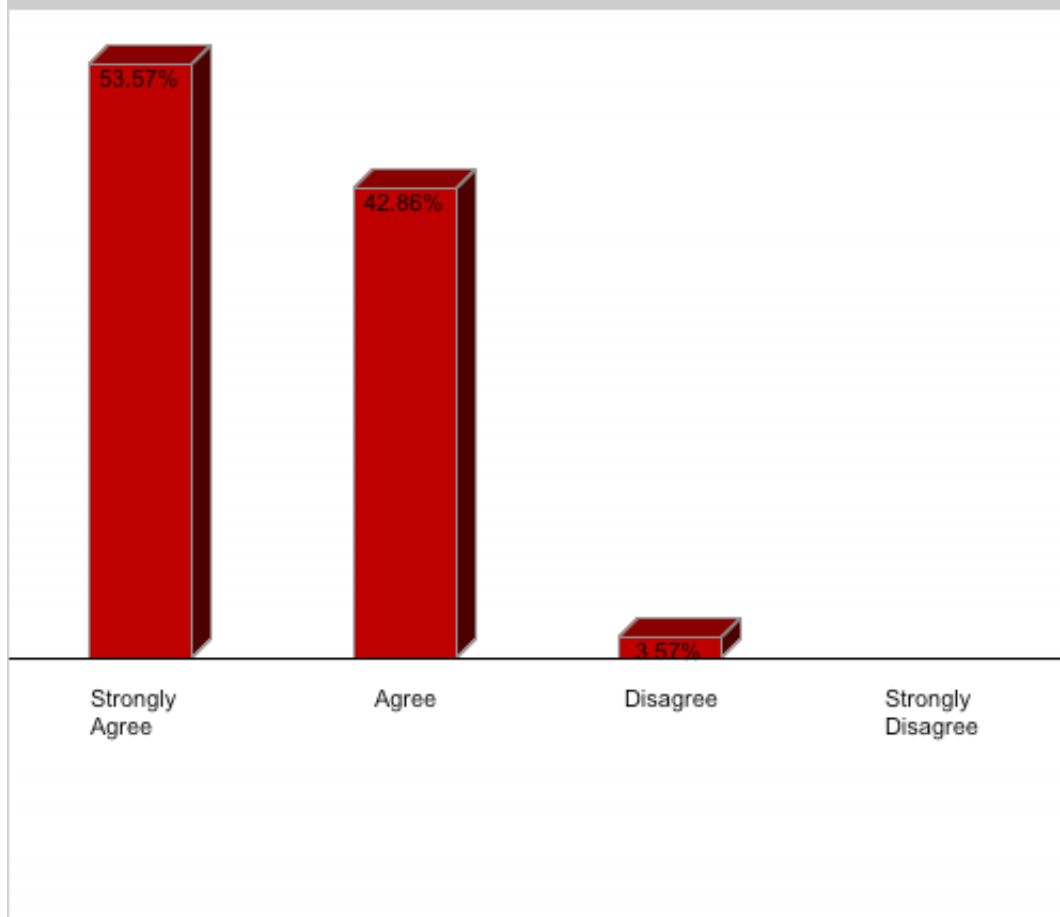
Answers	%	#
Strongly Agree	3.45	1
Agree	20.69	6
Disagree	72.41	21
Strongly Disagree	3.45	1
[Skipped]		[3]

[Back](#)

Program and Instruction

I use a variety of methods to help my students learn.

I use a variety of methods to help my students learn.

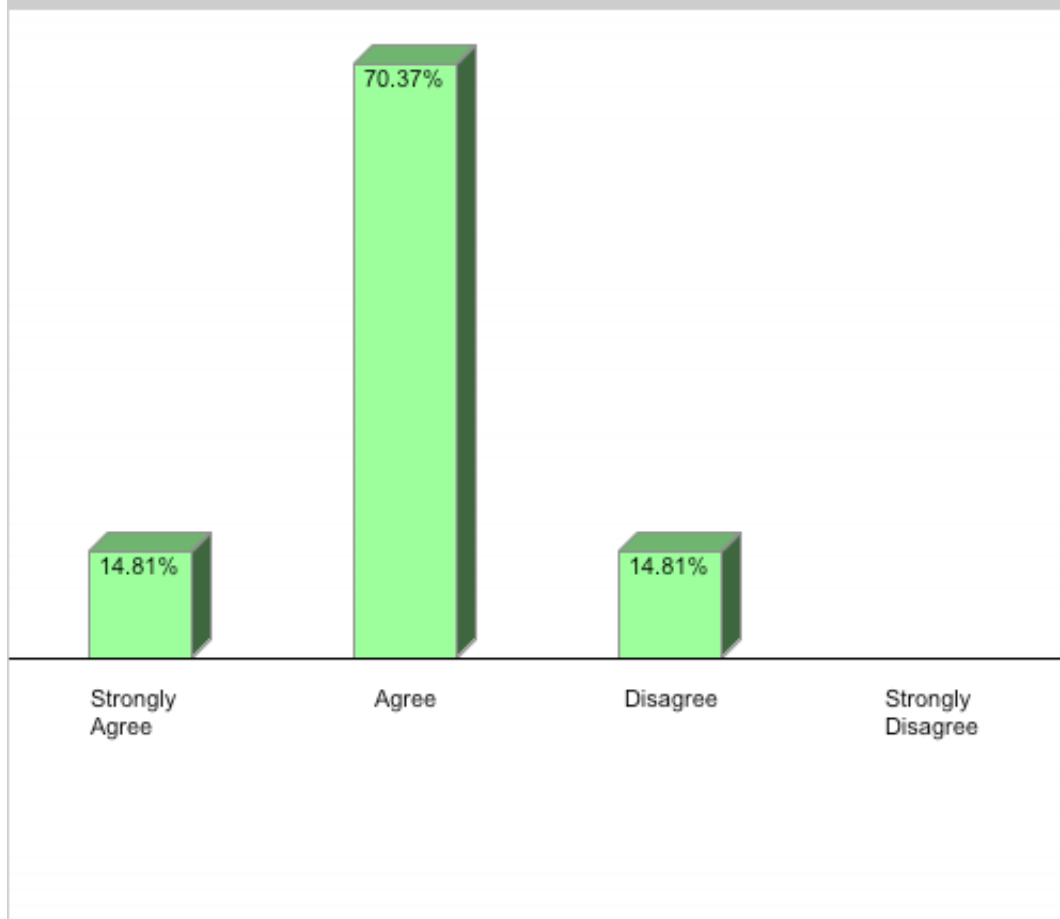


Answers	%	#
Strongly Agree	53.57	15
Agree	42.86	12
Disagree	3.57	1
Strongly Disagree	0.00	0
[Skipped]		[4]

[Back](#)

Program and Instruction
My students are becoming better writers.

My students are becoming better writers.



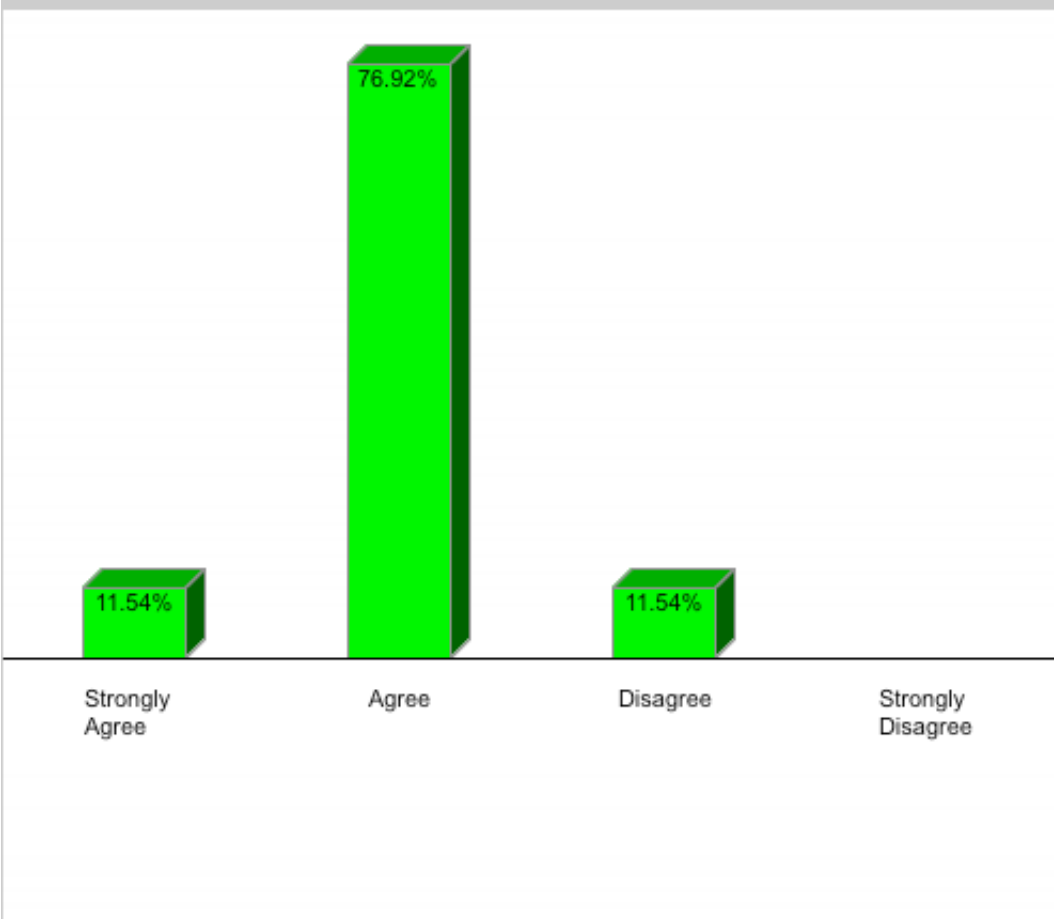
Answers	%	#
Strongly Agree	14.81	4
Agree	70.37	19
Disagree	14.81	4
Strongly Disagree	0.00	0
[Skipped]		[5]

[Back](#)

Program and Instruction

My students are becoming better readers.

My students are becoming better readers.

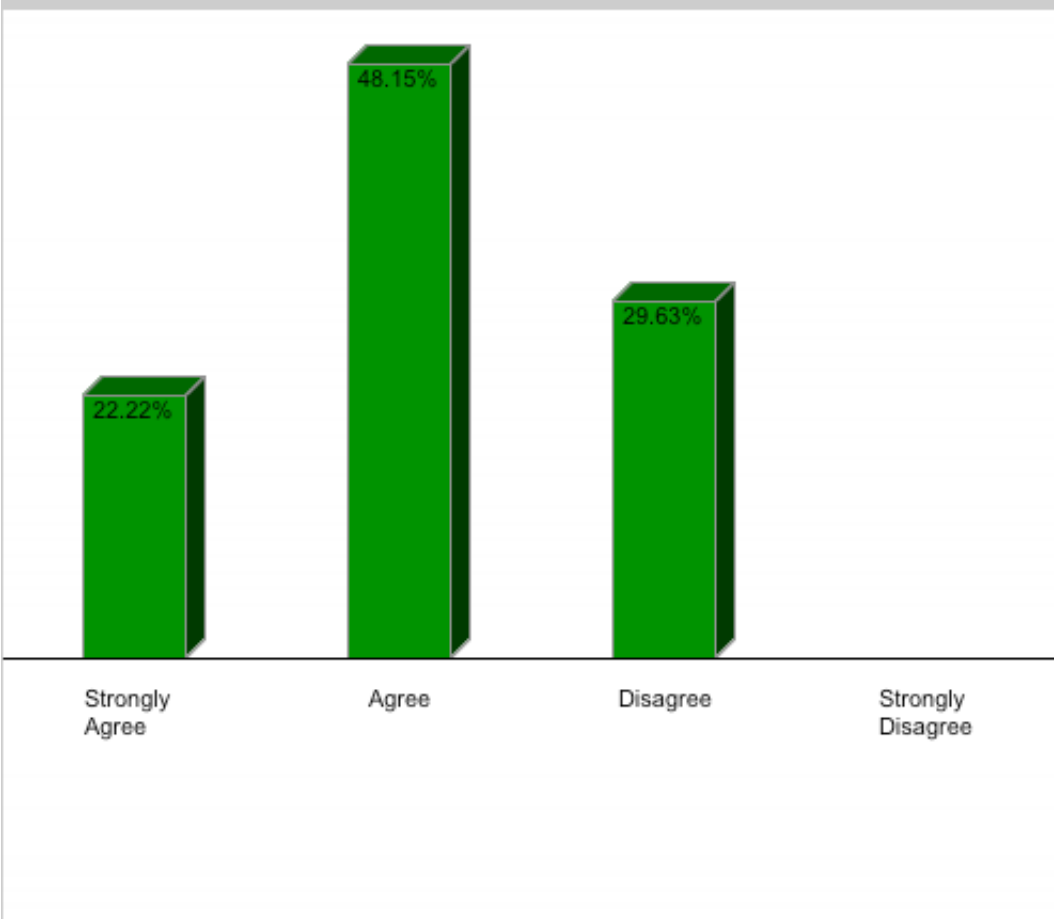


Answers	%	#
Strongly Agree	11.54	3
Agree	76.92	20
Disagree	11.54	3
Strongly Disagree	0.00	0
[Skipped]		[6]

[Back](#)

Program and Instruction
Students are learning how to work well on a team.

Students are learning how to work well on a team.

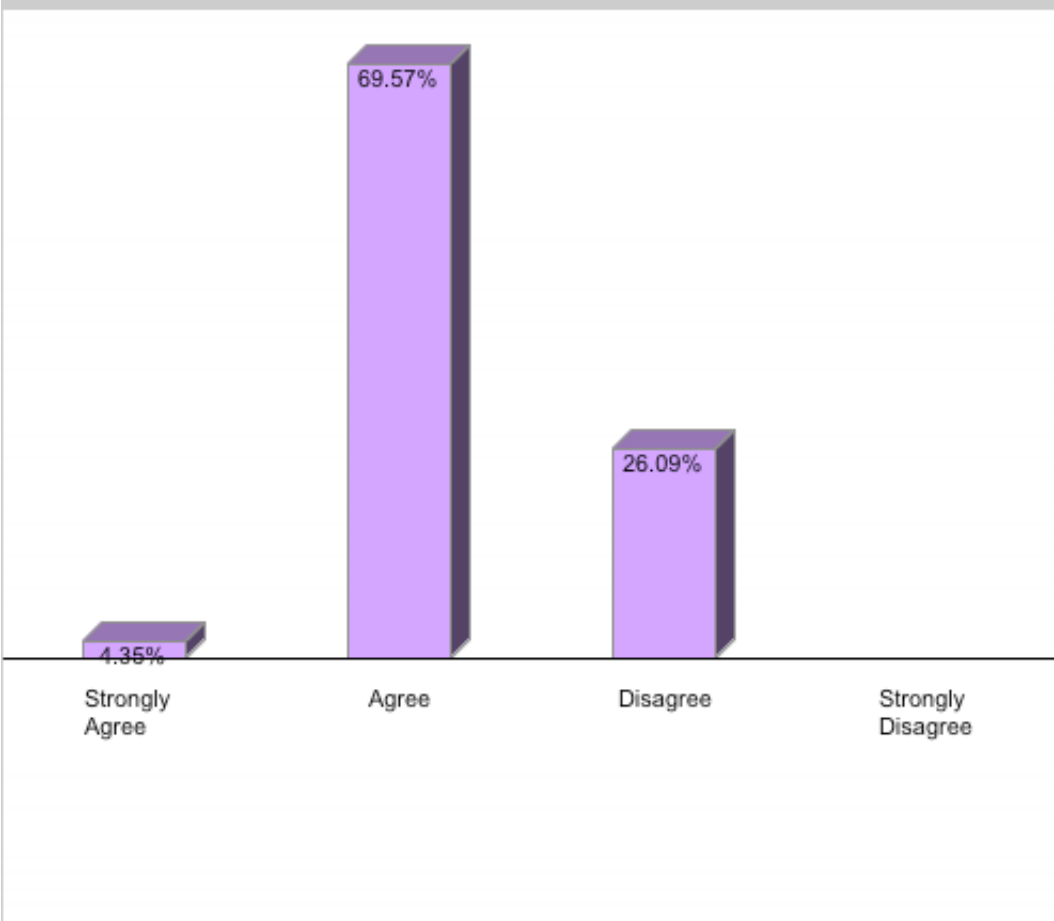


Answers	%	#
Strongly Agree	22.22	6
Agree	48.15	13
Disagree	29.63	8
Strongly Disagree	0.00	0
[Skipped]		[5]

[Back](#)

Program and Instruction
My students are improving their math skills.

My students are improving their math skills.

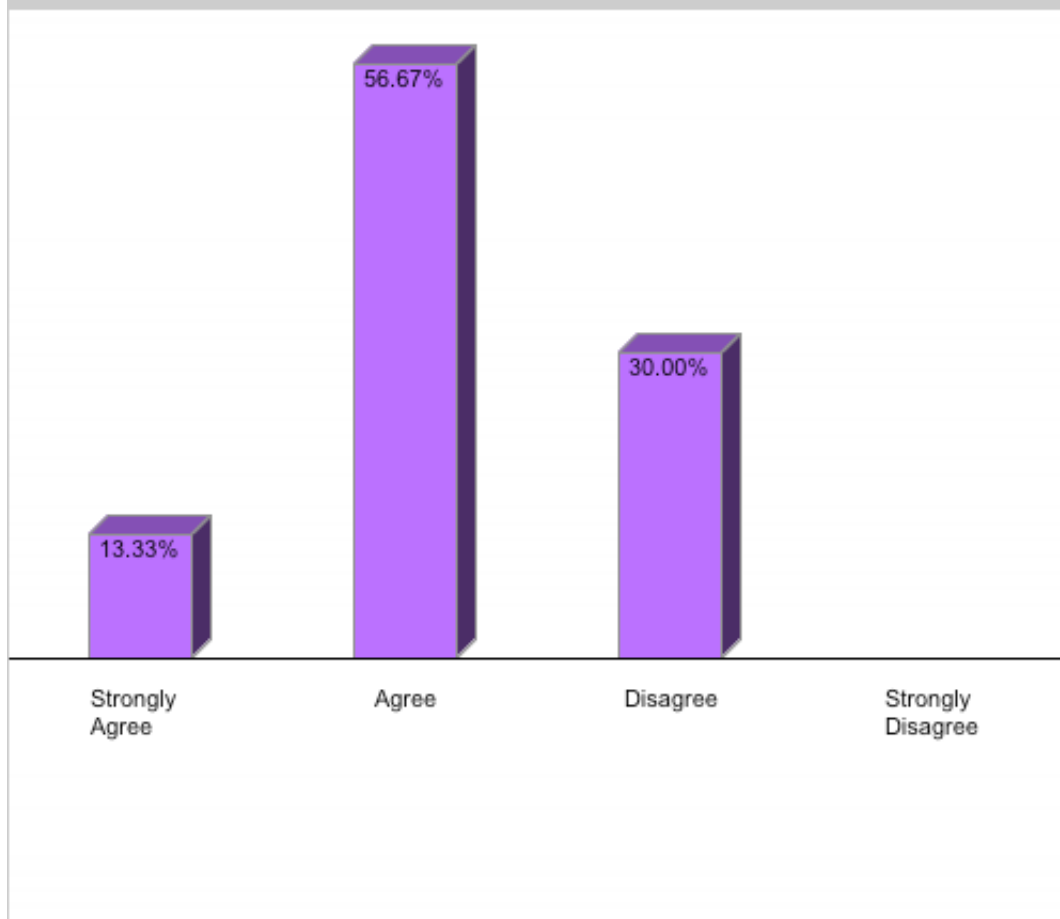


Answers	%	#
Strongly Agree	4.35	1
Agree	69.57	16
Disagree	26.09	6
Strongly Disagree	0.00	0
[Skipped]		[9]

[Back](#)

Program and Instruction
Students are learning about leadership.

Students are learning about leadership.



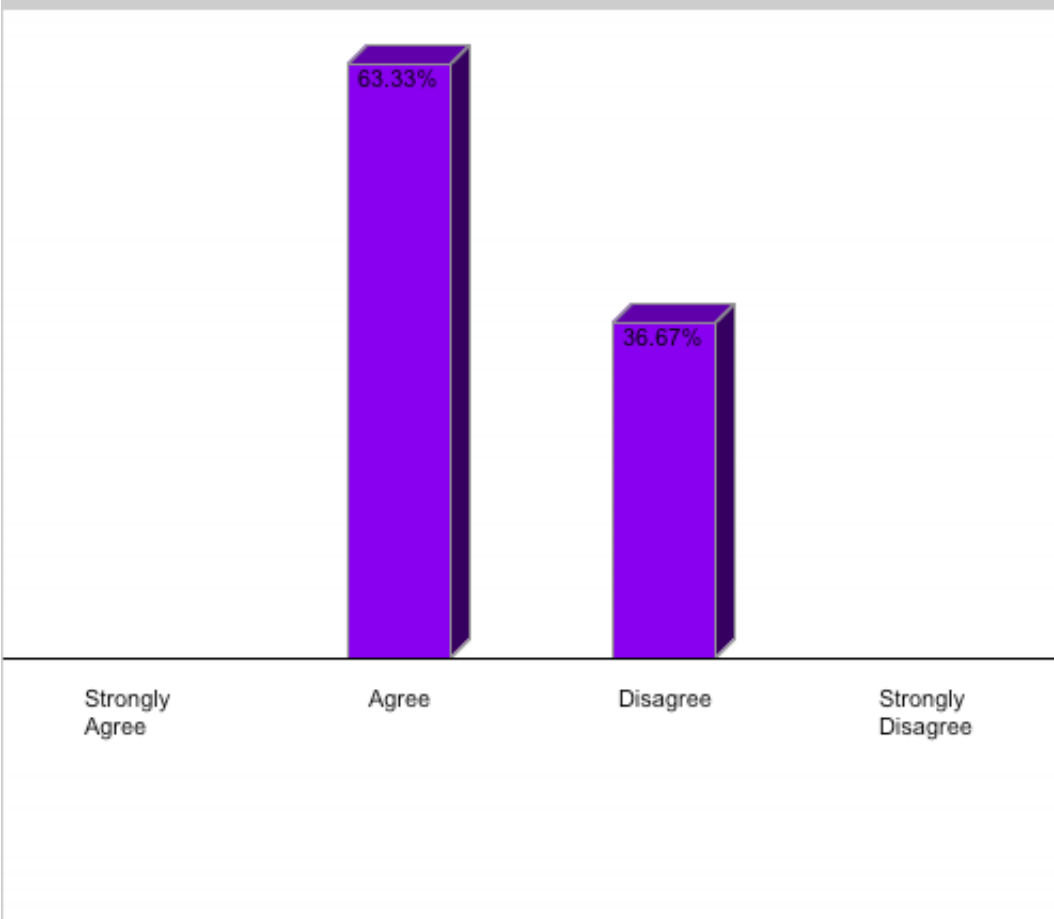
Answers	%	#
Strongly Agree	13.33	4
Agree	56.67	17
Disagree	30.00	9
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Program and Instruction

Students know how to set goals and achieve them.

Students know how to set goals and achieve them.

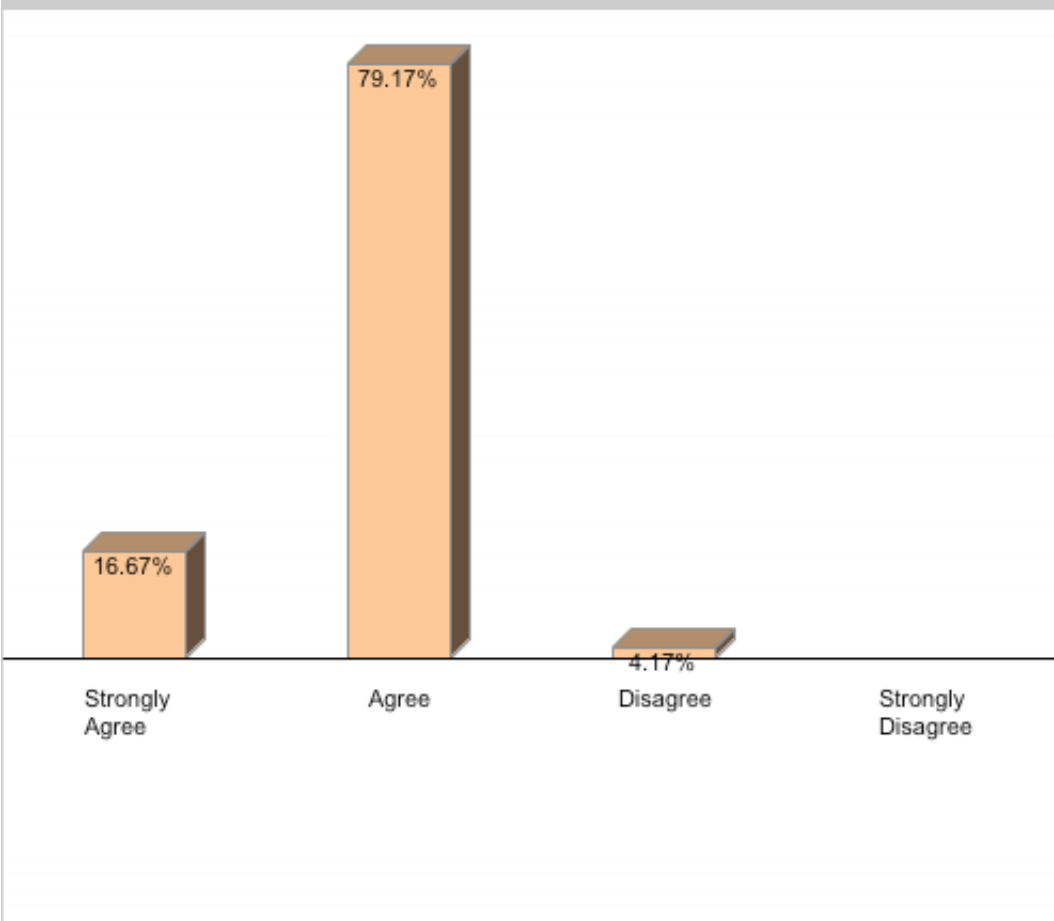


Answers	%	#
Strongly Agree	0.00	0
Agree	63.33	19
Disagree	36.67	11
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Program and Instruction
Students enjoy learning history at OSA.

Students enjoy learning history at OSA.

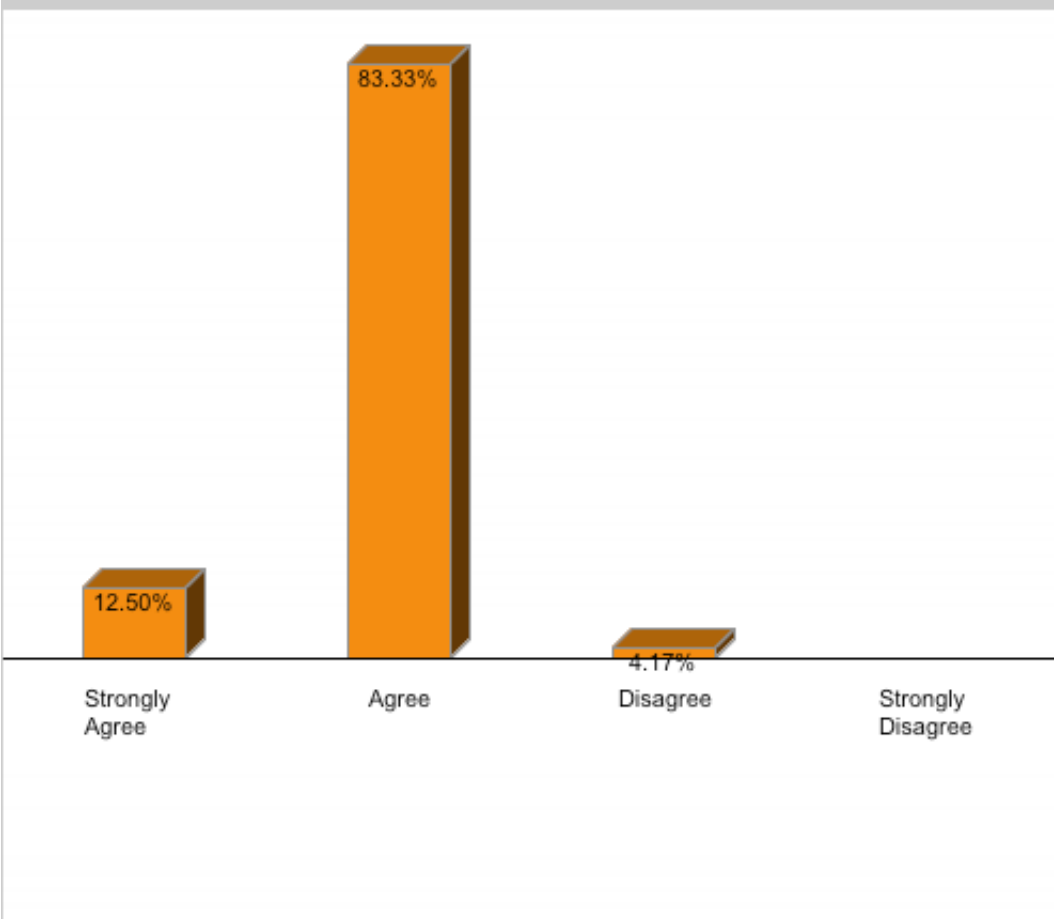


Answers	%	#
Strongly Agree	16.67	4
Agree	79.17	19
Disagree	4.17	1
Strongly Disagree	0.00	0
[Skipped]		[8]

[Back](#)

Program and Instruction
Students enjoy learning science at OSA.

Students enjoy learning science at OSA.

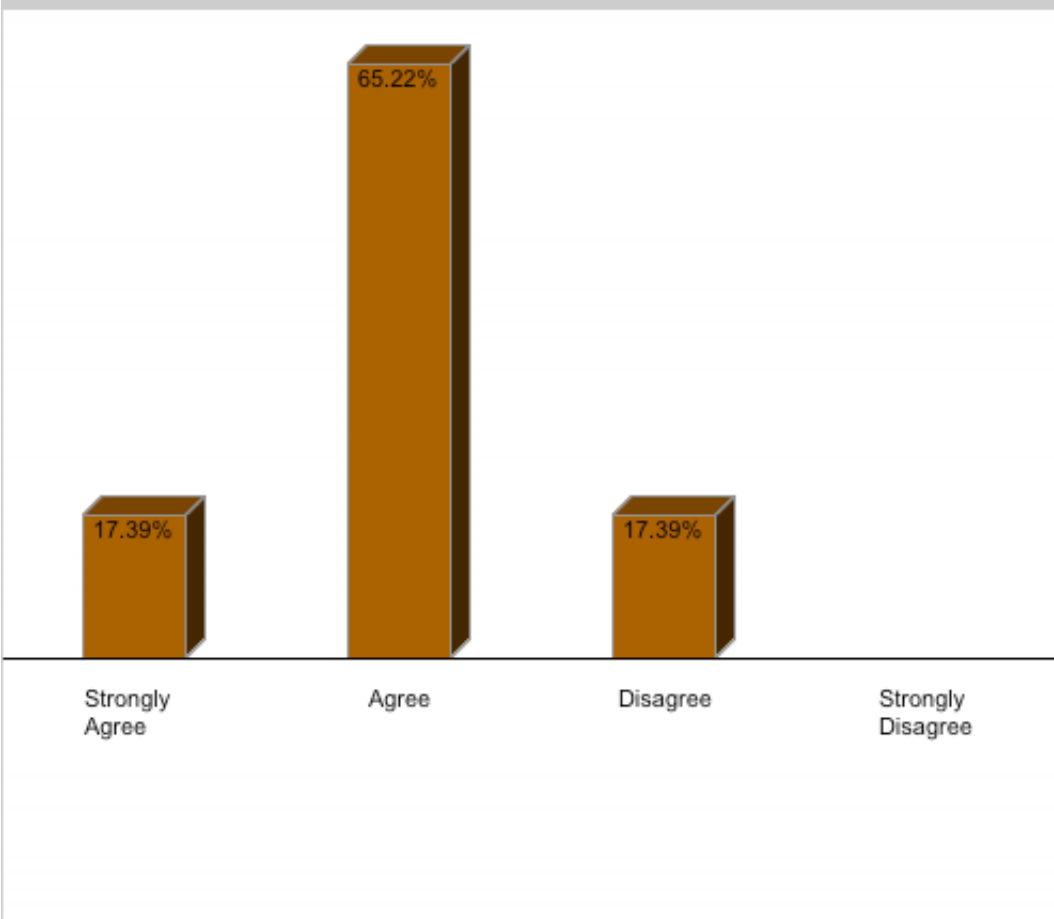


Answers	%	#
Strongly Agree	12.50	3
Agree	83.33	20
Disagree	4.17	1
Strongly Disagree	0.00	0
[Skipped]		[8]

[Back](#)

Program and Instruction
Students enjoy learning art history and theory at OSA.

Students enjoy learning art history and theory at OSA.

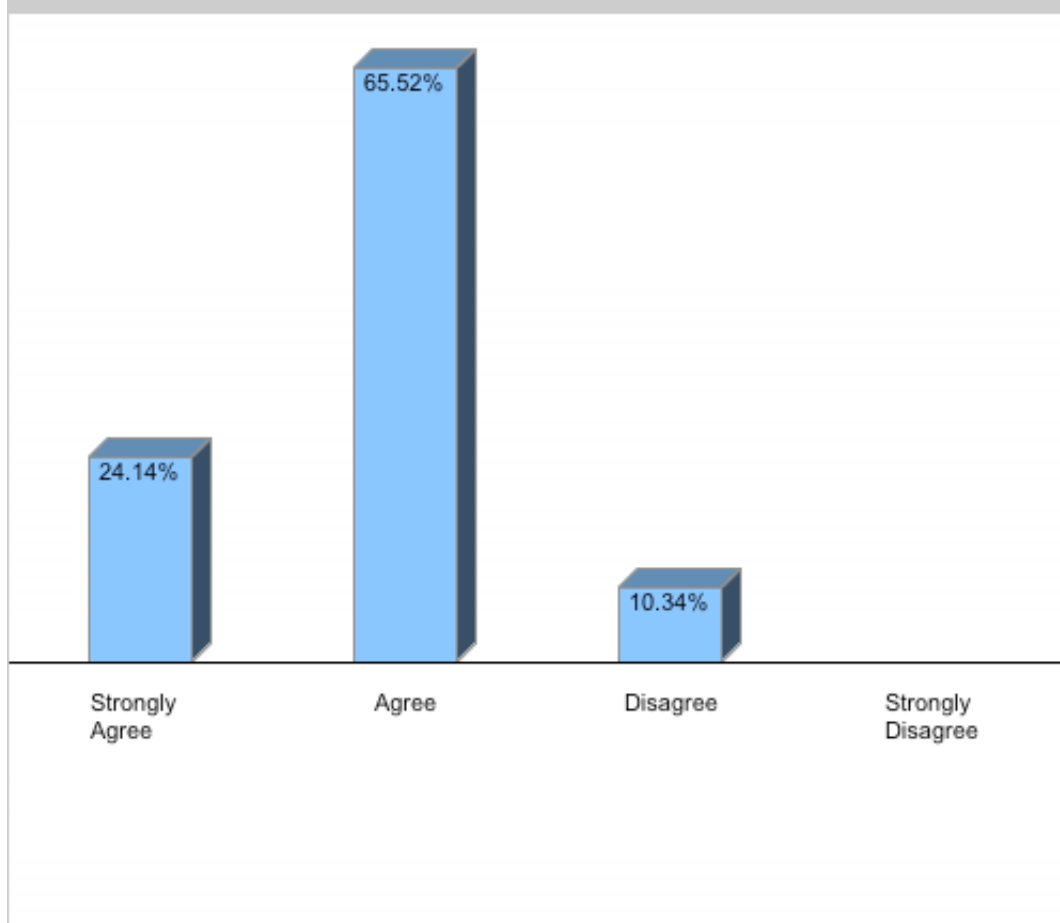


Answers	%	#
Strongly Agree	17.39	4
Agree	65.22	15
Disagree	17.39	4
Strongly Disagree	0.00	0
[Skipped]		[9]

[Back](#)

Program and Instruction
The arts classes and activities serve our students' needs.

The arts classes and activities serve our students' needs.

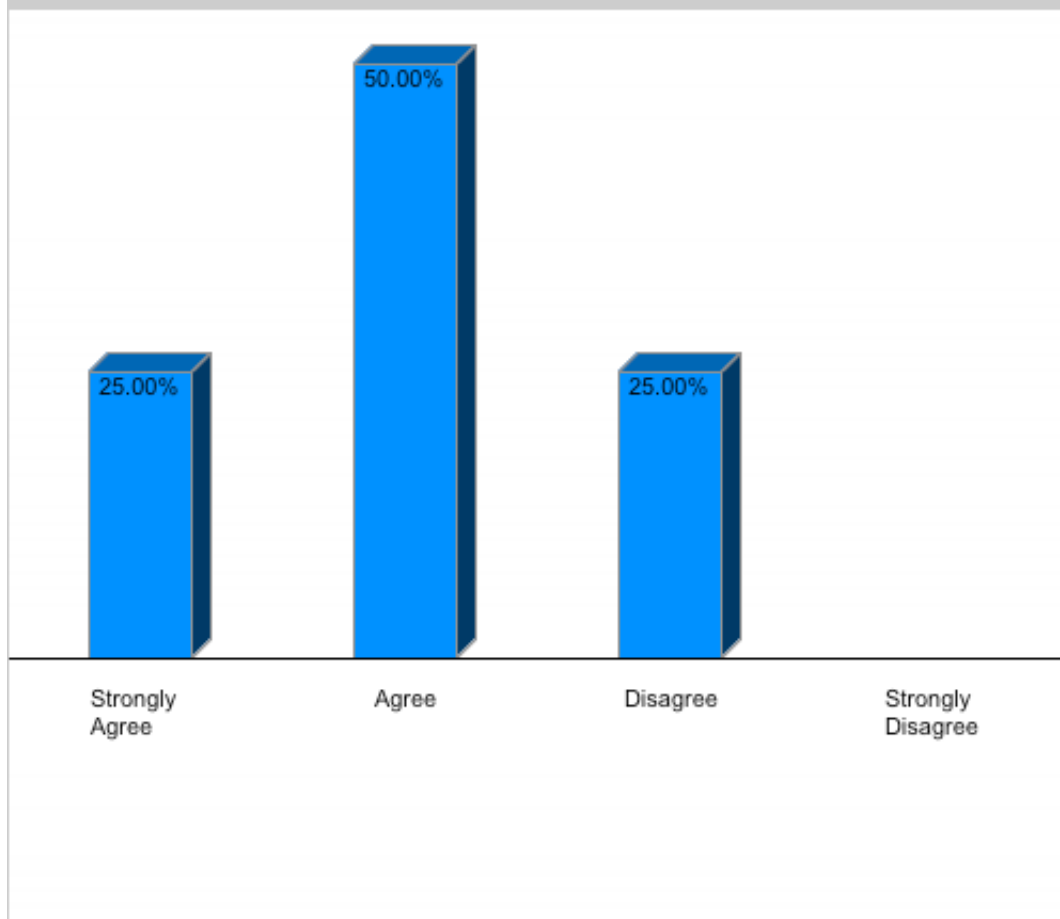


Answers	%	#
Strongly Agree	24.14	7
Agree	65.52	19
Disagree	10.34	3
Strongly Disagree	0.00	0
[Skipped]		[3]

[Back](#)

Program and Instruction
Students are learning about respect for others.

Students are learning about respect for others.

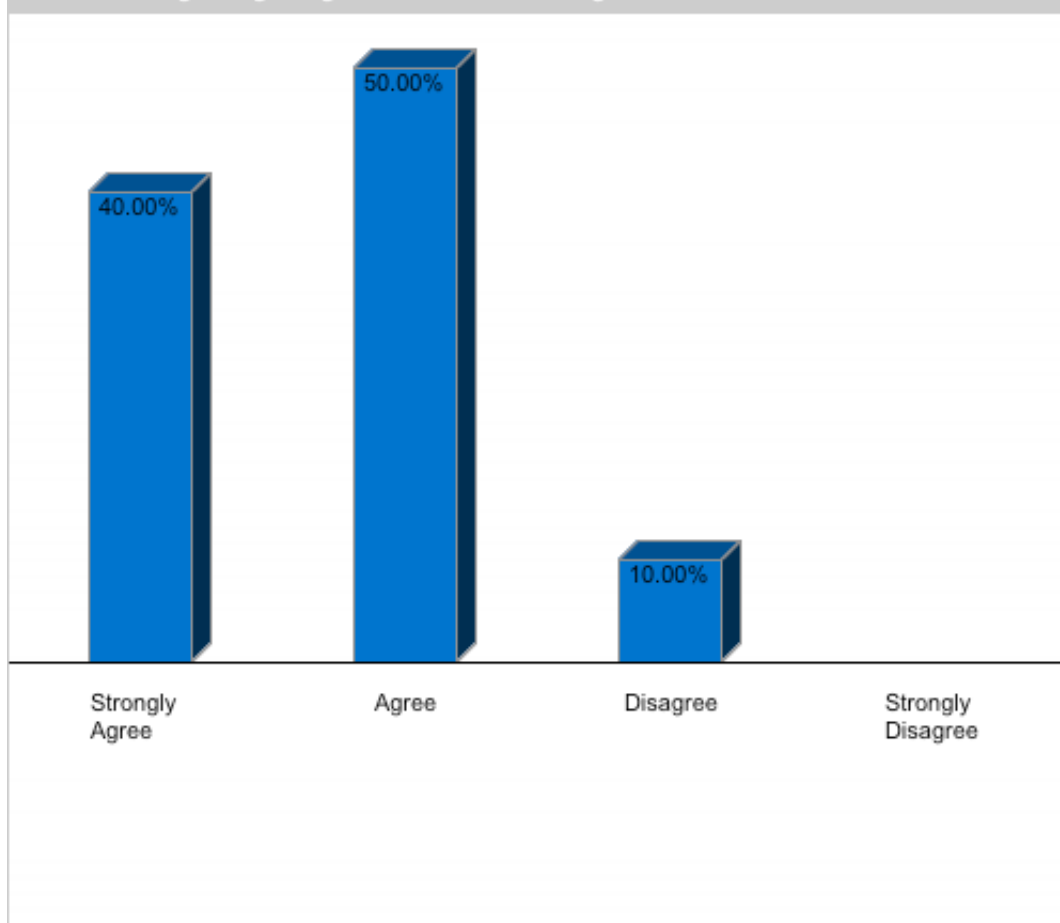


Answers	%	#
Strongly Agree	25.00	7
Agree	50.00	14
Disagree	25.00	7
Strongly Disagree	0.00	0
[Skipped]		[4]

[Back](#)

Program and Instruction
Students are gaining a high level of arts training.

Students are gaining a high level of arts training.



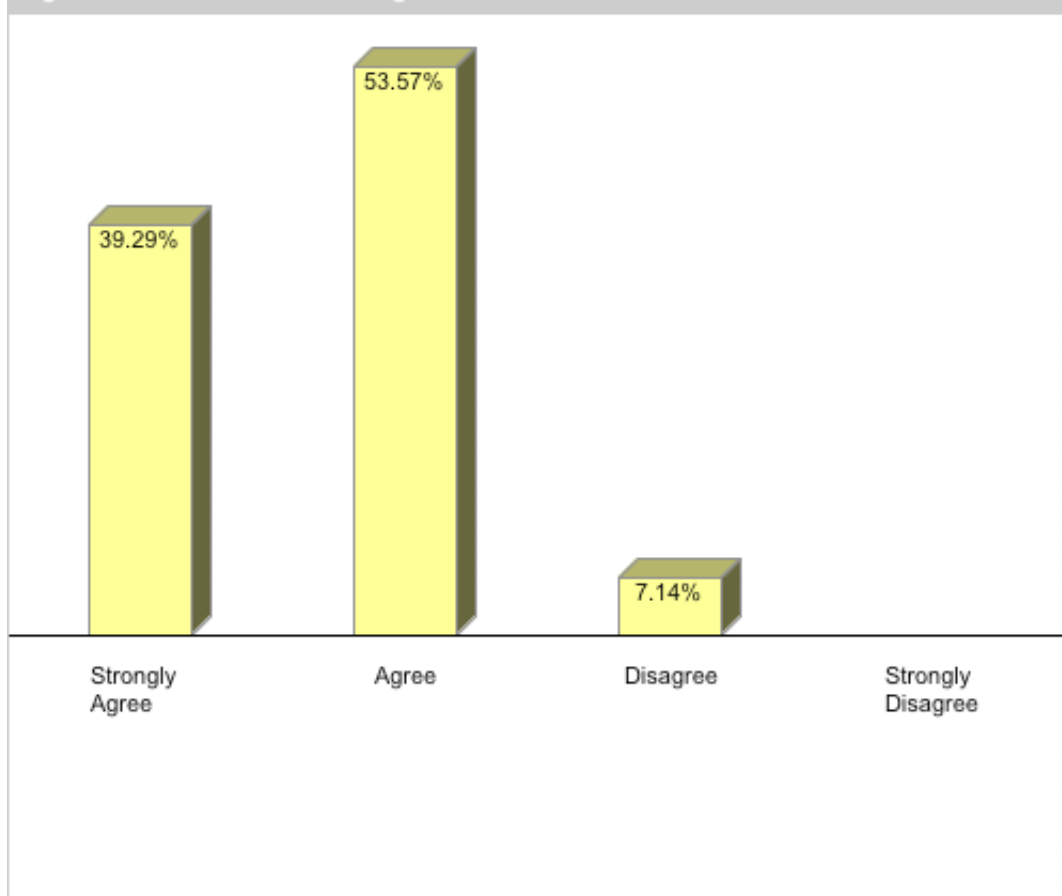
Answers	%	#
Strongly Agree	40.00	12
Agree	50.00	15
Disagree	10.00	3
Strongly Disagree	0.00	0
[Skipped]		[2]

[Back](#)

Program and Instruction

Through their arts classes and productions, students are learning the value of working together to achieve a common goal.

Through their arts classes and productions, students are learning the value of working together to achieve a common goal.



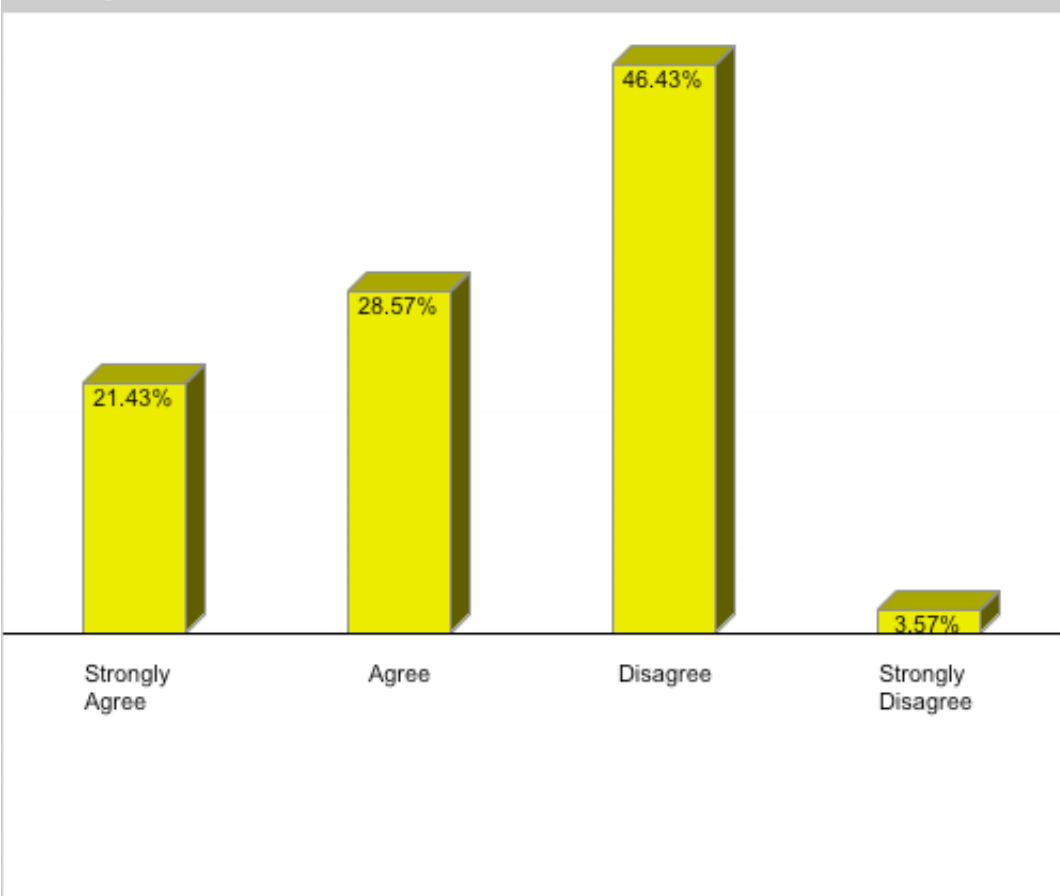
Answers	%	#
Strongly Agree	39.29	11
Agree	53.57	15
Disagree	7.14	2
Strongly Disagree	0.00	0
[Skipped]		[4]

[Back](#)

Program and Instruction

I've given my students incentives for working on my class' homework/studying in the Learning Center.

I've given my students incentives for working on my class' homework/studying in the Learning Center.



Answers	%	#
Strongly Agree	21.43	6
Agree	28.57	8
Disagree	46.43	13
Strongly Disagree	3.57	1
[Skipped]		[4]



Hosaka, Rotherham & Company
Certified Public Accountants

James A. Rotherham, CPA
CEO & Managing Partner

.....
Roy T. Hosaka, CPA
Retired

James C. Nagel, CPA
Retired

OAKLAND SCHOOL FOR THE ARTS
INDEPENDENT AUDITORS' REPORT
FOR THE FISCAL YEAR ENDED
JUNE 30, 2013

OAKLAND SCHOOL FOR THE ARTS

INTRODUCTORY SECTION

JUNE 30, 2013

**OAKLAND SCHOOL FOR THE ARTS
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JUNE 30, 2013**

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OAKLAND SCHOOL FOR THE ARTS

FINANCIAL SECTION

JUNE 30, 2013



Hosaka, Rotherham & Company
Certified Public Accountants

James A. Rotherham, CPA
CEO & Managing Partner

Roy T. Hosaka, CPA
Retired

James C. Nagel, CPA
Retired

INDEPENDENT AUDITORS' REPORT

Board of Directors
Oakland School for the Arts
Oakland, California

We have audited the accompanying financial statements of Oakland School for the Arts (a nonprofit organization), which comprise the statement of financial position as of June 30, 2013, and the related statements of activities and cash flows for the fiscal year then ended, and the related notes to the financial statements.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

INDEPENDENT AUDITORS' REPORT

Page 2

Opinion

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Oakland School for the Arts as of June 30, 2013, and the changes in its net assets and its cash flows for the fiscal year then ended in accordance with accounting principles generally accepted in the United States of America.

Other Matters

Other Information

Our audit was conducted for the purpose of forming an opinion on the financial statements as a whole. The supplementary information as listed in the table of contents is presented for purposes of additional analysis and is not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. The information has been subjected to the auditing procedures applied in the audit of the financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the financial statements or to the financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States of America. In our opinion, the information is fairly stated in all material respects in relation to the financial statements as a whole.

Other Reporting Required by Government Auditing Standards

In accordance with *Government Auditing Standards*, we have also issued our report dated September 26, 2013, on our consideration of Oakland School for the Arts' internal control over financial reporting and on our tests of its compliance with certain provisions of laws, regulations, contracts, and grant agreements and other matters. The purpose of that report is to describe the scope of our testing of internal control over financial reporting and compliance and the results of that testing, and not to provide an opinion on internal control over financial reporting or on compliance. That report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering Oakland School for the Arts' internal control over financial reporting and compliance.

Hosaka, Rotherham & Company

San Diego, California
September 26, 2013

**OAKLAND SCHOOL FOR THE ARTS
STATEMENT OF FINANCIAL POSITION
JUNE 30, 2013**

ASSETS

Current assets:

Cash and cash equivalents (Note 3)	\$ 1,327,511
Investments (Note 4)	774,337
Accounts receivable (Note 5)	1,180,137
Prepaid expenses	918,662
Other current assets	<u>3,009</u>

Total current assets 4,203,656

Fixed assets, net of depreciation (Note 6) 2,032,143

Noncurrent assets:

Deposits	2,750
Prepaid rent (Note 7)	2,003,942
Bond premium	23,438
Unconditional promise to give (Note 8)	<u>7,656,250</u>

Total noncurrent assets 9,686,380

Total assets \$ 15,922,179

LIABILITIES AND NET ASSETS

Current liabilities:

Accounts payable	\$ 161,128
Accrued expenses	88,183
Current portion of long-term liabilities (Note 10)	<u>36,868</u>

Total current liabilities 286,179

Long-term liabilities: (Note 10)

Long-term debt, net of current portion	<u>1,000,000</u>
Total long-term liabilities	<u>1,000,000</u>

Total liabilities 1,286,179

Net assets:

Temporarily restricted (Note 11)	8,611,843
Unrestricted	<u>6,024,157</u>

Total net assets 14,636,000

Total liabilities and net assets \$ 15,922,179

The accompanying notes are an integral part of these financial statements.

**OAKLAND SCHOOL FOR THE ARTS
STATEMENT OF ACTIVITIES
FOR THE FISCAL YEAR ENDED JUNE 30, 2013**

	Unrestricted	Temporarily Restricted	Total
REVENUES AND SUPPORT			
Revenue limit sources:			
State apportionments	\$ 1,653,218	\$ -	\$ 1,653,218
Education protection account	722,238		722,238
In-lieu of property taxes	976,155	-	976,155
Federal revenues	130,684	-	130,684
State revenues	1,264,947	-	1,264,947
Local revenues:			
Donations	211,422	-	211,422
Fundraising	1,059,930	-	1,059,930
Interest and dividends	122,651	27,173	149,824
Contribution	649,063		649,063
Others	513,918		513,918
Forgiveness of debt (Note 10, D)	500,000	-	500,000
Net unrealized investment gain	-	1,966	1,966
Net assets released from restrictions	980,295	(980,295)	-
Total revenues and support	8,784,521	(951,156)	7,833,365
EXPENSES			
Program services:			
Education	6,327,736	-	6,327,736
Support services:			
Management and general	1,812,662	-	1,812,662
Other services:			
Fundraising	350,507	-	350,507
Total expenses	8,490,905	-	8,490,905
CHANGE IN NET ASSETS	293,616	(951,156)	(657,540)
NET ASSETS, BEGINNING OF YEAR	5,494,030	9,562,999	15,057,029
PRIOR PERIOD ADJUSTMENT	236,511	-	236,511
NET ASSETS, END OF YEAR	<u>\$ 6,024,157</u>	<u>\$ 8,611,843</u>	<u>\$ 14,636,000</u>

The accompanying notes are an integral part of these financial statements.

**OAKLAND SCHOOL FOR THE ARTS
STATEMENT OF CASH FLOWS
FOR THE FISCAL YEAR ENDED JUNE 30, 2013**

CASH FLOWS FROM OPERATING ACTIVITIES:

Change in net assets	\$ (657,540)
Adjustments to reconcile change in net assets to net cash from operations:	
Unrealized gain on investments	(1,966)
Uncollectible pledge receivable	(500,000)
Depreciation and amortization	785,353
(Increase) decrease in operating assets:	
Accounts receivable	186,944
Prepaid expenses	(39,915)
Deposits	3,387
Unconditional promise to give	1,025,000
Prepaid rent	(283,761)
Increase (decrease) in operating liabilities:	
Accounts payable	53,459
Accrued expenses	6,101
Net cash flows provided by operating activities	<u>574,053</u>

CASH FLOWS FROM (USED IN) INVESTING ACTIVITIES:

Sale of investments, net of maturities	2,269,322
Purchase of investments, net of maturities	<u>(2,296,495)</u>
Net cash flows used in investing activities	<u>(27,173)</u>

NET CHANGE IN CASH AND CASH EQUIVALENTS 546,880

CASH AND CASH EQUIVALENTS, BEGINNING OF YEAR 780,631

CASH AND CASH EQUIVALENTS, END OF YEAR \$ 1,327,511

SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION

Supplemental cash flow information related interest:	
Cash paid for interest	<u><u>\$ -</u></u>
Non-cash investing and financing activities:	
Cancellation of debt	<u><u>\$ 500,000</u></u>

The accompanying notes are an integral part of these financial statements.

**OAKLAND SCHOOL FOR THE ARTS
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2013**

NOTE 1 - ORGANIZATION AND MISSION

Oakland School for the Arts (Organization) is a non-profit public benefit corporation. The Organization petitioned and was approved through Oakland Unified School District for a charter renewal for a five-year period ending in June 2015. The Organization was approved by the State of California Department of Education on October 11, 2000.

The Organization commenced operations during the 2002-2003 fiscal year and currently serves approximately 600 students in grade 6 through grade 12.

The Organization balances an immersive arts program with a comprehensive academic curriculum, providing students unique opportunities for learning, expression, innovation and personal growth. The Organization's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside of the arts. The Organization's graduates will be prepared to attend four-year universities in the area of their choice.

NOTE 2 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

A. Financial statement presentation

The financial statements are presented in conformity with Accounting Standards Codification (ASC) 958-205, *Non-For-Profit Entities – Presentation of Financial Statements*. Under ASC 958-205, the Organization Organization reports information regarding its financial position and activities according to three classes of net assets:

Unrestricted net assets: Unrestricted net assets are available to support all activities of the Organization, and are not subject to donor-imposed stipulations. These generally result from revenues generated by providing services, receiving unrestricted contributions, and receiving interest from investments, less expenses incurred in providing program-related services, raising contributions, and performing administrative functions.

Temporarily restricted net assets: Net assets that are subject to donor-imposed stipulations that will be met either by actions of the Organization and/or the passage of time. When a donor restriction expires, that is, when a stipulated time restriction ends or purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and are reported in the statement of activities as net assets released from restrictions. There were temporarily restricted net assets of \$8,611,843 as of June 30, 2013.

Permanently restricted net assets: Net assets that are subject to donor-imposed stipulations that the restrictions be maintained permanently by the Organization. Generally, the donors of these assets permit the Organization to use all or part of the income earned on the related investments for general or specific purposes. There were no permanently restricted assets as of June 30, 2013.

B. Accounting method - basis of accounting

The financial statements were prepared in accordance with accounting principles generally accepted in the United States of America as applicable to not-for-profit organizations. Basis of accounting refers to when revenues and expenses are recognized in the accounts and reported on the financial statements. Basis of accounting related to the timing of measurement made, regardless of the measurement focus applied. The Organization uses the accrual basis of accounting. Revenues are recognized when they are earned and expenditures are recognized in the accounting period in which the liability is incurred.

**OAKLAND SCHOOL FOR THE ARTS
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2013**

NOTE 2 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

C. Use of estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

D. Income taxes

The Organization is exempt from income taxes under Internal Revenue Code Section (IRC §) 501(c)(3). It is, however, subject to income taxes from activities unrelated to its tax-exempt purpose. The Organization uses the same accounting methods for tax and financial reporting.

Generally accepted accounting principles (GAAP) provides accounting and disclosure guidance about positions taken by an entity in its tax returns that might be uncertain. Management has considered its tax positions and believes that all of the positions taken in its federal and state exempt Organization tax returns are more likely than not to be sustained upon examination. The Organization's returns are subject to examination by federal and state taxing authorities, generally for three years and four years, respectively, after they are filed.

E. Cash and cash equivalents

Cash and cash equivalents are from time to time variously composed of cash on hand and in bank, and liquid investments with original maturities of three months or less.

F. Investments

The Organization presents its investments in accordance with Accounting Standards Codification (ASC) 958-320, *Not-For-Profit Entities - Investments Debt & Equity Securities*. Under ASC 958-320, investments in marketable securities with readily determinable fair values and all investments in debt securities are reported at their fair values in the Statement of Financial Position. The fair values of these investments are subject to change based on the fluctuations of market values. Unrealized gains and losses are included in the change in net assets. Investment income and gains restricted by a donor or by the Organization are reported as increases in unrestricted net assets if the restricted are met (either by the passage of time or by use) in the reporting period in which the income and gains are recognized.

G. Fixed assets

Fixed assets are recorded at cost and depreciated under the straight-line method over their estimated useful lives of 5 to 10 years. Repair and maintenance costs, which do not extend the useful lives of the asset, are charged to expense. The cost of assets sold or retired and related amounts of accumulated depreciation are eliminated from the accounts in the year of disposal, and any resulting gain or loss is included in the earnings. Management has elected to capitalize and depreciate all assets costing \$5,000 or more; all other assets are charged to expense in the year incurred.

H. Deferred revenue

Deferred revenue represents federal and state contract funds and local donations received, but not expended. These funds must be expended in accordance with the provisions of the contract to which they apply or refund if not expended under the terms of the contract.

**OAKLAND SCHOOL FOR THE ARTS
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2013**

NOTE 2 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

I. Revenue sources and recognition

The Organization receives Federal, State and local revenues for the enhancement of various educational programs. This assistance is generally received based on applications submitted to and approved by various granting agencies.

The Organization primarily receives the funds from California Department of Education (CDE). Amounts received from the CDE are recognized by the Organization based on the average daily attendance (ADA) of students.

The Organization recognizes Federal Revenue to the extent that eligible expenditures have been incurred.

Revenue that is restricted is recorded as an increase in unrestricted net assets if the restriction expires in the reporting period in which the revenue is recognized. All other restricted revenues are reported as increases in temporarily restricted net assets.

J. Functional allocation of expenses

The costs of providing the program services have been summarized on a functional basis in the statement of activities. Accordingly, certain costs have been allocated among the program services based on employees' time incurred and management's estimates of the usage of resources.

K. Compensated Absences

Accumulated unpaid employee vacation benefits are recognized as current liabilities of the Organization.

Accumulated sick leave benefits are not recognized as liabilities of the Organization. The Organization's policy is to record sick leave as an operating expense in the period taken since such benefits do not vest nor is payment probable; however, unused sick leave is added to the creditable service period for calculation of retirement benefits when the employee retires.

NOTE 3 - CASH AND CASH EQUIVALENTS

A. Cash and cash equivalents

Cash and cash equivalents at June 30, 2013, consisted of the following:

Concentration of risk:

Deposits:

Cash in banks

\$ 1,327,229

Cash on hand:

Petty cash

282

Total cash and cash equivalents

\$ 1,327,511

**OAKLAND SCHOOL FOR THE ARTS
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2013**

NOTE 3 - CASH AND CASH EQUIVALENTS (CONTINUED)

B. Cash in banks

Cash balances held in banks are insured up to \$250,000 by the Federal Depository Insurance Corporation (FDIC). The Organization maintains its cash in bank deposit accounts that at times may exceed federally insured limits. The Organization has not experienced any losses in such accounts. At June 30, 2013, the Organization had \$905,484 of uninsured funds.

NOTE 4 - INVESTMENTS

Investments at June 30, 2013, are stated at Fair Market Value and consist of the following:

Commercial Paper	\$ 774,337
Total	<u>\$ 774,337</u>

Investment activity for the year ended June 30, 2013, consisted of the following:

	Temporarily Restricted
Unrealized gain on investments	\$ 1,966
Interest and dividends	27,173
Total investment income (loss)	<u>\$ 29,139</u>

NOTE 5 - ACCOUNTS RECEIVABLE

Accounts receivable at June 30, 2013, consisted of the following:

Revenue limit sources:	
State apportionments	\$ 529,988
Education protection accounts	163,549
In-lieu of property taxes	163,103
Federal revenues	68,070
State revenues	242,395
Local revenues:	
Donations	13,032
Total accounts receivable	<u>\$ 1,180,137</u>

NOTE 6 - FIXED ASSETS

Fixed assets at June 30, 2013, consisted of the following:

**OAKLAND SCHOOL FOR THE ARTS
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2013**

NOTE 6 - FIXED ASSETS (CONTINUED)

Improvement of sites	\$ 5,002,158
Equipment	2,174,296
Furniture and fixtures	144,258
Less: accumulated depreciation	<u>(5,288,569)</u>
Total fixed assets, net of depreciation	<u><u>\$ 2,032,143</u></u>

As of the fiscal year ended June 30, 2013, \$782,228 was charged to depreciation.

NOTE 7 - PREPAID RENT

Prepaid rent represents funds received from an advertising company to be applied towards the Organization's facility lease (for additional information, see Note 8). The improvements to the facility were completed in December 2008 and the Organization occupied the facility in January 2009. At June 30, 2013, the balance in prepaid facility lease was \$2,858,942, of which the lease payments due in one year totaling \$855,000 is a current asset included in prepaid expense and the remaining balance of \$2,003,942 is a noncurrent asset on the Statement of Financial Position.

NOTE 8 - UNCONDITIONAL PROMISE TO GIVE

On April 15, 2006, as part of an agreement with the Oakland Port Authority, an advertising company agreed to provide the greater of \$367,500 or 31.5% of gross revenue of an advertising billboard per year for Year 1 through Year 5 and the greater of \$367,500 or 35.0% of gross revenue for Year 6 through Year 20. In May 2008, an additional advertising billboard was unconditionally promised to give from the same advertising company to provide the greater of \$157,500 or 13.5% of gross revenue for Year 1 through Year 5 and the greater of \$157,500 or 15.0% of gross revenues for Year 6 through Year 20. This amount is reflected in the financial statements as an Unconditional Promise to Give and as Temporarily Restricted Net Assets as of June 30, 2013. During the fiscal year ended June 30, 2013, the advertising company provided \$1,016,563.

As part of an agreement with the K.H. Hoffman Foundation (Foundation), the Foundation agreed to provide a minimum of \$500,000 for the next year to be used by the Organization for tenant improvements. In February 2013 the Foundation cancelled the promise to give in the amount of \$500,000. This amount was expensed in the Statement of Activities as of June 30, 2013.

This amount is reflected in the financial statements as an Unconditional Promise to Give and as Temporarily Restricted Net Assets as of June 30, 2013.

Billboard #1	\$ 5,083,750
Billboard #2	<u>2,572,500</u>
Total unconditional promise to give	<u><u>\$ 7,656,250</u></u>

**OAKLAND SCHOOL FOR THE ARTS
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2013**

NOTE 9 - LINE OF CREDIT

On January 21, 2010, the Organization opened a line of credit with RSF Social Investment Fund, Inc. to supplement operating cash flow. The line of credit has a limit of \$427,000 with an interest rate of 6.0% per annum, and is secured by the Organization's assets. The line of credit expires on November 30, 2013. The Organization does not have an outstanding balance on the line of credit as of June 30, 2013.

NOTE 10 - LONG-TERM LIABILITIES

A. Long-term liabilities activity

Long-term liabilities activity includes debt and other long-term liabilities. Changes in obligations for the fiscal year ended June 30, 2013, are as follows:

	Balance 2012	Additions	Deductions	Balance 2013	Due in One year
City of Oakland Agreement	\$ 36,868	\$ -	\$ -	\$ 36,868	\$ 36,868
Revenue Bonds Payable	1,000,000	-	-	1,000,000	-
The Hoffman Family Foundation Note	500,000	-	(500,000)	-	-
Total	<u>\$ 1,536,868</u>	<u>\$ -</u>	<u>\$ (500,000)</u>	<u>\$ 1,036,868</u>	<u>\$ 36,868</u>

B. City of Oakland Agreement

On December 29, 2006, the Organization entered into a payment agreement with the City of Oakland (City) to cover the cost of medical and dental premium payments paid on behalf of the Organization. Their premiums totaled \$364,504 for the period January 2005 through July 2006. The Organization further agreed to make monthly payments to the City in the amount of \$6,075 beginning March 1, 2008, through March 1, 2014. The payable bears no interest.

Required payments of the City of Oakland Agreement at June 30, 2013, including current maturities are as follow:

Year Ending June 30,	Payments
2014	<u>\$ 36,868</u>
	<u>\$ 36,868</u>

C. Revenue Bond Payable

On December 9, 2004, the ABAG Finance Authority for Non-profit Corporations issued Revenue Bond, Series 2004, not to exceed \$1,000,000 on behalf of the Organization, for the purpose of financing the renovation of school facilities. These bonds carry a tax credit rate of 5.62% and a maturity date of December 9, 2020. There is no principal payment due on the bonds until maturity, at which time the full principal payment of \$1,000,000 is due. Funds held as investments will be used for repayment of the bond. As of June 30, 2013, the present book value of the investment is \$774,337. The payable bears no interest.

**OAKLAND SCHOOL FOR THE ARTS
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2013**

NOTE 10 - LONG-TERM LIABILITIES (CONTINUED)

D. The Hoffman Family Foundation Note

On February 1, 2010, the Organization borrowed \$500,000 from the Hoffman Family Foundation (the Foundation). The terms of the note required an annual interest only payment on January 31, 2011, and the principal and interest due in full on January 31, 2012. The interest rate is 3.25% per annum. On January 31, 2012, the note was amended and the final maturity date was extended to January 31, 2013. This loan was forgiven by the Foundation along with cancellation of the promise to give (Note 8). Forgiveness of debt of \$500,000 was recognized as revenue under the Statement of Activities as of June 30, 2013.

NOTE 11 - TEMPORARILY RESTRICTED NET ASSETS

Temporarily restricted net assets consist of entitlements received but not expended as of June 30, 2013.

At June 30, 2013, the Organization had the following temporarily restricted net assets:

Unconditional promise to give	\$ 7,656,250
Revenue bond investment	774,337
Restricted school activity funds	181,256
Total temporarily restricted net assets	<u>\$ 8,611,843</u>

NOTE 12 - OPERATING LEASES

The Organization leases office equipment and facilities under operating lease agreements expiring during the 2015-2016 fiscal year.

Year Ending June 30,	Lease Payments
2014	\$ 865,114
2015	861,743
2016	855,000
Total future lease payments	<u>\$ 2,581,857</u>

The Organization will receive no sublease rental revenues nor pay any contingent rentals associated with the lease. For the fiscal year ended June 30, 2013, operating lease expense was \$865,800.

NOTE 13 - EMPLOYEE RETIREMENT SYSTEMS

Qualified employees are covered under multiple-employer defined benefit pension plans maintained by agencies of the State of California. Certificated employees are members of the State Teachers' Retirement System (STRS).

**OAKLAND SCHOOL FOR THE ARTS
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2013**

NOTE 13 - EMPLOYEE RETIREMENT SYSTEMS (CONTINUED)

Plan Description and Funding Policy

STRS

Plan Description

The Organization contributes to STRS, a cost-sharing multiple-employer public employee retirement system defined benefit pension plan administered by STRS. The plan provides retirement, disability, and survivor benefits to beneficiaries. Benefit provisions are established by state statutes, as legislatively amended, within the State Teachers' Retirement Law. STRS issues a separate comprehensive annual financial report that includes financial statements and required supplementary information. Copies of the STRS annual financial report may be obtained from STRS, 7667 Folsom Boulevard, Sacramento, California 95826.

Funding Policy

Active plan members are required to contribute 8.0% of their salary and the Organization is required to contribute an actuarially determined rate. The actuarial methods and assumptions used for determining the rate are those adopted by the STRS Teachers' Retirement Board. The required employer contribution rate for fiscal year 2012-2013 was 8.25% of annual payroll. The contribution requirements of the plan members are established by state statute. The Organization's contributions to STRS for the fiscal years ending June 30, 2013, 2012, and 2011, were \$156,254, \$148,346, and \$146,471, respectively, and equal 100% of the required contributions for each fiscal year.

NOTE 14 - COMMITMENTS AND CONTINGENCIES

A. State Allowances, Awards, and Grants

The Organization has received state funds for specific purposes that are subject to review and audit by the grantor agencies. Although such audits could generate expenditure disallowances under terms of the grants, management believes that any required reimbursement will not be material.

NOTE 15 - PRIOR PERIOD ADJUSTMENT

A prior period adjustment in the Statement of Activities for \$236,511 was for an overstatement of liabilities in prior years.

NOTE 16 - SUBSEQUENT EVENT

The Organization's management has evaluated events or transactions that may occur for potential recognition or disclosure in the financial statements from the balance sheet date through September 26, 2013, which is the date the financial statements were available to be issued. Management has determined that there were no subsequent events or transactions that would have a material impact on the current year financial statements.

OAKLAND SCHOOL FOR THE ARTS
SUPPLEMENTARY INFORMATION SECTION
JUNE 30, 2013

**OAKLAND SCHOOL FOR THE ARTS
ORGANIZATION
JUNE 30, 2013**

Oakland School for the Arts [#340] is a grade 6 through grade 12 Charter School and was granted its charter renewal by Oakland Unified School District in April 2010, pursuant to the terms of the Charter School Act of 1992, as amended.

The Board of Directors for the fiscal year ended June 30, 2013, was comprised of the following members:

Name	Office	Term	Term Expiration
Rebecca Eisen	President	3 Years	June 30, 2015
Bruce Lawrence, M. D.	Vice President	3 Years	June 30, 2015
Susan Bowes	Treasurer	3 Years	June 30, 2013
Adrienne Hogg	Secretary	3 Years	June 30, 2014
Lucella Harrison	Member	3 Years	June 30, 2015
Ted Kildegaard	Member	3 Years	June 30, 2014
Randi Protopappas	Member	3 Years	June 30, 2015

Administration	
Name	Position
Donn K. Harris	Executive & Artistic Director
Antonette G. West	Director of Finance

**OAKLAND SCHOOL FOR THE ARTS
SCHEDULE OF AVERAGE DAILY ATTENDANCE
FOR THE FISCAL YEAR ENDED JUNE 30, 2013**

	Second Period Report		Annual Report	
	Resident	Non-Resident	Resident	Non-Resident
Elementary				
Grades 4 - 6	52.14	27.04	52.34	27.03
Grades 7 - 8	117.44	68.72	117.41	68.83
Total Elementary	169.58	95.76	169.75	95.86
High School				
Grades 9 -12	165.69	152.79	164.90	151.09
Total High School	165.69	152.79	164.90	151.09

The Organization is 100% classroom-based and does not generate any ADA from a full-time independent study program.

**OAKLAND SCHOOL FOR THE ARTS
SCHEDULE OF INSTRUCTIONAL TIME
FOR THE FISCAL YEAR ENDED JUNE 30, 2013**

<u>Grade Level</u>	<u>1986-87 Minutes Requirements*</u>	<u>2012-2013 Actual Minutes</u>	<u>Number of Days Traditional Calendar</u>	<u>Status</u>
Grade 6	52,457	62,655	174	In Compliance
Grade 7	52,457	62,655	174	In Compliance
Grade 8	52,457	62,655	174	In Compliance
Grade 9	62,949	70,410	174	In Compliance
Grade 10	62,949	70,410	174	In Compliance
Grade 11	62,949	70,410	174	In Compliance
Grade 12	62,949	70,410	174	In Compliance

* As reduced pursuant to the provisions of Education Code Section 46201.2.

**OAKLAND SCHOOL FOR THE ARTS
STATEMENT OF FUNCTIONAL EXPENSES
FOR THE FISCAL YEAR ENDED JUNE 30, 2013**

	Program Services	Support Services	Other Services	
	Education	Management and General	Fundraising	Total
Certificated salaries	\$ 1,705,084	\$ 79,750	\$ 39,875	\$ 1,824,709
Classified salaries	1,418,657	676,796	70,848	2,166,301
Employee benefits	663,966	140,275	22,949	827,190
Books and supplies	518,351	12,954	2,119	533,424
Travel and conferences	19,696	4,161	681	24,538
Dues and memberships	4,671	987	161	5,819
Insurance	26,206	5,536	906	32,648
Operation and housekeeping services	158,468	29,024	4,748	192,240
Rental, leases, repairs, and non-capitalized improvements	888,293	187,668	30,702	1,106,663
Direct Costs	24,845	5,249	859	30,953
Professional/consulting services and operating expenditures	246,660	32,337	154,095	433,092
Communications	22,455	4,744	776	27,975
Uncollectible pledge receivable	-	500,000	-	500,000
Depreciation and amortization	630,384	133,181	21,788	785,353
Total expenses	<u>\$ 6,327,736</u>	<u>\$ 1,812,662</u>	<u>\$ 350,507</u>	<u>\$ 8,490,905</u>

**OAKLAND SCHOOL FOR THE ARTS
RECONCILIATION OF CHARTER SCHOOL UNAUDITED ACTUALS
FINANCIAL REPORT WITH AUDITED FINANCIAL STATEMENTS
FOR THE FISCAL YEAR ENDED JUNE 30, 2013**

	<u>Charter School</u>
June 30, 2013, Charter School Unaudited Actuals Financial Report -- Alternative Form, Ending Fund Balance	\$ 15,405,214
Adjustments and reclassification:	
Increasing (decreasing) the fund balance to net assets:	
Cash in Banks understatement	198,106
Investments overstatement	(168,404)
Accounts receivable understatement	80
Prepaid expenditures overstatement	(9,926,719)
Other current assets understatement	9,683,043
Capital assets understatement	(782,228)
Accounts payable understatement	(112,150)
Current loans understatement	181,832
Long-term liabilities overstatement	<u>157,226</u>
Net adjustments and reclassifications	<u>(769,214)</u>
June 30, 2013, audited financial statements, net assets	<u><u>\$ 14,636,000</u></u>

OAKLAND SCHOOL FOR THE ARTS
OTHER INDEPENDENT AUDITORS' REPORTS SECTION
JUNE 30, 2013



Hosaka, Rotherham & Company
Certified Public Accountants

James A. Rotherham, CPA
CEO & Managing Partner

Roy T. Hosaka, CPA
Retired

James C. Nagel, CPA
Retired

**INDEPENDENT AUDITORS' REPORT ON INTERNAL CONTROL OVER FINANCIAL
REPORTING AND ON COMPLIANCE AND OTHER MATTERS BASED ON AN
AUDIT OF FINANCIAL STATEMENTS PERFORMED IN ACCORDANCE
WITH GOVERNMENT AUDITING STANDARDS**

Board of Directors
Oakland School for the Arts
Oakland, California

We have audited, in accordance with the auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards* issued by the Comptroller General of the United States, the financial statements of Oakland School for the Arts (a nonprofit organization), which comprise the statement of financial position as of June 30, 2013, and the related statements of activities and cash flows for the year then ended, and the related notes to the financial statements, and have issued our report thereon dated September 26, 2013.

Internal Control Over Financial Reporting

In planning and performing our audit of the financial statements, we considered Oakland School for the Arts' internal control over financial reporting (internal control) to determine the audit procedures that are appropriate in the circumstances for the purpose of expressing our opinion on the financial statements, but not for the purpose of expressing an opinion on the effectiveness of Oakland School for the Arts' internal control. Accordingly, we do not express an opinion on the effectiveness of Oakland School for the Arts' internal control.

A *deficiency in internal control* exists when the design or operation of a control does not allow management or employees, in the normal course of performing their assigned functions, to prevent, or detect and correct, misstatements on a timely basis. A *material weakness* is a deficiency, or a combination of deficiencies, in internal control such that there is a reasonable possibility that a material misstatement of the entity's financial statements will not be prevented, or detected and corrected on a timely basis. A *significant deficiency* is a deficiency, or a combination of deficiencies, in internal control that is less severe than a material weakness, yet important enough to merit attention by those charged with governance.

Our consideration of internal control was for the limited purpose described in the first paragraph of this section and was not designed to identify all deficiencies in internal control that might be material weaknesses or significant deficiencies. Given these limitations, during our audit we did not identify any deficiencies in internal control that we consider to be material weaknesses. However, material weaknesses may exist that have not been identified.

**INDEPENDENT AUDITORS' REPORT ON INTERNAL CONTROL OVER FINANCIAL
REPORTING AND ON COMPLIANCE AND OTHER MATTERS BASED ON AN
AUDIT OF FINANCIAL STATEMENTS PERFORMED IN ACCORDANCE
WITH GOVERNMENT AUDITING STANDARDS**

Page 2

Compliance and Other Matters

As part of obtaining reasonable assurance about whether Oakland School for the Arts' financial statements are free from material misstatement, we performed tests of its compliance with certain provisions of laws, regulations, contracts, and grant agreements, noncompliance with which could have a direct and material effect on the determination of financial statement amounts. However, providing an opinion on compliance with those provisions was not an objective of our audit, and accordingly, we do not express such an opinion. The results of our tests disclosed no instances of noncompliance or other matters that are required to be reported under *Government Auditing Standards*.

Purpose of this Report

The purpose of this report is solely to describe the scope of our testing of internal control and compliance and the results of that testing, and not to provide an opinion on the effectiveness of the organization's internal control or on compliance. This report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering the organization's internal control and compliance. Accordingly, this communication is not suitable for any other purpose.

Hosaka, Rotherham & Company

San Diego, California
September 26, 2013



Hosaka, Rotherham & Company
Certified Public Accountants

James A. Rotherham, CPA
CEO & Managing Partner

Roy T. Hosaka, CPA
Retired

James C. Nagel, CPA
Retired

INDEPENDENT AUDITORS' REPORT ON STATE COMPLIANCE

Board of Directors
Oakland School for the Arts
Oakland, California

Report on Compliance for Each State Program

We have audited Oakland School for the Arts' compliance with the types of compliance requirements described in the *Standards and Procedures for Audits of California K-12 Local Education Agencies 2012-2013*, published by the Education Audit Appeals Panel, that could have a direct and material effect on each of Oakland School for the Arts' state programs for the fiscal year ended June 30, 2013. Oakland School for the Arts' state programs are identified below.

Management's Responsibility

Management is responsible for compliance with the requirements of laws, regulations, contracts, and grants applicable to its state programs.

Auditor's Responsibility

Our responsibility is to express an opinion on compliance for each of Oakland School for the Arts' state programs based on our audit of the types of compliance requirements referred to above. We conducted our audit of compliance in accordance with auditing standards generally accepted in the United States of America; the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States; and the State's Audit Guide, *Standards and Procedures for Audits of California K-12 Local Education Agencies 2012-2013*, published by the Education Audit Appeals Panel. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether noncompliance with the types of compliance requirements referred to above that could have a direct and material effect on a state program occurred. An audit includes examining, on a test basis, evidence about Oakland School for the Arts' compliance with those requirements and performing such other procedures as we considered necessary in the circumstances.

We believe that our audit provides a reasonable basis for our opinion on compliance for each state program. However, our audit does not provide a legal determination of Oakland School for the Arts' compliance. In connection with the audit referred to above, we selected transactions and records to determine the Organization's compliance with the state laws and regulations applicable to the following items:

INDEPENDENT AUDITORS' REPORT ON STATE COMPLIANCE**Page 2**

Description	Procedures In Audit Guide	Procedures Performed
Class Size Reduction (including in charter schools)		
General Requirements	7	Not Applicable
Option One Classes	3	Not Applicable
Option Two Classes	4	Not Applicable
District or Charter Schools With Only One School Serving K-3	4	Not Applicable
After School Education and Safety Program		
General Requirements	4	Not Applicable
After School	5	Not Applicable
Before School	6	Not Applicable
Contemporaneous Records of Attendance, for charter schools	1	Yes
Mode of Instruction, for charter schools	1	Yes
Nonclassroom-Based Instruction/Independent Study, for charter schools	15	Not Applicable
Determination of Funding for Nonclassroom-Based Instruction, for charter schools	3	Not Applicable
Annual Instructional Minutes - Classroom Based, for charter schools	4	Yes

The term "Not Applicable" is used above to mean either that the Organization did not offer the program during the current fiscal year, or that the program applies only to a different type of local education agency.

Opinion on State Programs

In our opinion, Oakland School for the Arts complied, in all material respects, with the types of compliance requirements referred to above that could have a direct and material effect on each of its state programs for the fiscal year ended June 30, 2013.

The purpose of this report on state compliance is solely to describe the scope of our testing of state compliance and the results of that testing based on the requirements of *Standards and Procedures for Audits of California K-12 Local Education Agencies 2012-2013*. Accordingly, this report is not suitable for any other purpose.

Hosaka, Rotherham & Company

San Diego, California
September 26, 2013

OAKLAND SCHOOL FOR THE ARTS
FINDINGS AND RECOMMENDATIONS SECTION

JUNE 30, 2013

**OAKLAND SCHOOL FOR THE ARTS
SCHEDULE OF AUDIT FINDINGS AND QUESTIONED COSTS
FOR THE FISCAL YEAR ENDED JUNE 30, 2013**

A. Summary of Auditors' Results

1. Financial Statements

Type of auditors' report issued: Unqualified

Internal control over financial reporting:

One or more material weaknesses identified? Yes X No

One or more significant deficiencies identified that are not considered to be material weaknesses? Yes X None Reported

Noncompliance material to financial statements noted? Yes X No

2. Federal Awards

Internal control over major programs:

One or more material weaknesses identified? Yes N/A No

One or more significant deficiencies identified that are not considered to be material weaknesses? Yes N/A None Reported

Type of auditors' report issued on compliance for major programs: N/A

Any audit findings disclosed that are required to be reported in accordance with section .510(a) or Circular A-133? Yes N/A No

Identification of major programs:

<u>CFDA Number(s)</u>	<u>Name of Federal Program or Cluster</u>
-----------------------	---

The Organization did not have over \$500,000 in Federal Expenditures.

Dollar threshold used to distinguish between type A and type B programs: N/A

Auditee qualified as low-risk auditee? Yes N/A No

**OAKLAND SCHOOL FOR THE ARTS
SCHEDULE OF AUDIT FINDINGS AND QUESTIONED COSTS
FOR THE FISCAL YEAR ENDED JUNE 30, 2013**

A. Summary of Auditors' Results (Continued)

3. State Awards

Internal control over state programs:

One or more material weaknesses identified? Yes X No

One or more significant deficiencies identified that
are not considered to be material weaknesses? Yes X None Reported

Type of auditors' report issued on compliance
for state programs:

Unqualified

B. Financial Statement Findings

None

C. Federal Award Findings and Questioned Costs

None

D. State Award Findings and Questioned Costs

None

**OAKLAND SCHOOL FOR THE ARTS
SUMMARY SCHEDULE OF PRIOR AUDIT FINDINGS
FOR THE FISCAL YEAR ENDED JUNE 30, 2013**

<u>Findings/Recommendations</u>	<u>Current Status</u>	<u>Explanation If Not Implemented</u>
None	N/A	N/A

§ 15497. Local Control and Accountability Plan and Annual Update Template.

LEA: Oakland School for the Arts

Contact (Name, Title, Email, Phone Number): Donn Harris, Executive Director, 510-873-8800, dharris@oakarts.org

LCAP Year: 2013-2014

Local Control and Accountability Plan and Annual Update Template

The Local Control and Accountability Plan (LCAP) and annual update template shall be used to provide details regarding local educational agencies' (LEAs) actions and expenditures to support pupil outcomes and overall performance pursuant to Education Code sections 52060, 52066, 47605, 47605.5, and 47606.5.

For school districts, pursuant to Education Code section 52060, the LCAP must describe, for the school district and each school within the district, goals and specific actions to achieve those goals for all pupils and each subgroup of pupils identified in Education Code section 52052, including pupils with disabilities, for each of the state priorities and any locally identified priorities.

For county offices of education, pursuant to Education Code section 52066, the LCAP must describe, for each county office of education-operated school and program, goals and specific actions to achieve those goals for all pupils and each subgroup of pupils identified in Education Code section 52052, including pupils with disabilities, who are funded through the county office of education Local Control Funding Formula as identified in Education Code section 2574 (pupils attending juvenile court schools, on probation or parole, or mandatorily expelled) for each of the state priorities and any locally identified priorities. School districts and county offices of education may additionally coordinate and describe in their LCAPs services provided to pupils funded by a school district but attending county-operated schools and programs, including special education programs.

Charter schools, pursuant to Education Code sections 47605, 47605.5, and 47606.5, must describe goals and specific actions to achieve those goals for all pupils and each subgroup of pupils identified in Education Code section 52052, including pupils with disabilities, for each of the state priorities as applicable and any locally identified priorities. For charter schools, the inclusion and description of goals for state priorities in the LCAP may be modified to meet the grade levels served and the nature of the programs provided, including modifications to reflect only the statutory requirements explicitly applicable to charter schools in the Education Code.

The LCAP is intended to be a comprehensive planning tool. LEAs may reference and describe actions and expenditures in other plans and funded by a variety of other fund sources when detailing goals, actions, and expenditures related to the state and local priorities. LCAPs must be consistent with school plans submitted pursuant to Education Code section 64001. The information contained in the LCAP, or annual update, may

be supplemented by information contained in other plans (including the LEA plan pursuant to Section 1112 of Subpart 1 of Part A of Title I of Public Law 107-110) that are incorporated or referenced as relevant in this document.

For each section of the template, LEAs should comply with instructions and use the guiding questions as prompts (but not limits) for completing the information as required by statute. Guiding questions do not require separate narrative responses. Data referenced in the LCAP must be consistent with the school accountability report card where appropriate. LEAs may resize pages or attach additional pages as necessary to facilitate completion of the LCAP.

State Priorities

The state priorities listed in Education Code sections 52060 and 52066 can be categorized as specified below for planning purposes, however, school districts and county offices of education must address each of the state priorities in their LCAP. Charter schools must address the priorities in Education Code section 52060(d) that apply to the grade levels served, or the nature of the program operated, by the charter school.

A. Conditions of Learning:

Basic: *degree to which teachers are appropriately assigned pursuant to Education Code section 44258.9, and fully credentialed in the subject areas and for the pupils they are teaching; pupils have access to standards-aligned instructional materials pursuant to Education Code section 60119; and school facilities are maintained in good repair pursuant to Education Code section 17002(d). (Priority 1)*

Implementation of State Standards: *implementation of academic content and performance standards adopted by the state board for all pupils, including English learners. (Priority 2)*

Course access: *pupil enrollment in a broad course of study that includes all of the subject areas described in Education Code section 51210 and subdivisions (a) to (i), inclusive, of Section 51220, as applicable. (Priority 7)*

Expelled pupils (for county offices of education only): *coordination of instruction of expelled pupils pursuant to Education Code section 48926. (Priority 9)*

Foster youth (for county offices of education only): *coordination of services, including working with the county child welfare agency to share information, responding to the needs of the juvenile court system, and ensuring transfer of health and education records. (Priority 10)*

B. Pupil Outcomes:

Pupil achievement: *performance on standardized tests, score on Academic Performance Index, share of pupils that are college and career ready, share of English learners that become English proficient, English learner reclassification rate, share of pupils that pass Advanced Placement exams with 3 or higher, share of pupils determined prepared for college by the Early Assessment Program. (Priority 4)*

Other pupil outcomes: *pupil outcomes in the subject areas described in Education Code section 51210 and subdivisions (a) to (i), inclusive, of Education Code section 51220, as applicable. (Priority 8)*

C. Engagement:

Parent involvement: *efforts to seek parent input in decision making, promotion of parent participation in programs for unduplicated pupils and special need subgroups. (Priority 3)*

Pupil engagement: *school attendance rates, chronic absenteeism rates, middle school dropout rates, high school dropout rates, high school graduations rates. (Priority 5)*

School climate: *pupil suspension rates, pupil expulsion rates, other local measures including surveys of pupils, parents and teachers on the sense of safety and school connectedness. (Priority 6)*

Section 1: Stakeholder Engagement

Meaningful engagement of parents, pupils, and other stakeholders, including those representing the subgroups identified in Education Code section 52052, is critical to the LCAP and budget process. Education Code sections 52062 and 52063 specify the minimum requirements for school districts; Education Code sections 52068 and 52069 specify the minimum requirements for county offices of education, and Education Code section 47606.5 specifies the minimum requirements for charter schools. In addition, Education Code section 48985 specifies the requirements for translation of documents.

Instructions: Describe the process used to engage parents, pupils, and the community and how this engagement contributed to development of the LCAP or annual update. Note that the LEA's goals related to the state priority of parental involvement are to be described separately in Section 2, and the related actions and expenditures are to be described in Section 3.

Guiding Questions:

- 1) How have parents, community members, pupils, local bargaining units, and other stakeholders (e.g., LEA personnel, county child welfare agencies, county office of education foster youth services programs, court-appointed special advocates, foster youth, foster parents, education rights holders and other foster youth stakeholders, English learner parents, community organizations representing English learners, and others as appropriate) been engaged and involved in developing, reviewing, and supporting implementation of the LCAP?
- 2) How have stakeholders been included in the LEA's process in a timely manner to allow for engagement in the development of the LCAP?

- 3) What information (e.g., quantitative and qualitative data/metrics) was made available to stakeholders related to the state priorities and used by the LEA to inform the LCAP goal setting process?
- 4) What changes, if any, were made in the LCAP prior to adoption as a result of written comments or other feedback received by the LEA through any of the LEA's engagement processes?
- 5) What specific actions were taken to meet statutory requirements for stakeholder engagement pursuant to Education Code sections 52062, 52068, and 47606.5, including engagement with representative parents of pupils identified in Education Code section 42238.01?
- 6) In the annual update, how has the involvement of these stakeholders supported improved outcomes for pupils related to the state priorities?

Involvement Process	Impact on LCAP
<ol style="list-style-type: none"> 1. State of the School address held in September 2013 to inform the community about the school's progress – test scores, finances, future plans, strategic vision, Common Core progress. Attended by 52% of the school's families. 2. Director holds monthly "coffees." Regular attendance of 25+ families. 3. Monthly parent meetings in general session and then broken down by art department. Well-attended and active. 4. Strategic Plan team met monthly in Fall 2013. Twenty-five people attended three sessions that resulted in a strategic direction for the school. 5. Parents are involved in the hiring process when staff openings occur. 6. OSA has small populations of ELL students, foster youth and low SES students. 7. Recent WASC process involved all stakeholders in examining the school's program and outcomes. 	<ol style="list-style-type: none"> 1. Ideas incorporated into LCAP and strategic plan. Math instructional changes implemented. 2. Notes taken, follow-up actions completed on a range of items: communication, scheduling, curriculum. 3. Officers elected, events planned, departments evolve through parent suggestions. 4. Main priorities developed – facility addition, technology upgrades, school expansion. All three priorities were addressed for the 2014-15 school year. 5. Hirings reflect parent priorities and departmental structure is influenced by parent input. 6. OSA has a strong outreach program to open up opportunities for all categories of students to apply. 7. Information from the self-study resulted in an Action Plan, many items of which are present in the LCAP. Action Plan attached to the LCAP as an addendum.

Section 2: Goals and Progress Indicators

For school districts, Education Code sections 52060 and 52061, for county offices of education, Education Code sections 52066 and 52067, and for charter schools, Education Code section 47606.5 require(s) the LCAP to include a description of the annual goals, for all pupils and each subgroup

*of pupils, for **each** state priority and any local priorities and require the annual update to include a review of progress towards the goals and describe any changes to the goals.*

Instructions: Describe annual goals and expected and actual progress toward meeting goals. This section must include specifics projected for the applicable term of the LCAP, and in each annual update year, a review of progress made in the past fiscal year based on an identified metric. Charter schools may adjust the chart below to align with the term of the charter school’s budget that is submitted to the school’s authorizer pursuant to Education Code section 47604.33. The metrics may be quantitative or qualitative, although LEAs must, at minimum, use the specific metrics that statute explicitly references as required elements for measuring progress within a particular state priority area. Goals must address each of the state priorities and any additional local priorities; however, one goal may address multiple priorities. The LEA may identify which school sites and subgroups have the same goals, and group and describe those goals together. The LEA may also indicate those goals that are not applicable to a specific subgroup or school site. The goals must reflect outcomes for all pupils and include specific goals for school sites and specific subgroups, including pupils with disabilities, both at the LEA level and, where applicable, at the school site level. To facilitate alignment between the LCAP and school plans, the LCAP shall identify and incorporate school-specific goals related to the state and local priorities from the school plans submitted pursuant to Education Code section 64001. Furthermore, the LCAP should be shared with, and input requested from, school site-level advisory groups (e.g., school site councils, English Learner Advisory Councils, pupil advisory groups, etc.) to facilitate alignment between school-site and district-level goals and actions. An LEA may incorporate or reference actions described in other plans that are being undertaken to meet the goal.

Guiding Questions:

- 1) What are the LEA’s goal(s) to address state priorities related to “Conditions of Learning”?
- 2) What are the LEA’s goal(s) to address state priorities related to “Pupil Outcomes”?
- 3) What are the LEA’s goal(s) to address state priorities related to “Engagement” (e.g., pupil and parent)?
- 4) What are the LEA’s goal(s) to address locally-identified priorities?
- 5) How have the unique needs of individual school sites been evaluated to inform the development of meaningful district and/or individual school site goals (e.g., input from site level advisory groups, staff, parents, community, pupils; review of school level plans; in-depth school level data analysis, etc.)?
- 6) What are the unique goals for subgroups as defined in Education Code sections 42238.01 and 52052 that are different from the LEA’s goals for all pupils?
- 7) What are the specific predicted outcomes/metrics/noticeable changes associated with each of the goals annually and over the term of the LCAP?

- 8) What information (e.g., quantitative and qualitative data/metrics) was considered/reviewed to develop goals to address each state or local priority and/or to review progress toward goals in the annual update?
- 9) What information was considered/reviewed for individual school sites?
- 10) What information was considered/reviewed for subgroups identified in Education Code section 52052?
- 11) In the annual update, what changes/progress have been realized and how do these compare to changes/progress predicted? What modifications are being made to the LCAP as a result of this comparison?

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
Math Achievement: measured by class grades and results of final exams. Tutoring and extra support will be available daily. Math consultant coming in to	75% of students will have a grade of C or better in both the full math class grade and the final exam.	ALL	NA		75%	80%	85%	Pupil Achievement, Implementation of Standards, Pupil Outcomes

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
design Professional Development program.								
Students will enter academic competitions; measured by the number of students who participate.	Speech and Debate class will enroll 20+ students and they will participate in at least one academic competition	ALL	NA		One class will be involved in a competition	Same	Possible increase to two classes	Pupil Engagement; School Climate; Pupil Achievement
Parent involvement will be robust; measured by attendance at monthly meetings.	20% of families will be present at the monthly APT meetings; over 50% will attend the annual State of the School.	ALL	NA		20/50%	25%/60%	30%/67%	Parental involvement
Struggling students will be supported by	Student failing one or more classes will be	ALL, with an emphasis on closing the	NA		20%	15%	10%	Pupil Outcomes

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
academic advisors and demonstrate improved outcomes.	reduced from 25% to 20%. GPAs below 2.0 will decrease from 6% to 4%.	achievement gap.						
Student attendance will maintain its current level. Attendance monitor will be appointed.	Attendance will remain at 96%	ALL	NA		96%	96%	96%	Pupil Engagement
The school will provide training for teachers in the Common Core.	Teachers will be well-versed in Common Core goals and techniques.	ALL	NA		4 professional development sessions will be held on this topic.	4 professional development sessions will be held on this topic.	4 professional development sessions will be held on this topic.	Implementing State Standards
Senior thesis project will be developed.	Each senior will create a capstone project to be	High School seniors	NA		Planning Year with some pilot presentations.	Full implementation	Continued full participation	Pupil Achievement, Parent Engagement

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
	presented at a community forum.							
Teacher professional development time will be allocated for collaborative projects and interdisciplinary work.	Projects will be presented to staff and, when possible, the community.	ALL	NA		Baseline year	Increase # of projects (Metric TBD)	Increase # of projects (Metric TBD)	Pupil Achievement, Pupil Engagement
Socio-emotional health program to continue with Seneca Center.	Students with identified needs will be supported and will remain in school.	Identified students by referral.	NA		Ongoing	Ongoing	Ongoing	Pupil Engagement, Pupil Outcomes
Continued development of technology program will be prioritized. Professional	Ratio of Chrome Books to students will increase.	ALL	NA		1:2 ratio	1.5:2 ratio	1:1 ratio	Pupil Achievement

Identified Need and Metric (What needs have been identified and what metrics are used to measure progress?)	Goals			Annual Update: Analysis of Progress	What will be different/improved for students? (based on identified metric)			Related State and Local Priorities (Identify specific state priority. For districts and COEs, all priorities in statute must be included and identified; each goal may be linked to more than one priority if appropriate.)
	Description of Goal	Applicable Pupil Subgroups (Identify applicable subgroups (as defined in EC 52052) or indicate "all" for all pupils.)	School(s) Affected (Indicate "all" if the goal applies to all schools in the LEA, or alternatively, all high schools, for example.)		LCAP YEAR Year 1: 2013-14	Year 2: 2014-15	Year 3: 2015-16	
development will be offered to staff to ensure technology use is tied to pupil achievement.								

Section 3: Actions, Services, and Expenditures

For school districts, Education Code sections 52060 and 52061, for county offices of education, Education Code sections 52066 and 52067, and for charter schools, Education Code section 47606.5 require the LCAP to include a description of the specific actions an LEA will take to meet the goals identified. Additionally Education Code section 52604 requires a listing and description of the expenditures required to implement the specific actions.

Instructions: Identify annual actions to be performed to meet the goals described in Section 2, and describe expenditures to implement each action, and where these expenditures can be found in the LEA's budget. Actions may describe a group of services that are implemented to achieve identified goals. The actions and expenditures must reflect details within a goal for the specific subgroups identified in Education Code section 52052, including pupils with disabilities, and for specific school sites as applicable. In describing the actions and expenditures that will serve low-income, English learner, and/or foster youth pupils as defined in Education Code section 42238.01, the LEA must identify whether supplemental and concentration funds are used in a districtwide, schoolwide, countywide, or charterwide manner. In the annual update, the

LEA must describe any changes to actions as a result of a review of progress. The LEA must reference all fund sources used to support actions and services. Expenditures must be classified using the California School Accounting Manual as required by Education Code sections 52061, 52067, and 47606.5.

Guiding Questions:

- 1) What actions/services will be provided to all pupils, to subgroups of pupils identified pursuant to Education Code section 52052, to specific school sites, to English learners, to low-income pupils, and/or to foster youth to achieve goals identified in the LCAP?
- 2) How do these actions/services link to identified goals and performance indicators?
- 3) What expenditures support changes to actions/services as a result of the goal identified? Where can these expenditures be found in the LEA's budget?
- 4) In the annual update, how have the actions/services addressed the needs of all pupils and did the provisions of those services result in the desired outcomes?
- 5) In the annual update, how have the actions/services addressed the needs of all subgroups of pupils identified pursuant to Education Code section 52052, including, but not limited to, English learners, low-income pupils, and foster youth; and did the provision of those actions/services result in the desired outcomes?
- 6) In the annual update, how have the actions/services addressed the identified needs and goals of specific school sites and did the provision of those actions/services result in the desired outcomes?
- 7) In the annual update, what changes in actions, services, and expenditures have been made as a result of reviewing past progress and/or changes to goals?

- A. What annual actions, and the LEA may include any services that support these actions, are to be performed to meet the goals described in Section 2 for ALL pupils and the goals specifically for subgroups of pupils identified in Education Code section 52052 but not listed in Table 3B below (e.g., Ethnic subgroups and pupils with disabilities)? List and describe expenditures for each fiscal year implementing these actions, including where these expenditures can be found in the LEA's budget.

Goal (Include and identify all goals from Section 2)	Related State and Local Priorities (from Section 2)	Actions and Services	Level of Service (Indicate if school-wide or LEA-wide)	Annual Update: Review of actions/ services	What actions are performed or services provided in each year (and are projected to be provided in years 2 and 3)? What are the anticipated expenditures for each action (including funding source)?		
					LCAP YEAR Year 1: 2014-15	Year 2: 2015-16	Year 3: 2016-17
Math Achievement	Pupil Achievement	Training, support for teachers; tutoring for students	School-wide		Professional Development: \$5000 for consultant; Learning Center: \$25,000 annual expenditure for personnel – General Fund	Same	Same
Academic Competitions	Pupil Achievement; School Climate; Pupil Engagement	Class is in the Master Schedule	School-wide		\$10,000 from General Fund to create an elective; \$2500 other expenses	Same	Same
Parent Involvement	Parent Involvement	Monthly meetings will be scheduled; each art department will have a parent Board.	School-wide		No expense		

Goal (Include and identify all goals from Section 2)	Related State and Local Priorities (from Section 2)	Actions and Services	Level of Service (Indicate if school-wide or LEA-wide)	Annual Update: Review of actions/ services	What actions are performed or services provided in each year (and are projected to be provided in years 2 and 3)? What are the anticipated expenditures for each action (including funding source)?		
					LCAP YEAR Year 1: 2014-15	Year 2: 2015-16	Year 3: 2016-17
Support Struggling Students	Pupil Achievement	Tutoring in Learning Center; RTI program through Seneca Center for socio-emotional support	School-wide		\$25,000 Learning Center expense – General Fund; \$50,000 RTI expense – Special Education budget, reimbursement through County Mental Health	Same	Same
Student Attendance Monitoring	Pupil Engagement; School Climate	Attendance monitor will be hired	School-wide		\$20,000 half-time position created – General Fund	Same	Same
Common Core Professional Development	Pupil Achievement; Implementation of State Standards	4 sessions per year	School-wide		No expense – in-house PD program		

- B. Identify additional annual actions, and the LEA may include any services that support these actions, above what is provided for all pupils that will serve low-income, English learner, and/or foster youth pupils as defined in Education Code section 42238.01 and pupils redesignated as fluent English proficient. The identified actions must include, but are not limited to, those actions that are to be performed to meet the targeted goals described in Section 2 for low-income pupils, English learners, foster youth and/or pupils redesignated as fluent English proficient (e.g., not listed in Table 3A above). List and describe expenditures for each fiscal year implementing these actions, including where those expenditures can be found in the LEA's budget.

Goal (Include and identify all goals from Section 2, if applicable)	Related State and Local Priorities (from Section 2)	Actions and Services	Level of Service (Indicate if school-wide or LEA-wide)	Annual Update: Review of actions/ services	What actions are performed or services provided in each year (and are projected to be provided in years 2 and 3)? What are the anticipated expenditures for each action (including funding source)?		
					LCAP YEAR Year 1: 2014-15	Year 2: 2015-16	Year 3: 2016-17
Increase test scores in Mathematics	Pupil Achievement	For low income pupils: assign to Learning Center for specialized help.	NA		\$20,000 Learning Center salaries	Same	Same
Move to FEP status	Pupil Achievement	For English learners: specialized language assistance in Learning Center	NA				
No foster youth enrolled in 2014		For foster youth					
Continue to monitor progress	Pupil Achievement	For redesignated fluent English proficient pupils: academic advisor does regular check-in.			(portion of advisor salary)		

Describe the LEA's increase in funds in the LCAP year calculated on the basis of the number and concentration of low income, foster youth, and English learner pupils as determined pursuant to 5 CCR 15496(a)(5). Describe how the LEA is expending these funds in the LCAP year. Include a description of, and justification for, the use of any funds in a districtwide, schoolwide, countywide, or charterwide manner as specified in 5 CCR 15496. For school districts with below 55 percent of enrollment of unduplicated pupils in the district or below 40 percent of enrollment of unduplicated pupils at a school site in the LCAP year, when using supplemental and concentration funds in a districtwide or schoolwide manner, the school district must additionally describe how the services provided are the most effective use of funds to meet the district's goals for unduplicated pupils in the state priority areas. (See 5 CCR 15496(b) for guidance.)

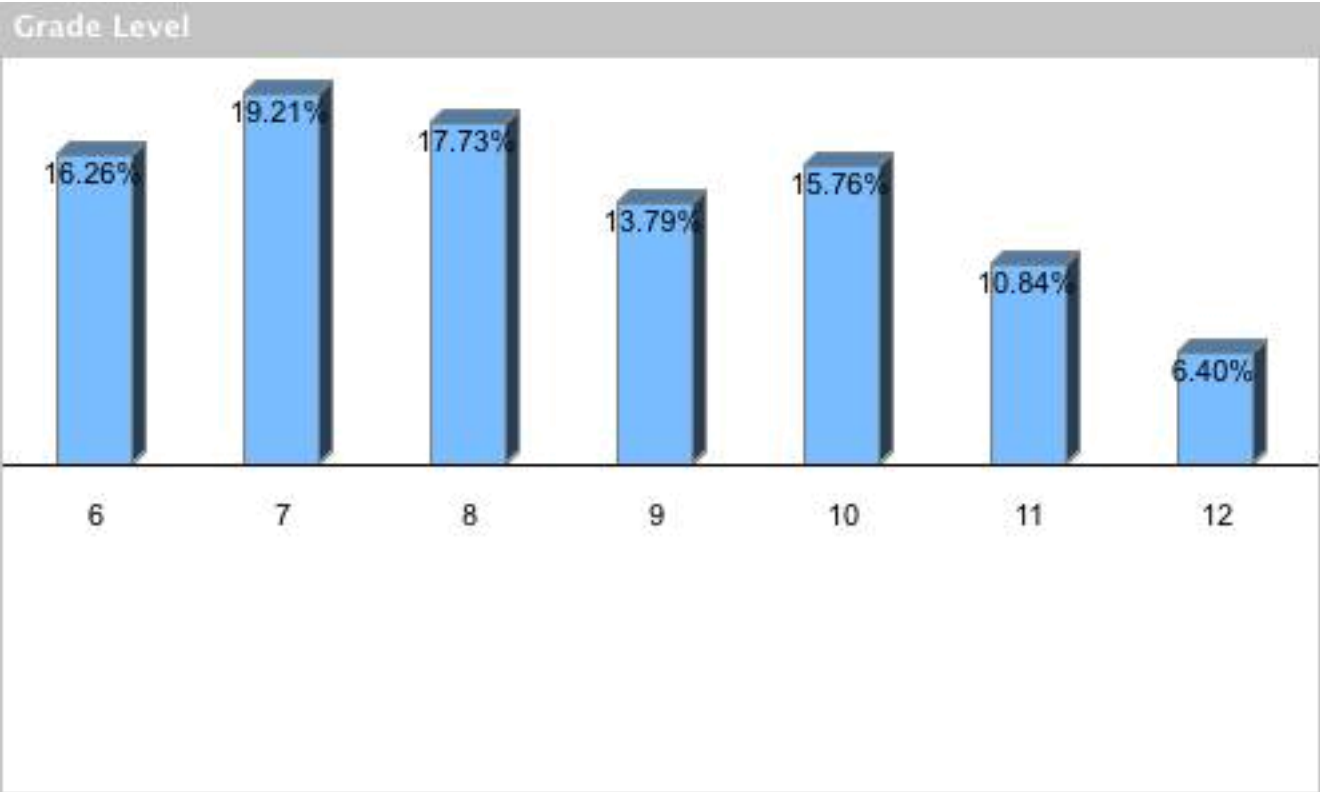
OSA will receive only minimal funding increased based on under 20% Free and Reduced lunch students, as well as limited numbers of English language learner and foster youth students. What funds OSA does receive will be utilized in the hiring of extra academic staff to reduce class size and appoint both an attendance monitor and an academic advisor.

- C. Consistent with the requirements of 5 CCR 15496, demonstrate how the services provided in the LCAP year for low income pupils, foster youth, and English learners provide for increased or improved services for these pupils in proportion to the increase in funding provided for such pupils in that year as calculated pursuant to 5 CCR 15496(a)(7). Identify the percentage by which services for unduplicated pupils must be increased or improved as compared to the services provided to all pupils in the LCAP year as calculated pursuant to 5 CCR 15496(a). An LEA shall describe how the proportionality percentage is met using a quantitative and/or qualitative description of the increased and/or improved services for unduplicated pupils as compared to the services provided to all pupils.

As stated above, students in the categories listed will receive specialized services from additional staff hired with LCFF funding. The full amount of this increase is as yet undetermined. OSA will keep careful track of the funding increase and ensure that students are served proportionally.

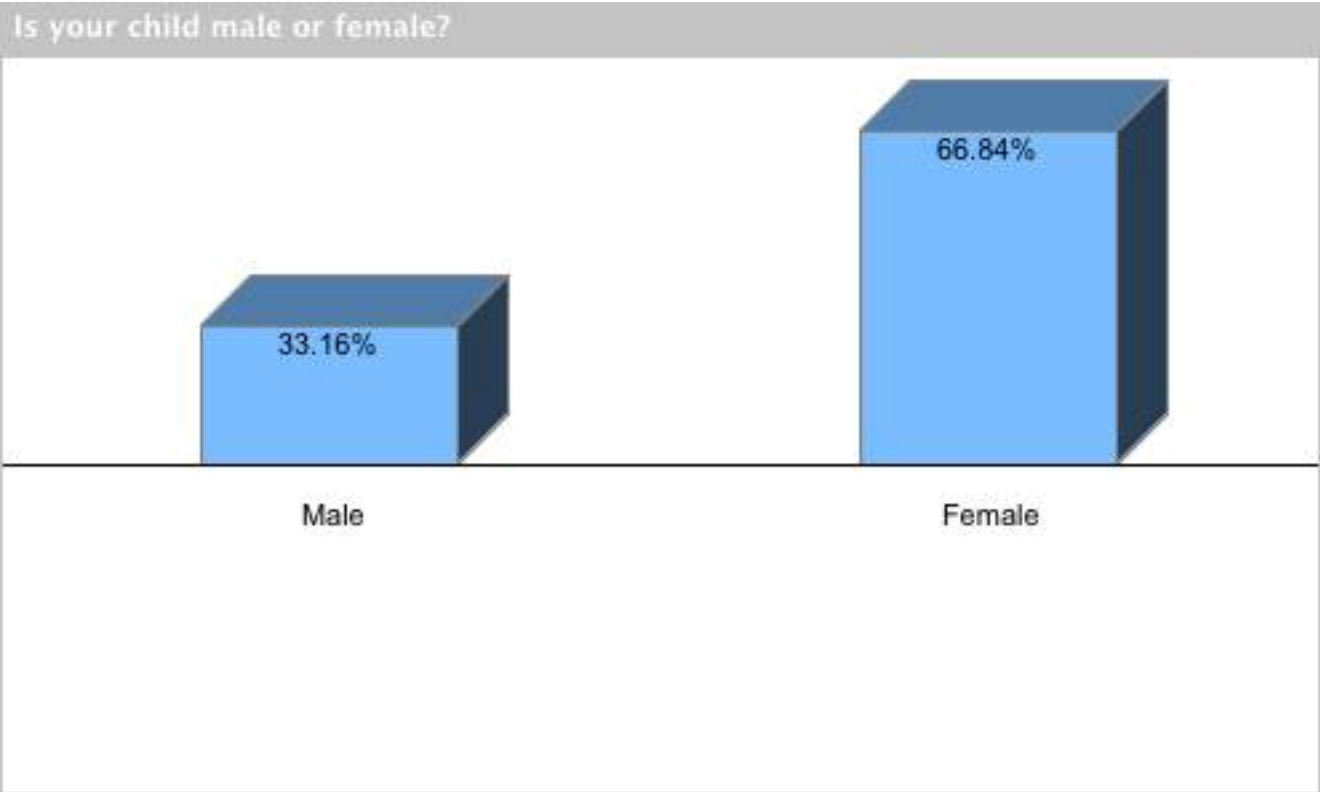
NOTE: Authority cited: Sections 42238.07 and 52064, Education Code. Reference: Sections 2574, 2575, 42238.01, 42238.02, 42238.03, 42238.07, 47605, 47605.5, 47606.5, 48926, 52052, 52060-52077, and 64001, Education Code; 20 U.S.C. Section 6312.

Grade Level



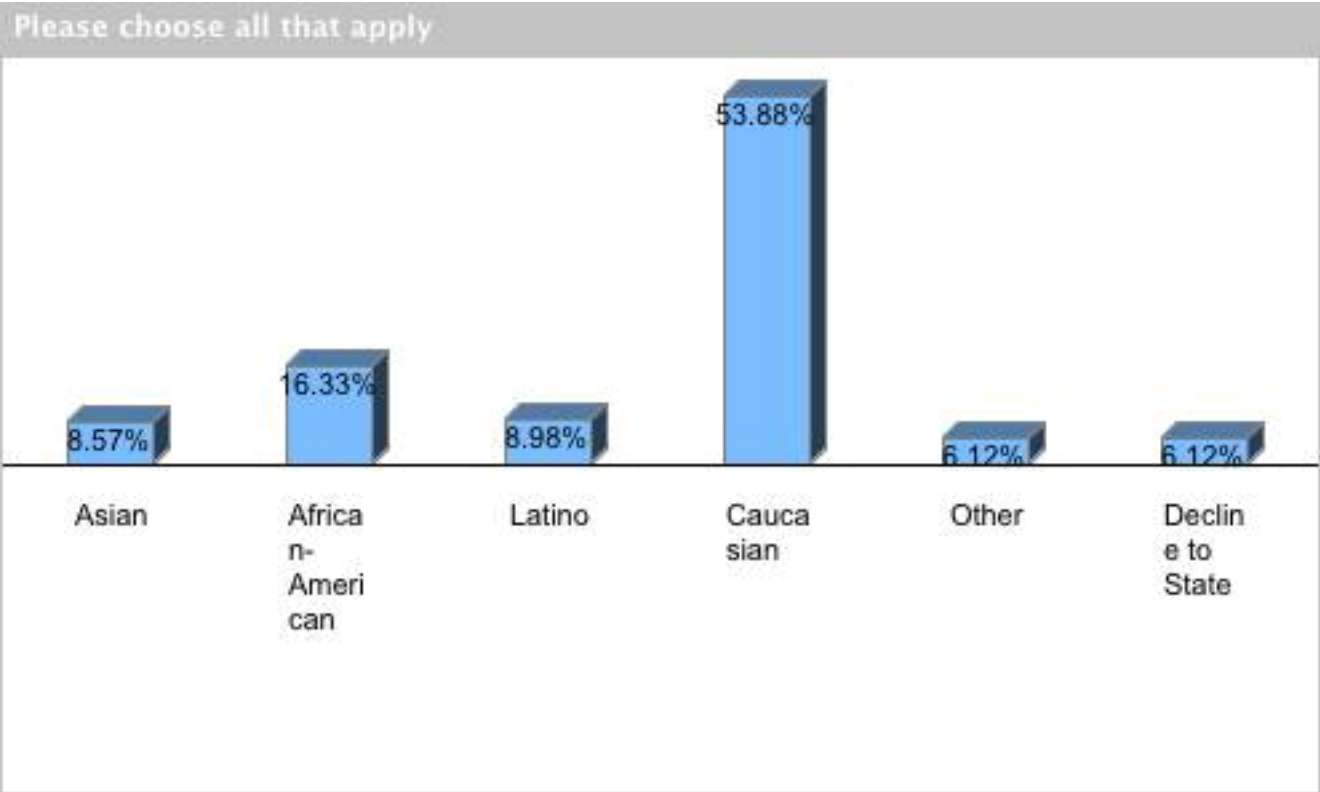
Answers	%	#
6	16.26	33
7	19.21	39
8	17.73	36
9	13.79	28
10	15.76	32
11	10.84	22
12	6.40	13

Is your child male or female?



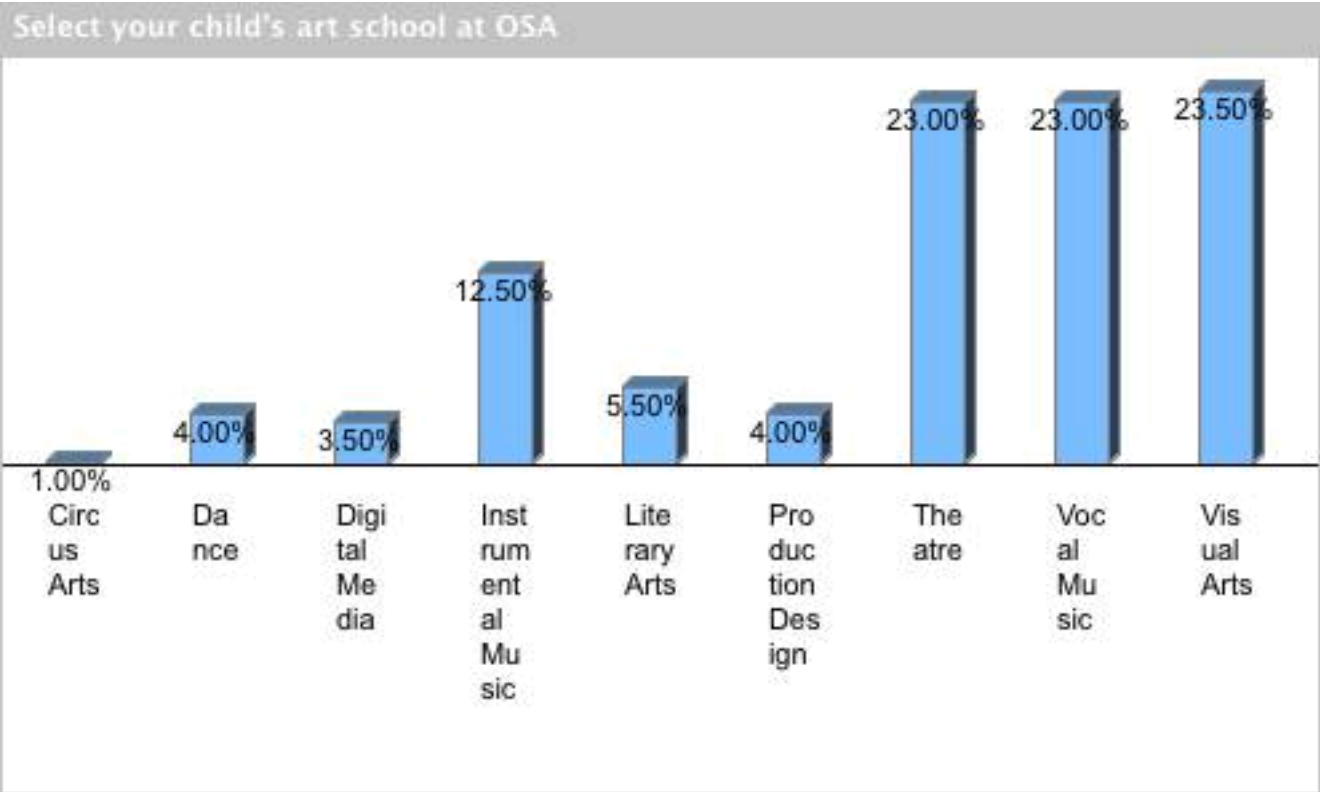
Answers	%	#
Male	33.16	64
Female	66.84	129

Please choose all that apply



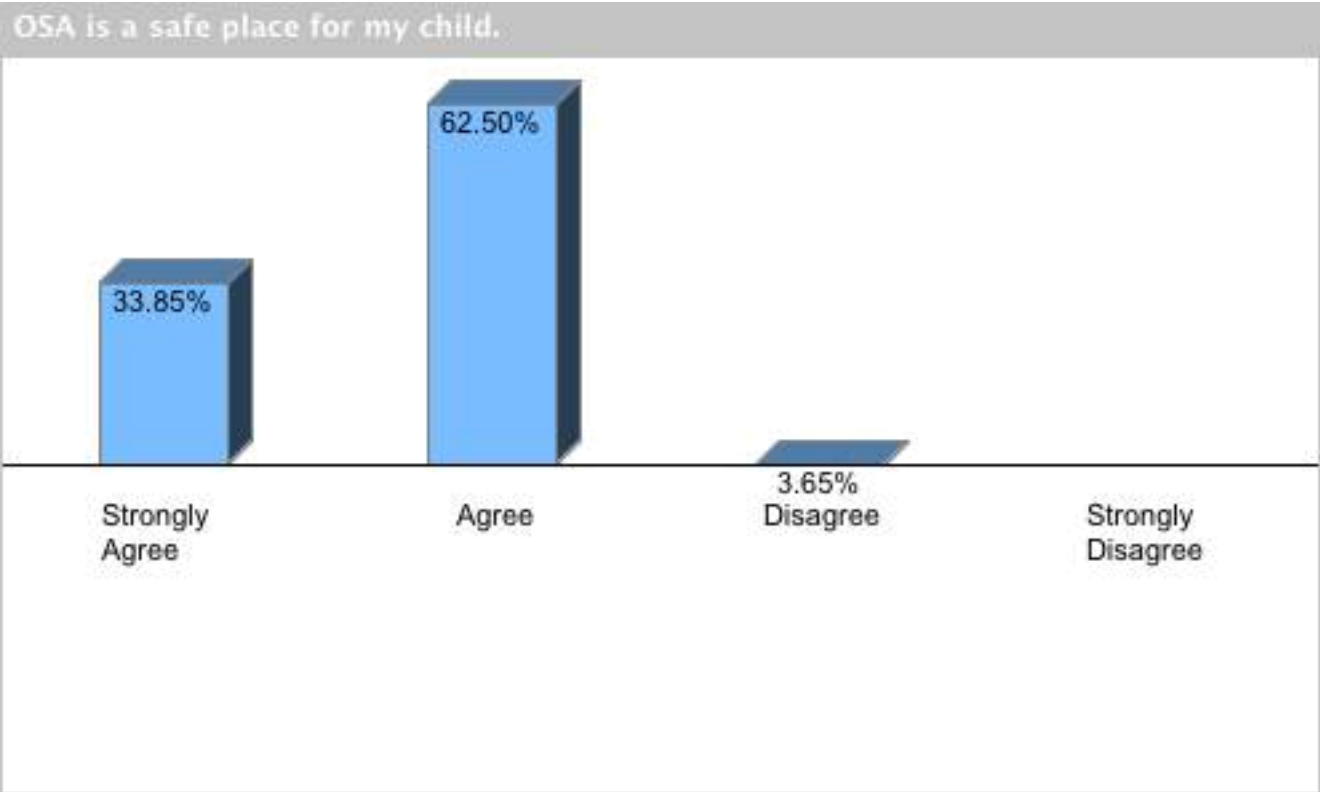
Answers	%	#
Asian	8.57	21
African-American	16.33	40
Latino	8.98	22
Caucasian	53.88	132
Other	6.12	15
Decline to State	6.12	15

Select your child's art school at OSA



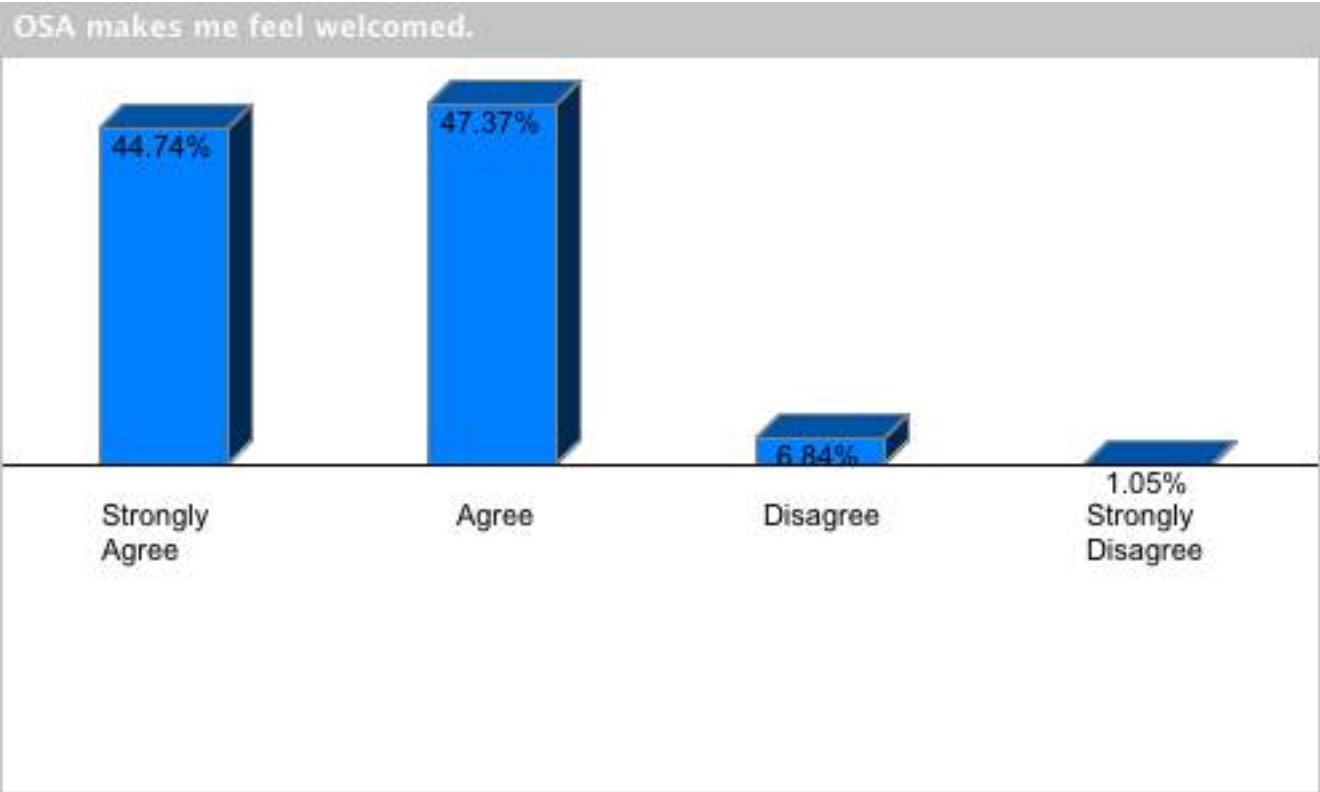
Answers	%	#
Circus Arts	1.00	2
Dance	4.00	8
Digital Media	3.50	7
Instrumental Music	12.50	25
Literary Arts	5.50	11
Production Design	4.00	8
Theatre	23.00	46
Vocal Music	23.00	46
Visual Arts	23.50	47

OSA is a safe place for my child.



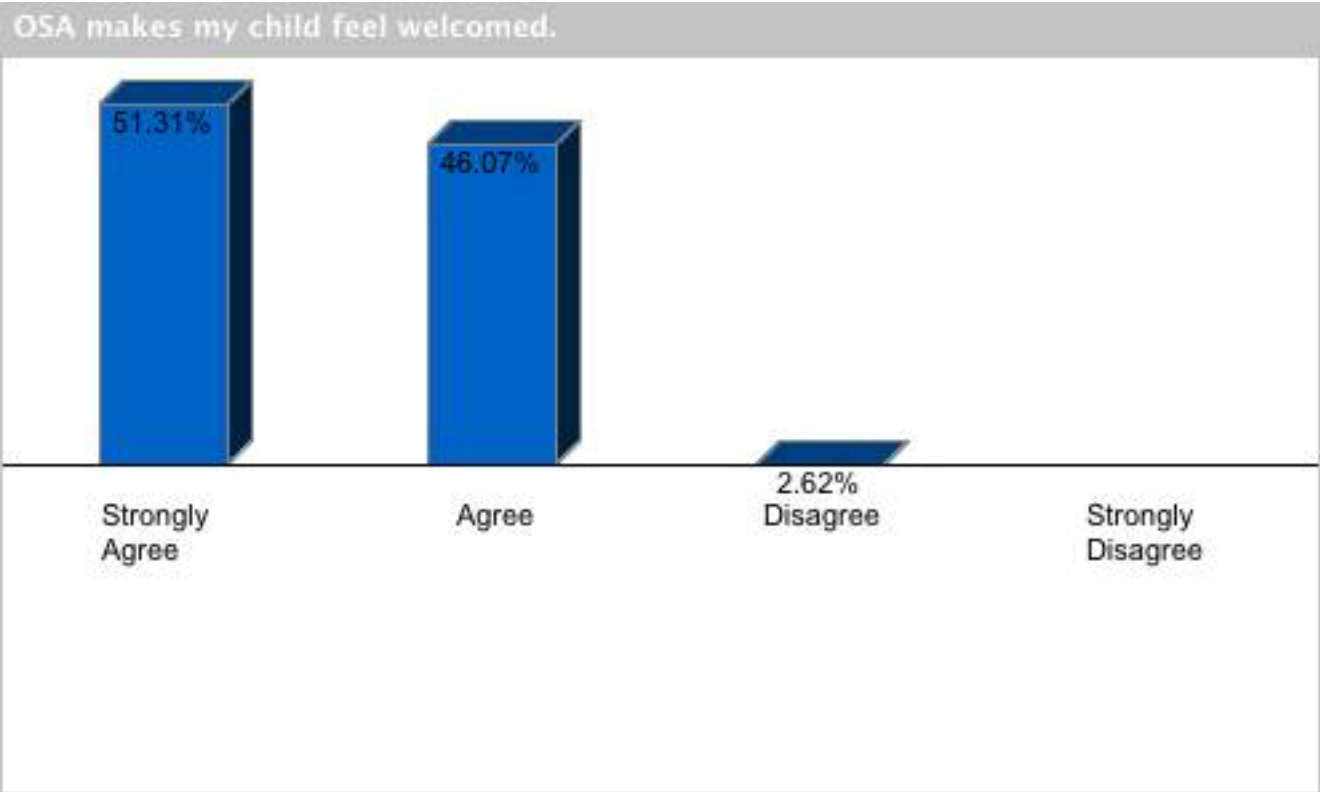
Answers	%	#
Strongly Agree	33.85	65
Agree	62.50	120
Disagree	3.65	7
Strongly Disagree	0.00	0

OSA makes me feel welcomed.



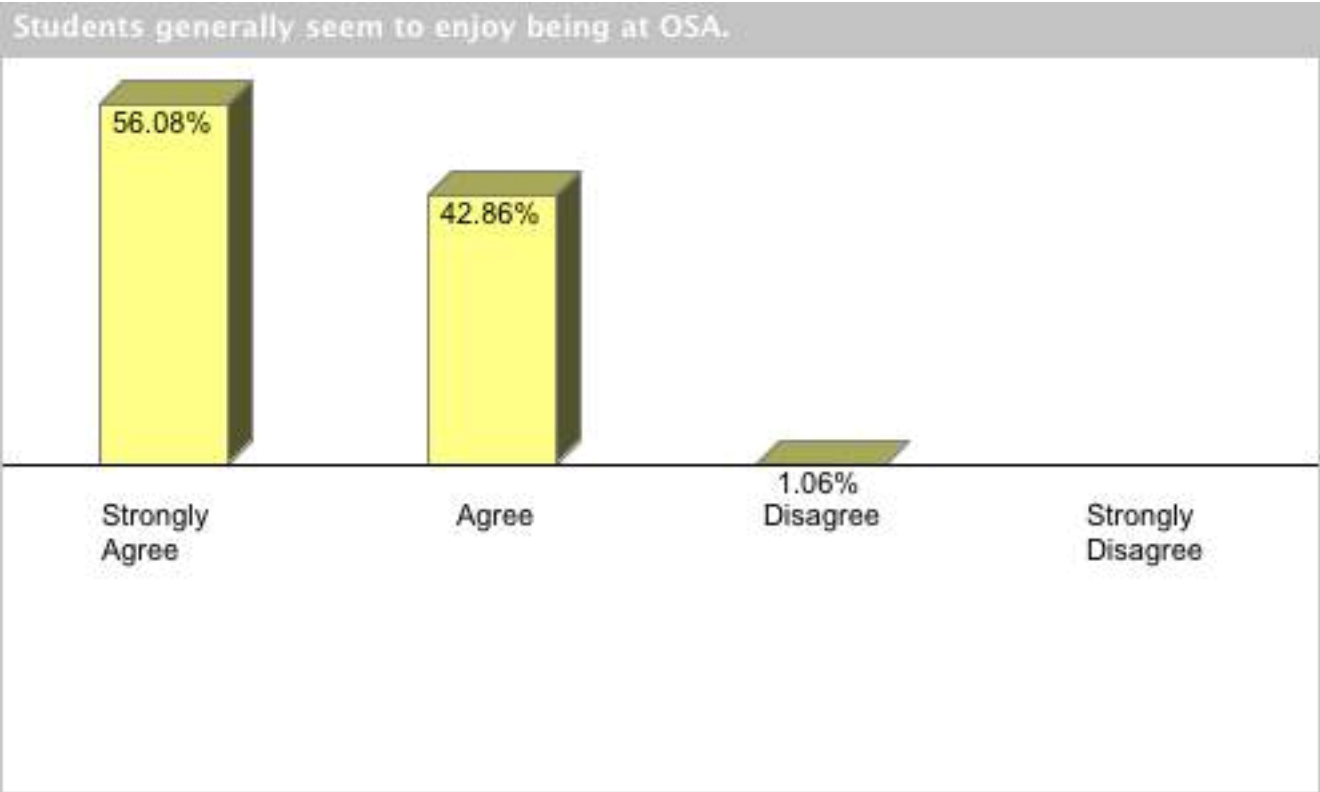
Answers	%	#
Strongly Agree	44.74	85
Agree	47.37	90
Disagree	6.84	13
Strongly Disagree	1.05	2

OSA makes my child feel welcomed.



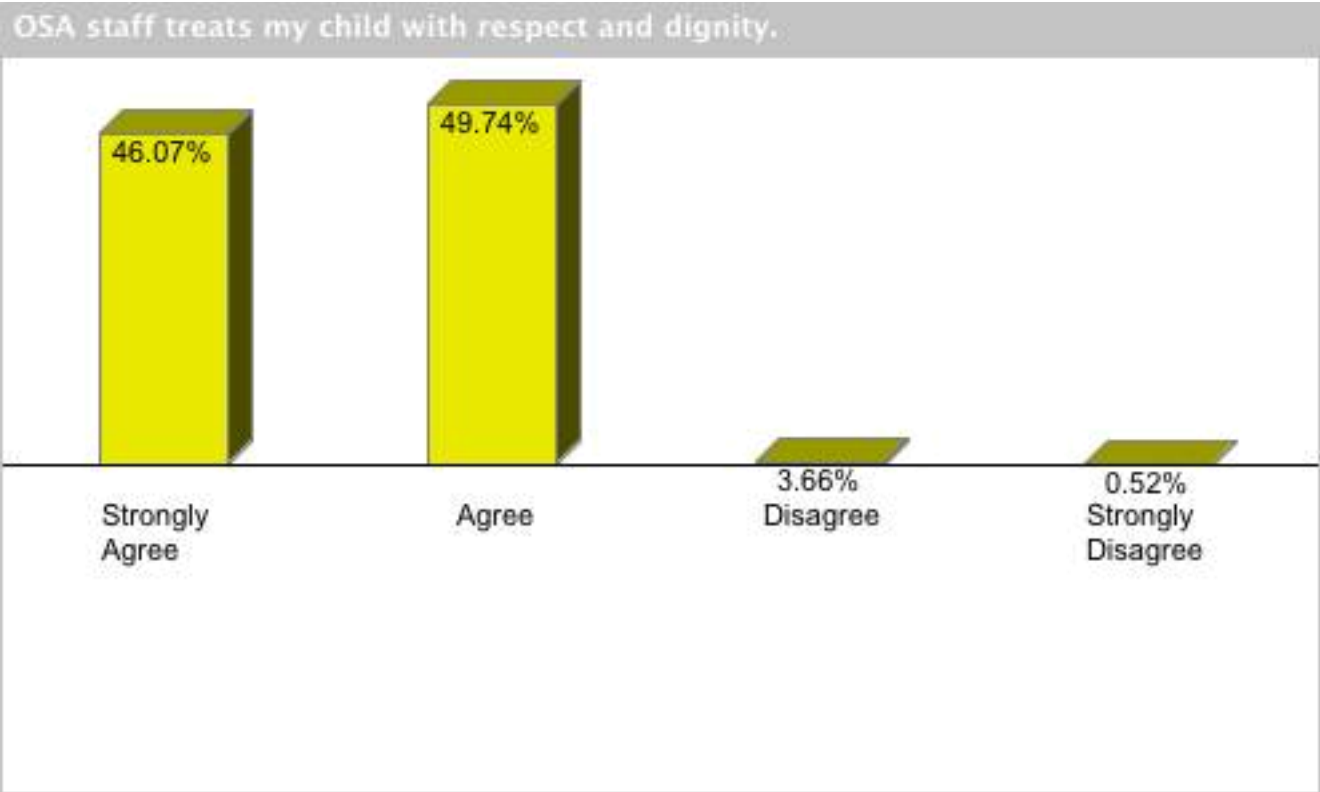
Answers	%	#
Strongly Agree	51.31	98
Agree	46.07	88
Disagree	2.62	5
Strongly Disagree	0.00	0

Students generally seem to enjoy being at OSA.



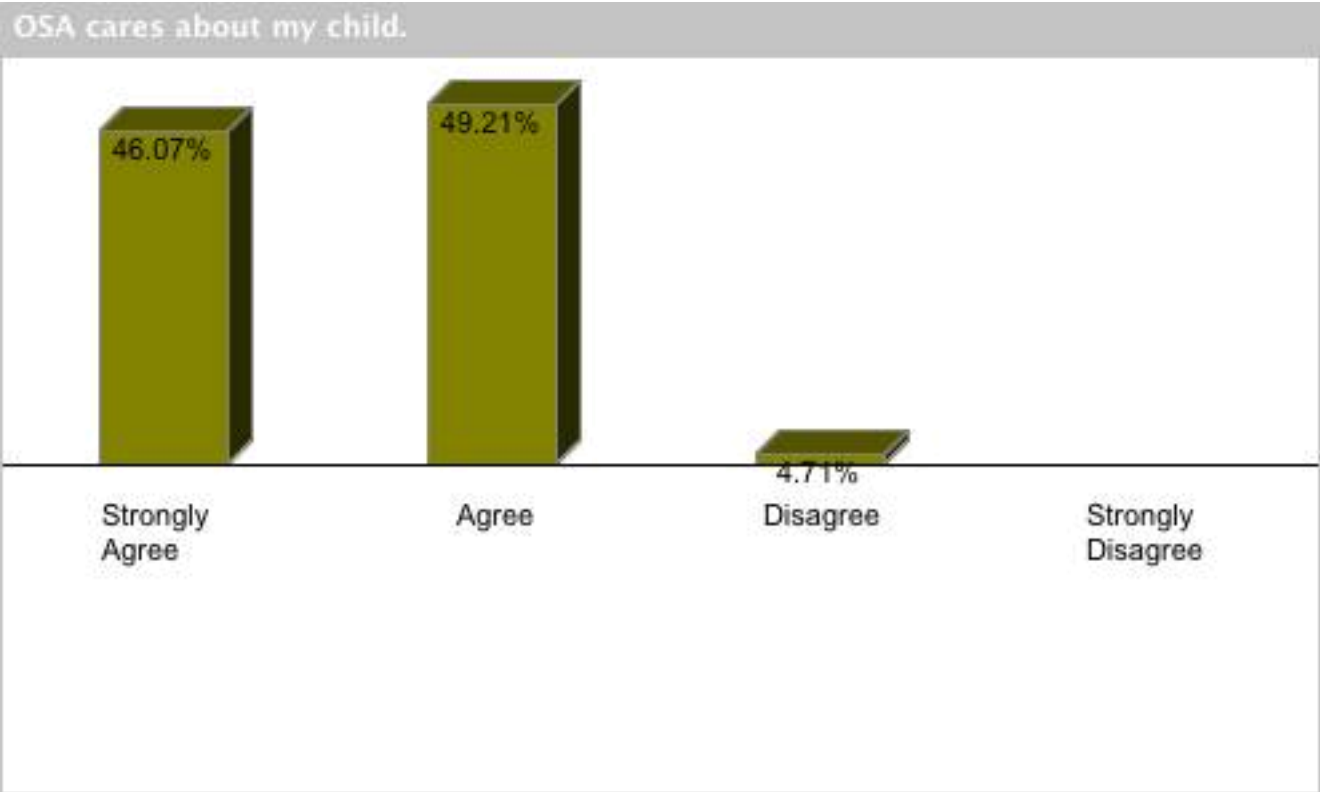
Answers	%	#
Strongly Agree	56.08	106
Agree	42.86	81
Disagree	1.06	2
Strongly Disagree	0.00	0

OSA staff treats my child with respect and dignity.



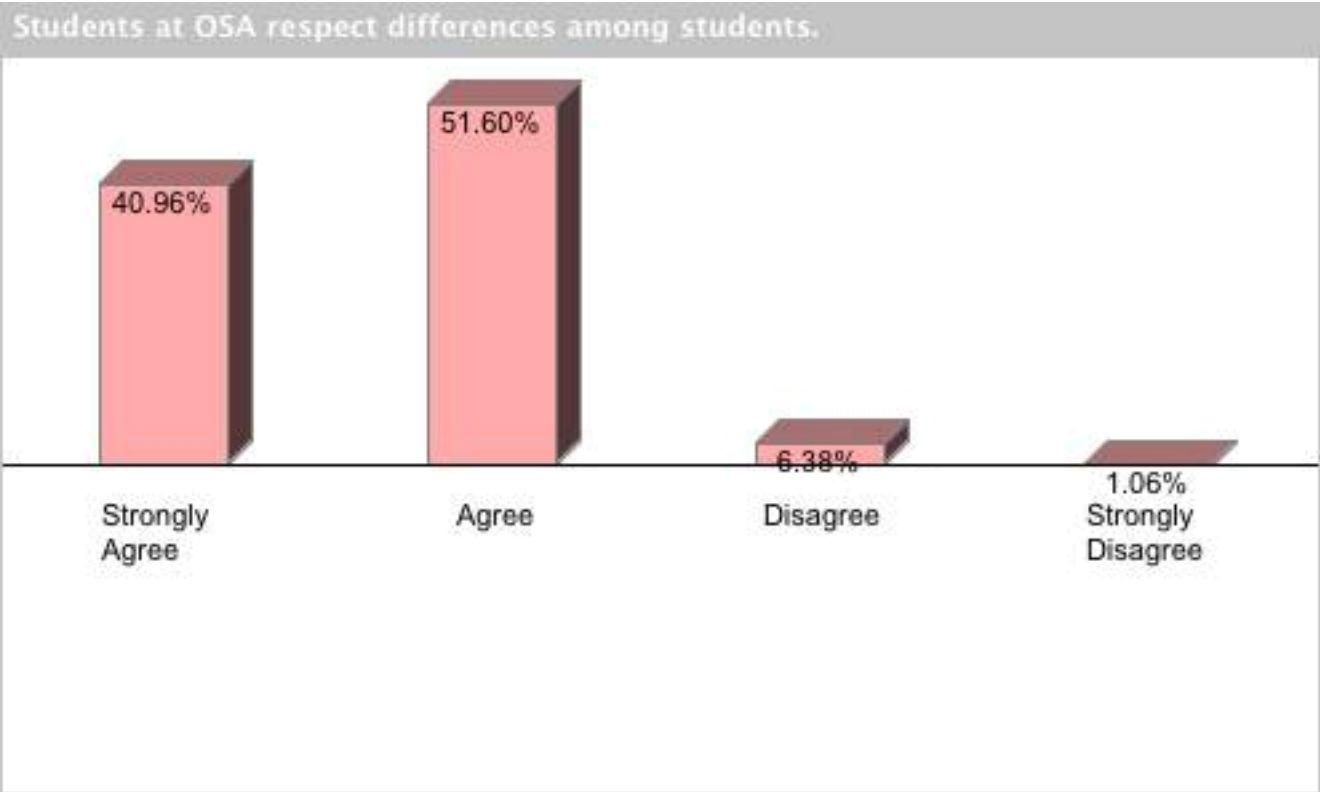
Answers	%	#
Strongly Agree	46.07	88
Agree	49.74	95
Disagree	3.66	7
Strongly Disagree	0.52	1

OSA cares about my child.



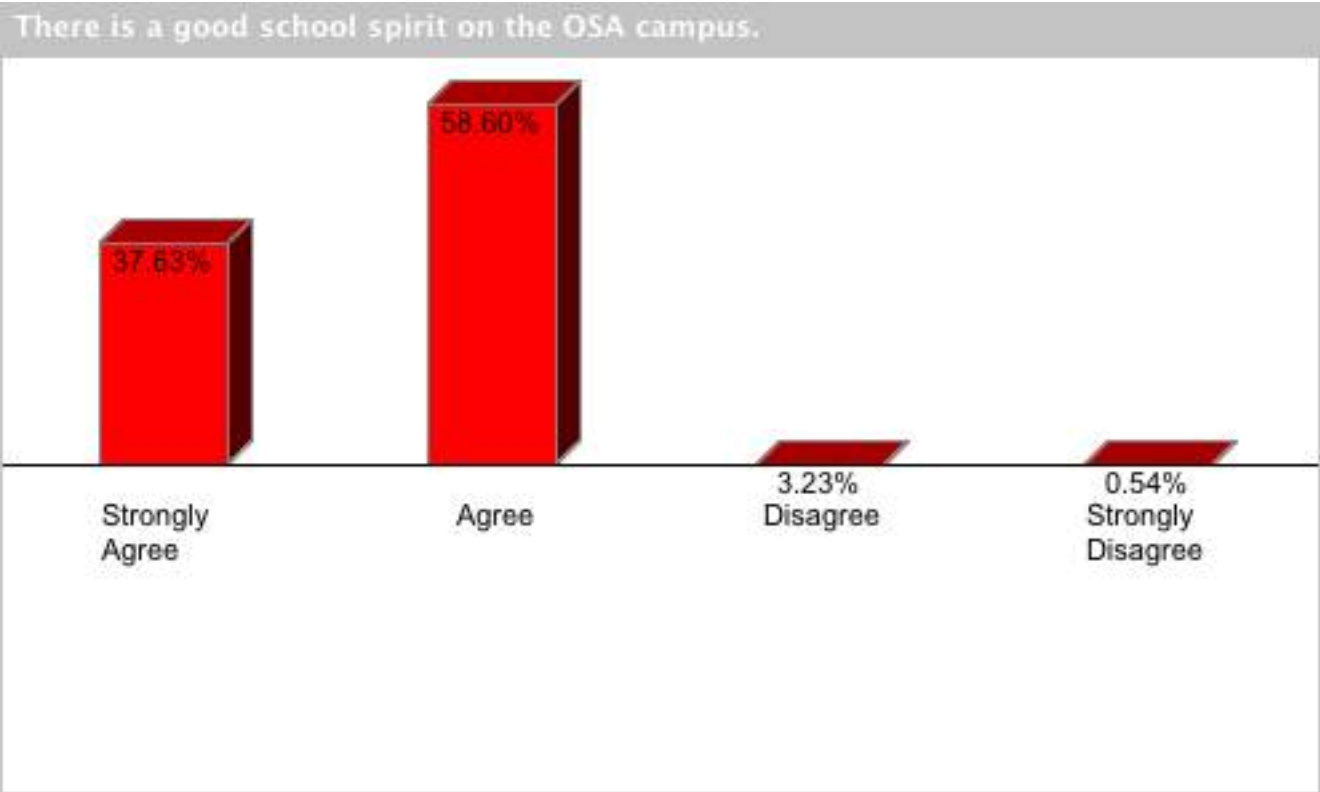
Answers	%	#
Strongly Agree	46.07	88
Agree	49.21	94
Disagree	4.71	9
Strongly Disagree	0.00	0

Students at OSA respect differences among students.



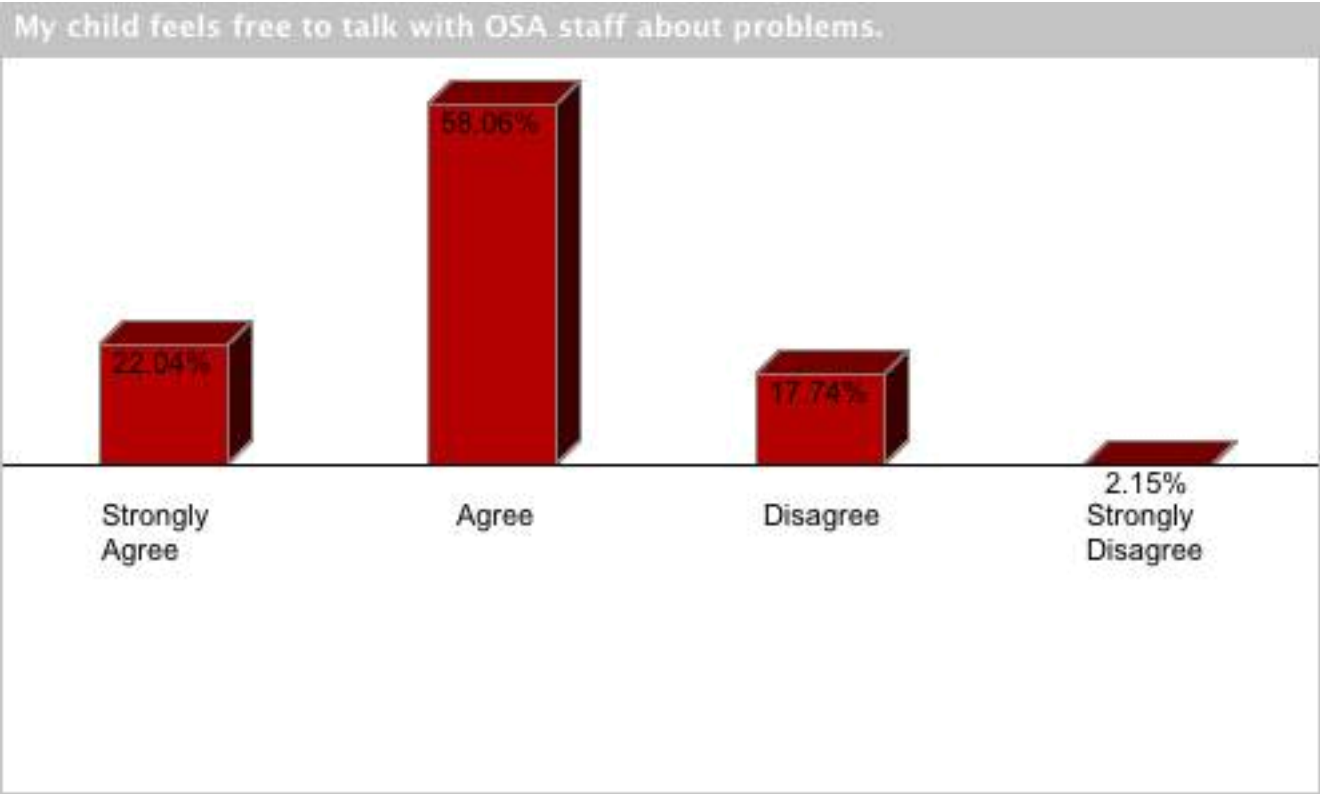
Answers	%	#
Strongly Agree	40.96	77
Agree	51.60	97
Disagree	6.38	12
Strongly Disagree	1.06	2

There is a good school spirit on the OSA campus.



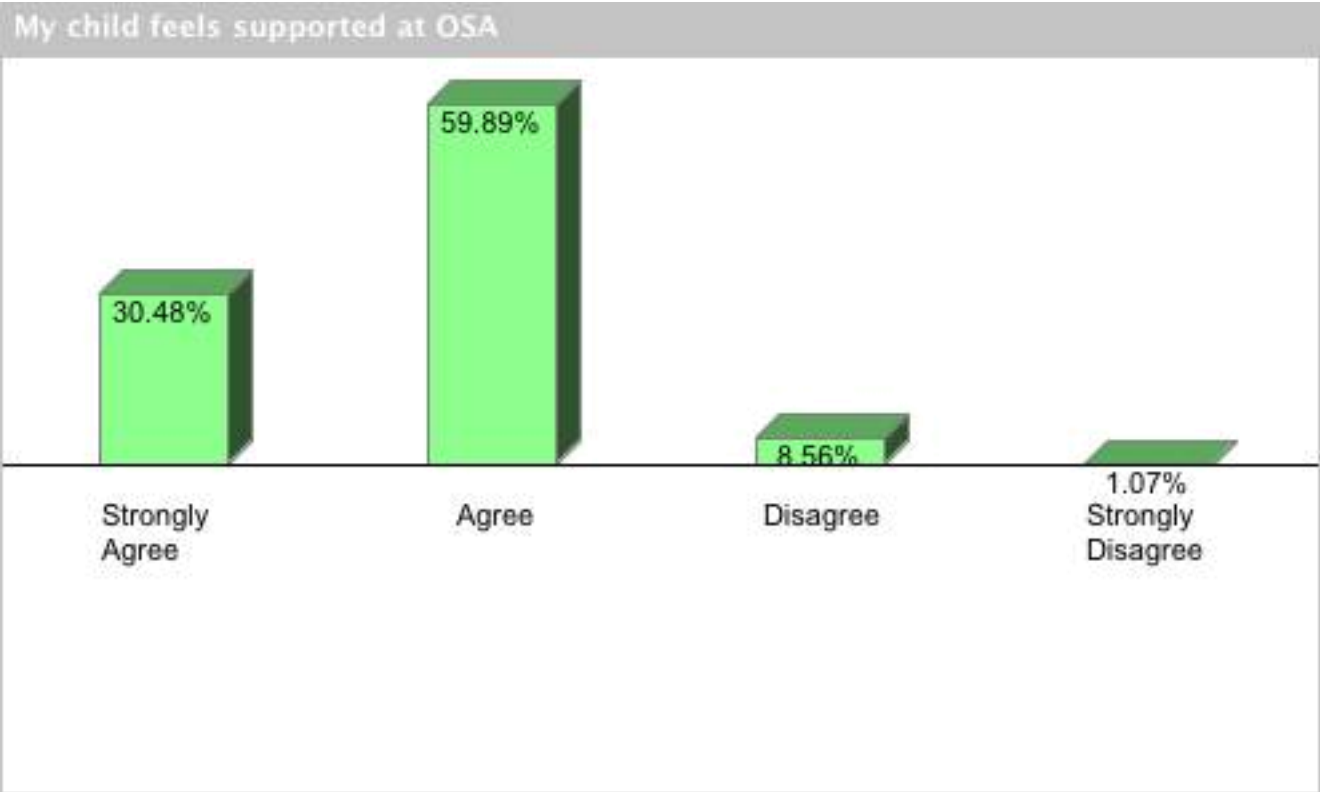
Answers	%	#
Strongly Agree	37.63	70
Agree	58.60	109
Disagree	3.23	6
Strongly Disagree	0.54	1

My child feels free to talk with OSA staff about problems.



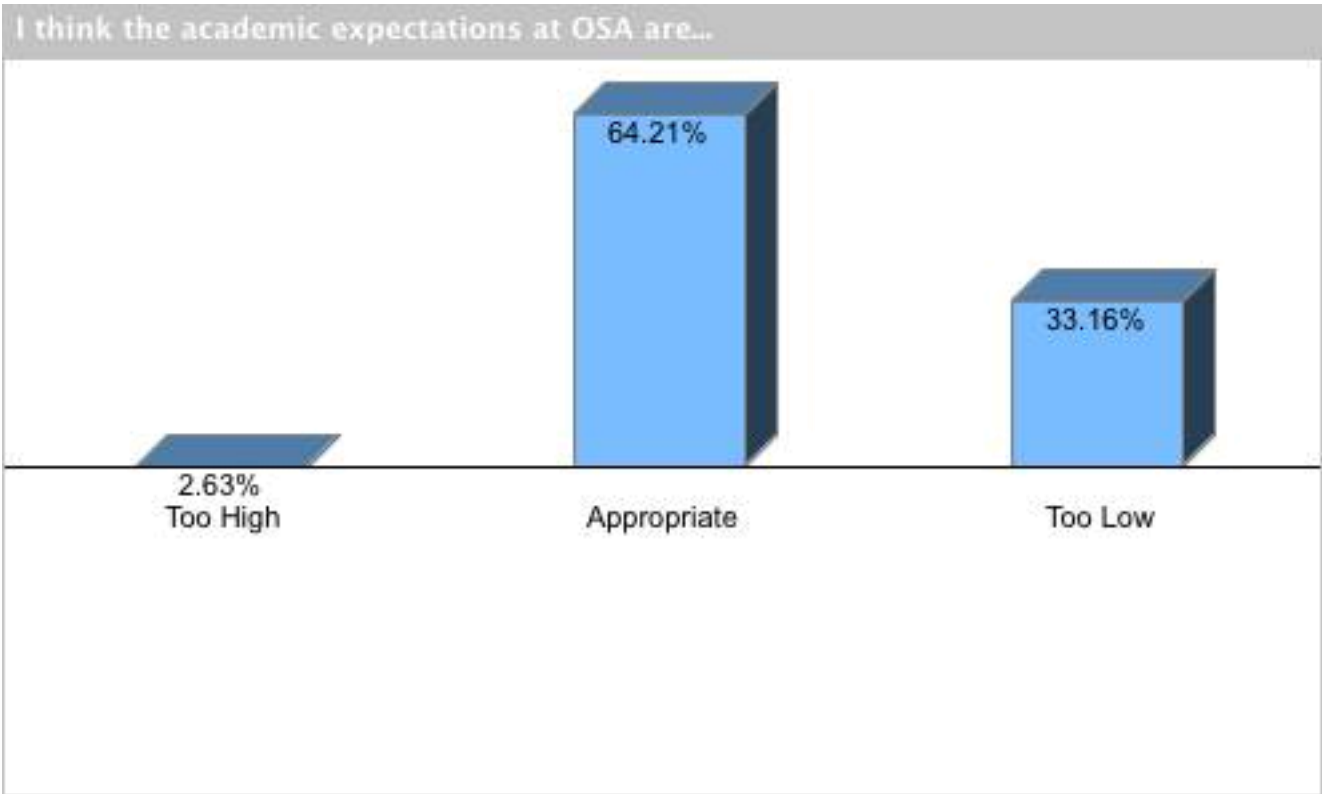
Answers	%	#
Strongly Agree	22.04	41
Agree	58.06	108
Disagree	17.74	33
Strongly Disagree	2.15	4

My child feels supported at OSA



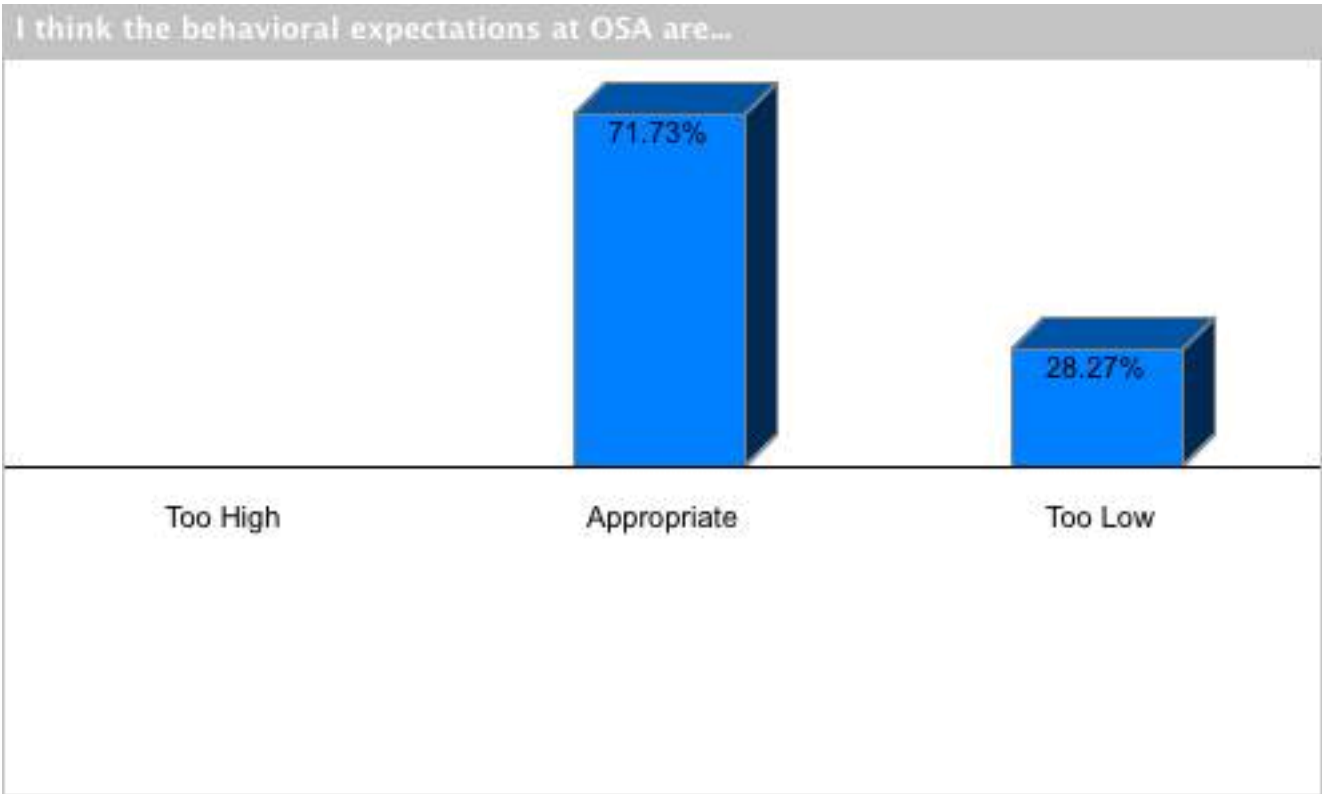
Answers	%	#
Strongly Agree	30.48	57
Agree	59.89	112
Disagree	8.56	16
Strongly Disagree	1.07	2

I think the academic expectations at OSA are...



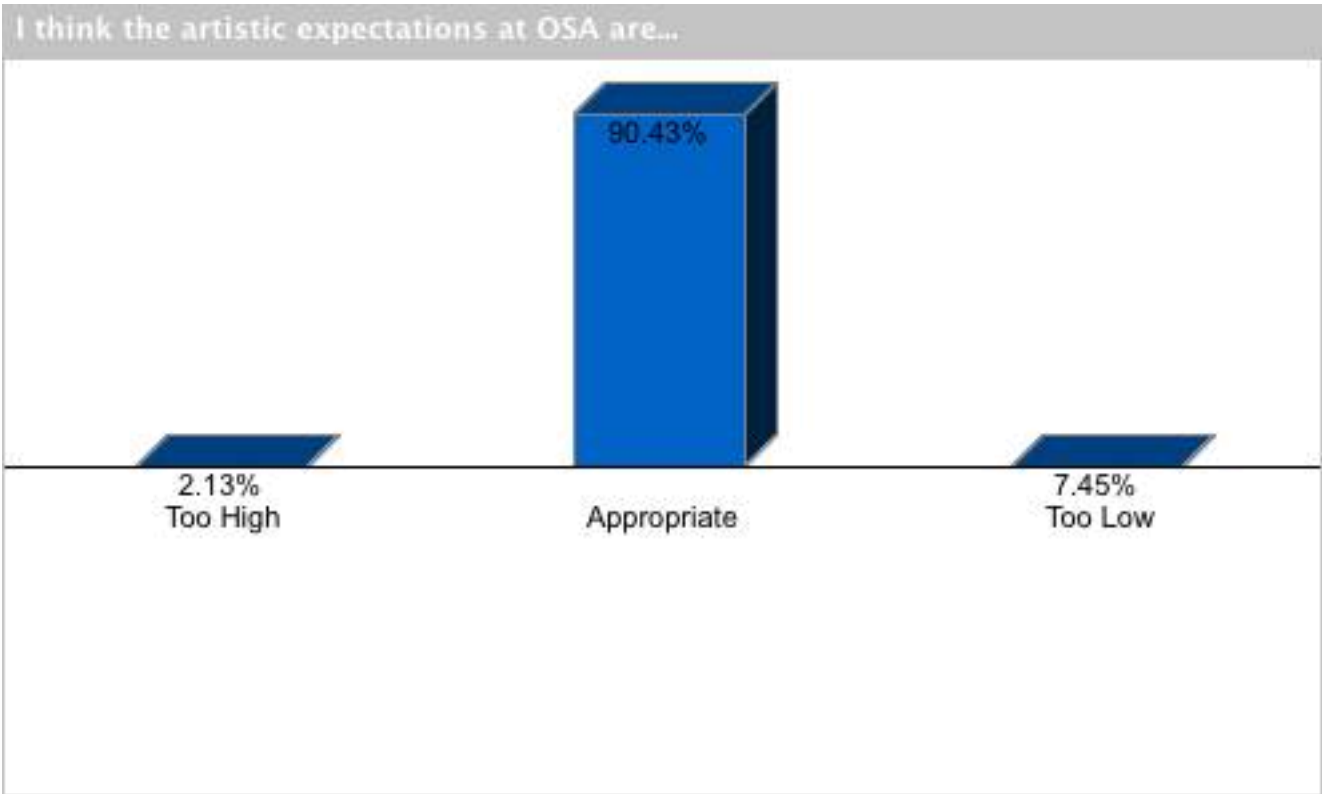
Answers	%	#
Too High	2.63	5
Appropriate	64.21	122
Too Low	33.16	63

I think the behavioral expectations at OSA are...



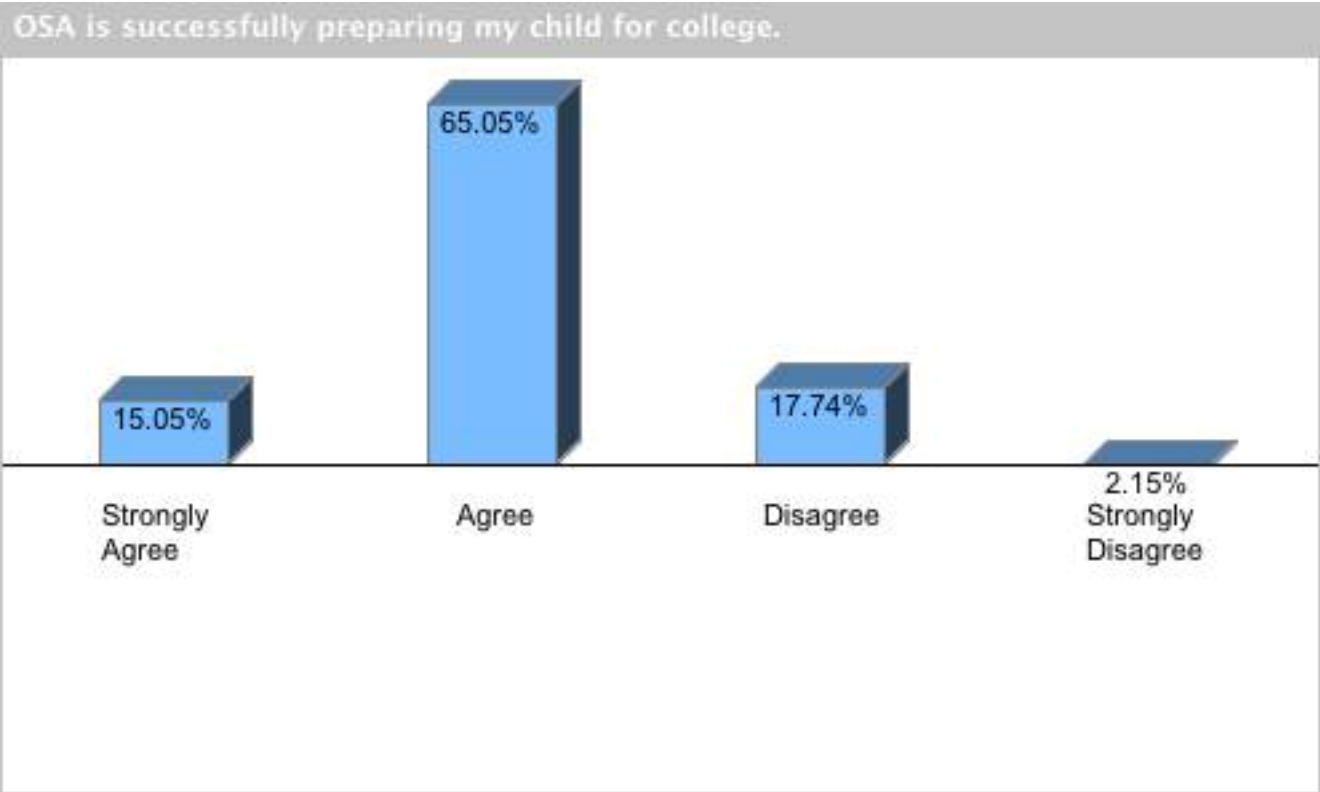
Answers	%	#
Too High	0.00	0
Appropriate	71.73	137
Too Low	28.27	54

I think the artistic expectations at OSA are...



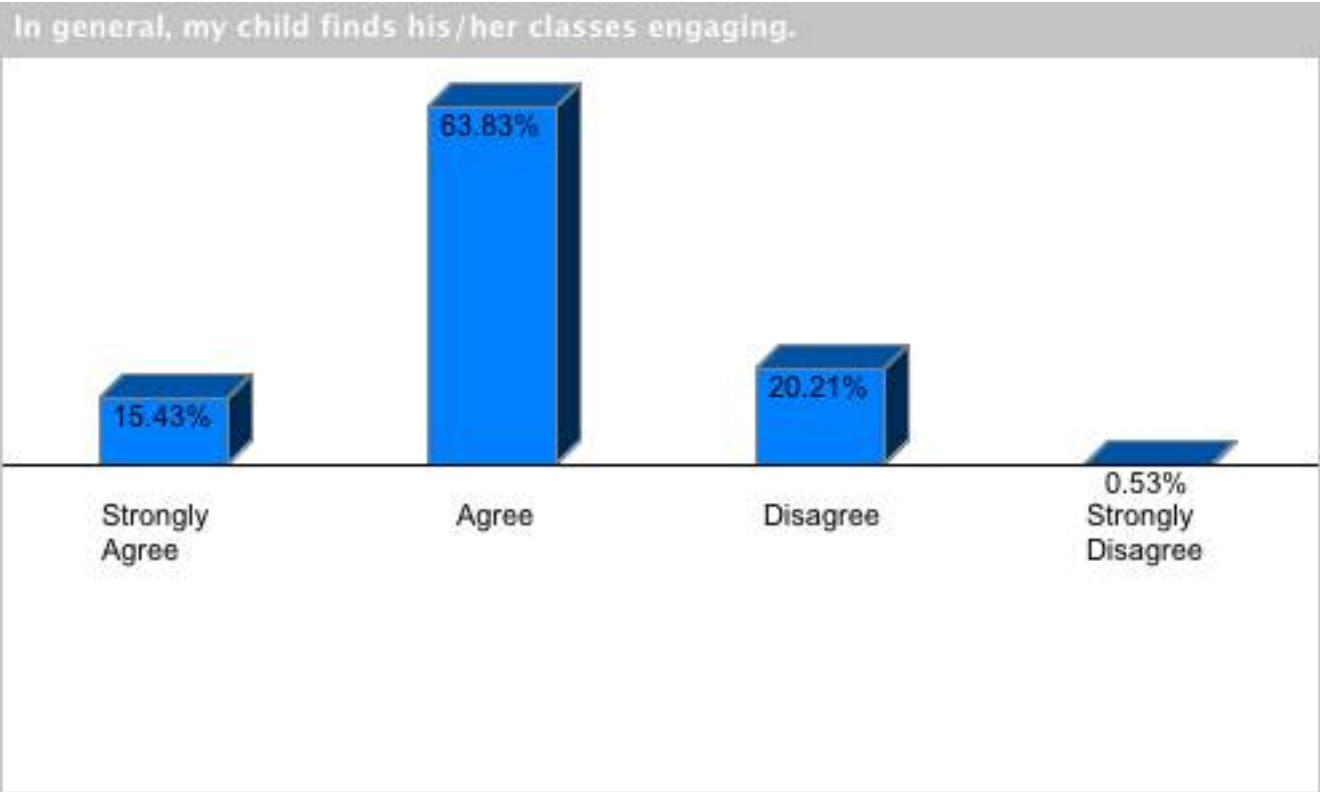
Answers	%	#
Too High	2.13	4
Appropriate	90.43	170
Too Low	7.45	14

OSA is successfully preparing my child for college.



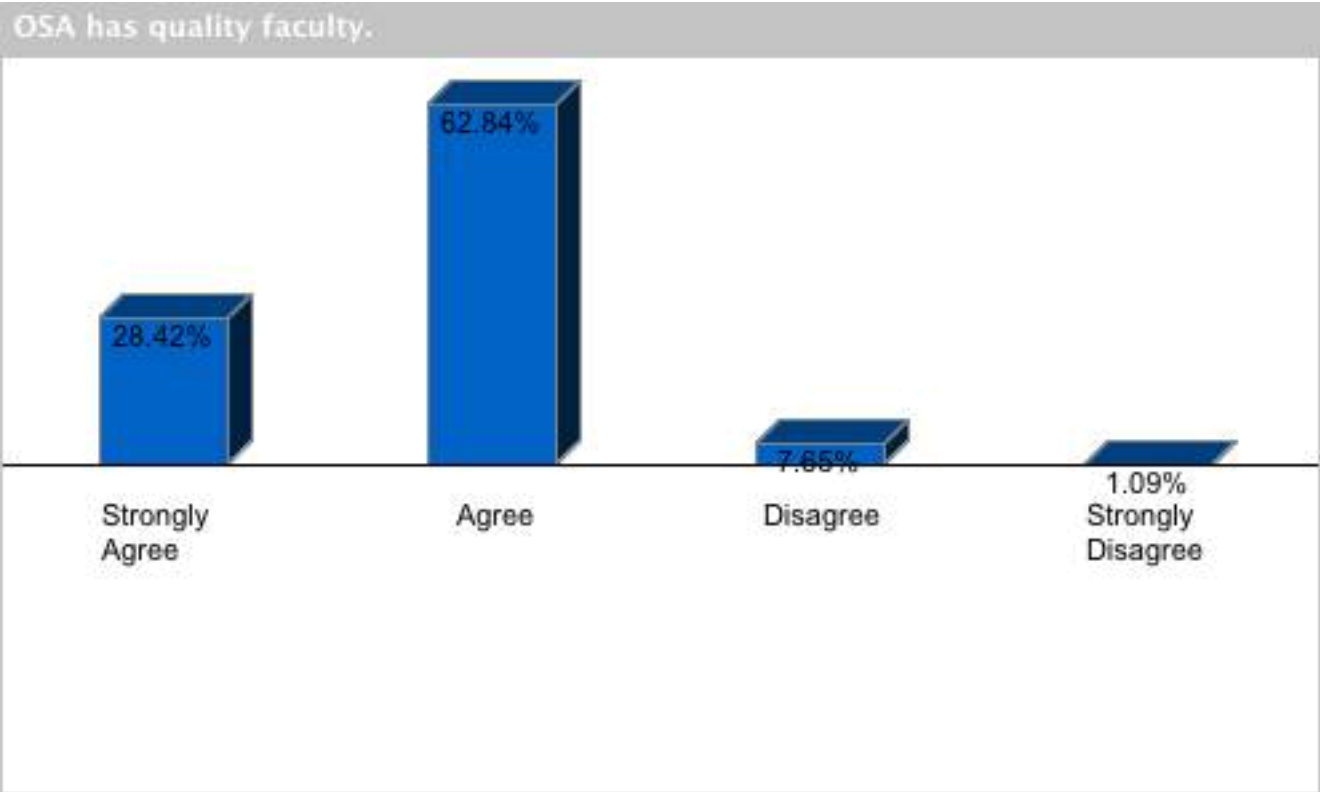
Answers	%	#
Strongly Agree	15.05	28
Agree	65.05	121
Disagree	17.74	33
Strongly Disagree	2.15	4

In general, my child finds his/her classes engaging.



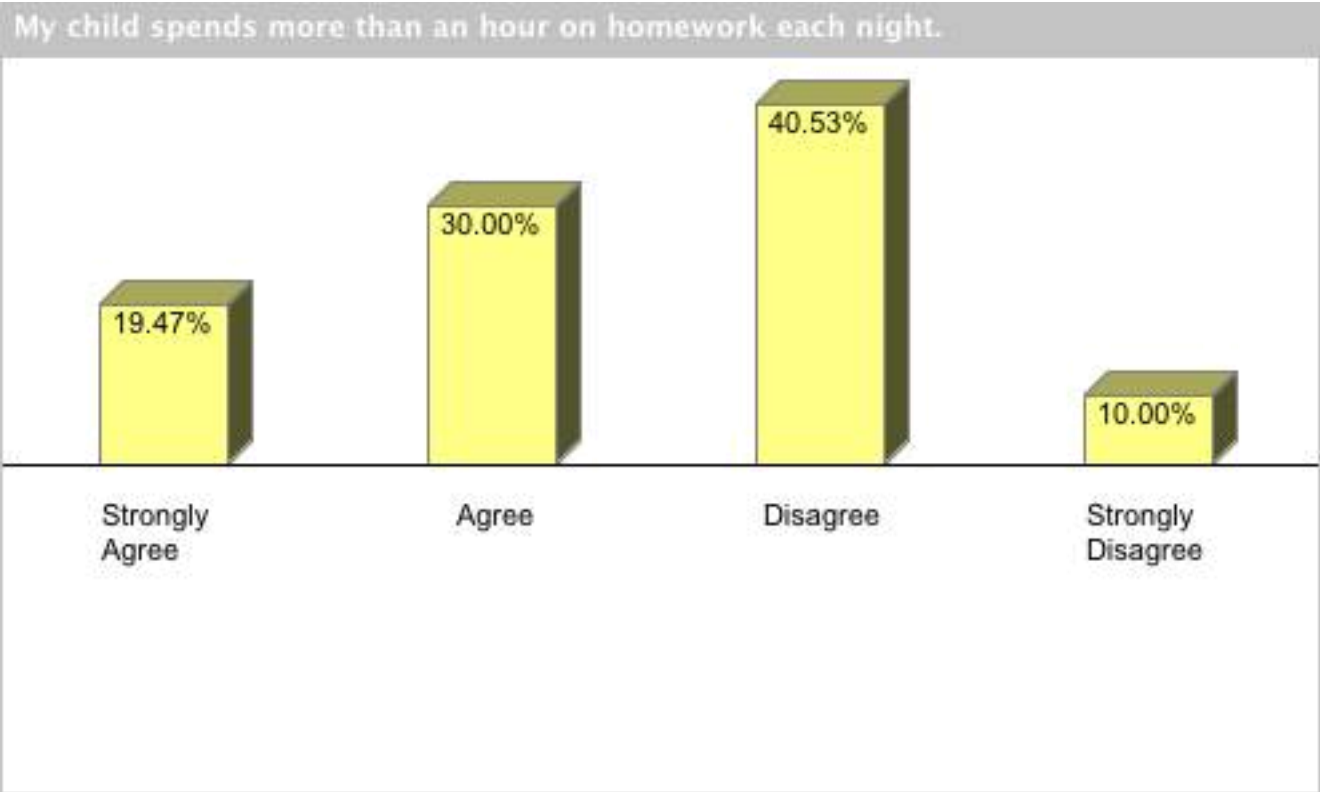
Answers	%	#
Strongly Agree	15.43	29
Agree	63.83	120
Disagree	20.21	38
Strongly Disagree	0.53	1

OSA has quality faculty.



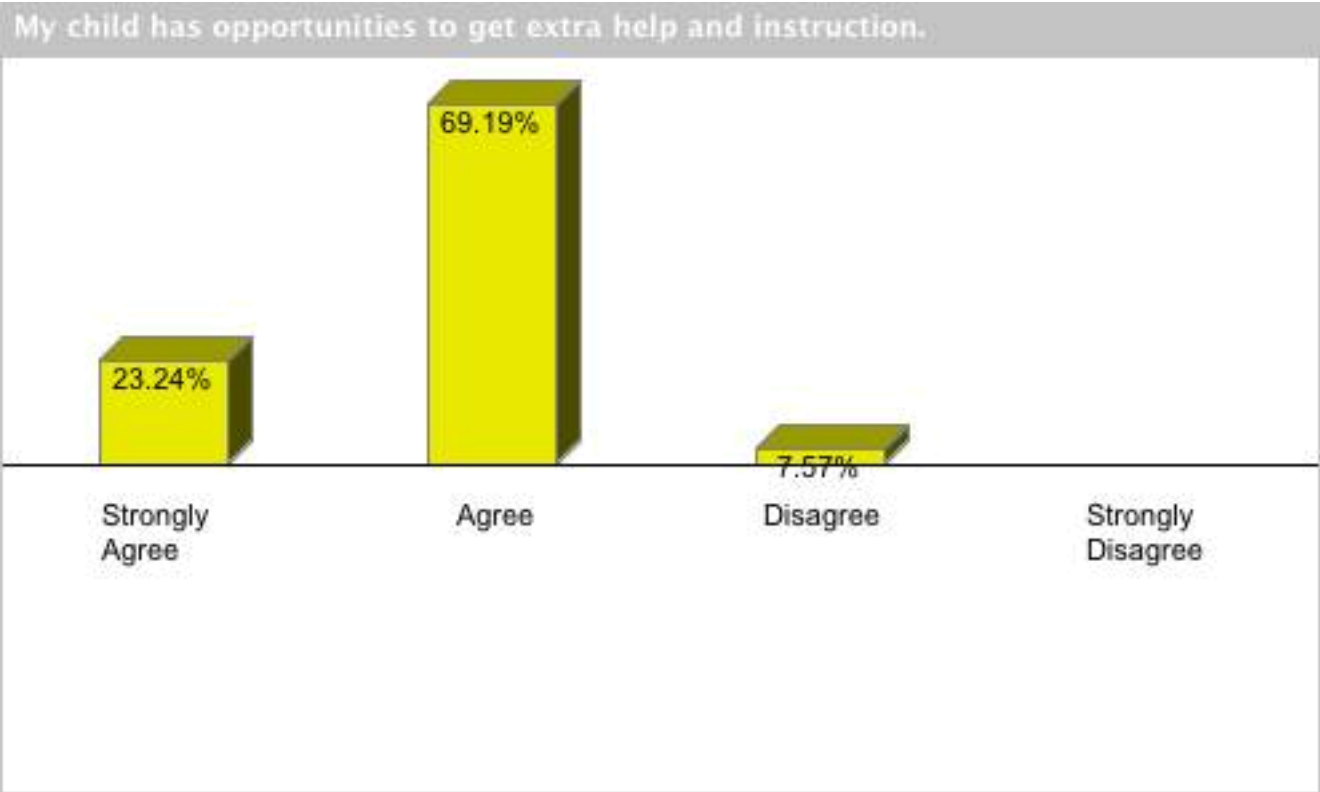
Answers	%	#
Strongly Agree	28.42	52
Agree	62.84	115
Disagree	7.65	14
Strongly Disagree	1.09	2

My child spends more than an hour on homework each night.



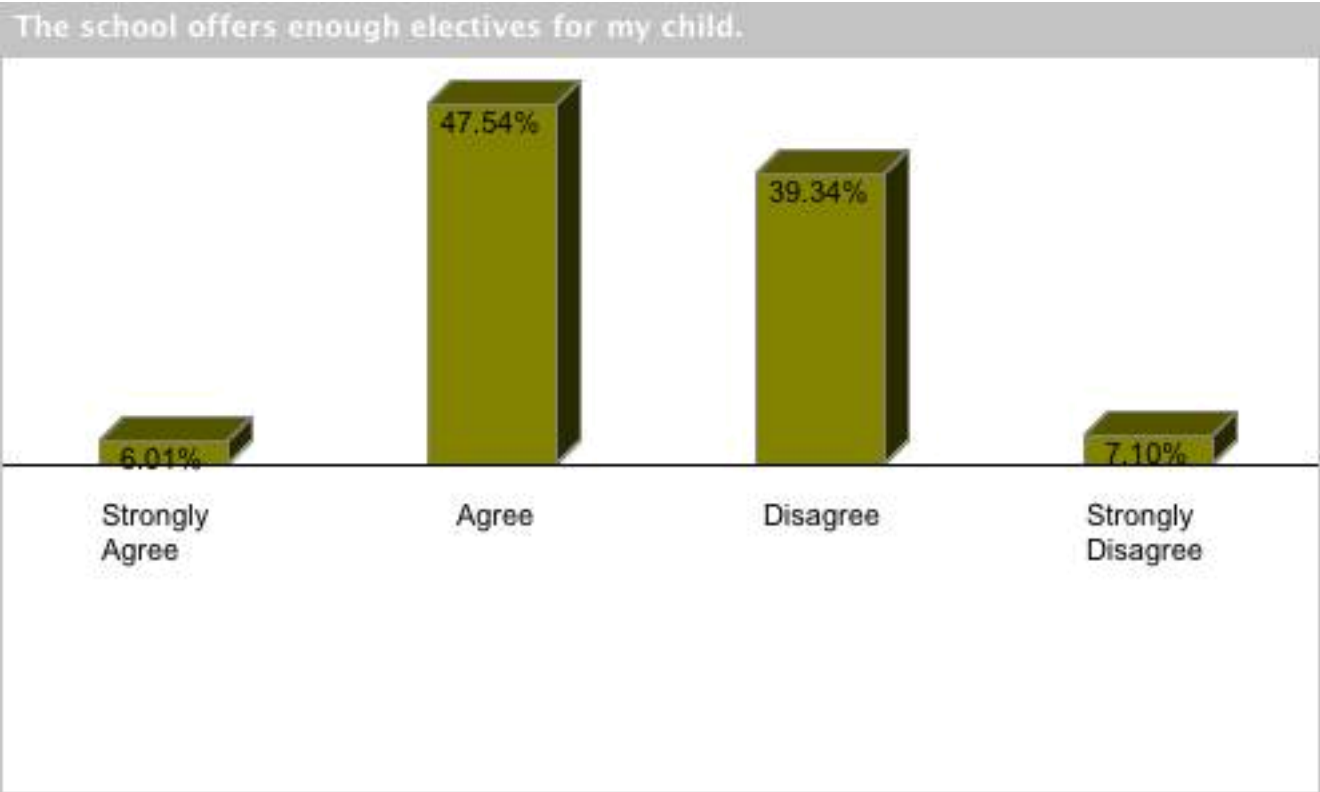
Answers	%	#
Strongly Agree	19.47	37
Agree	30.00	57
Disagree	40.53	77
Strongly Disagree	10.00	19

My child has opportunities to get extra help and instruction.



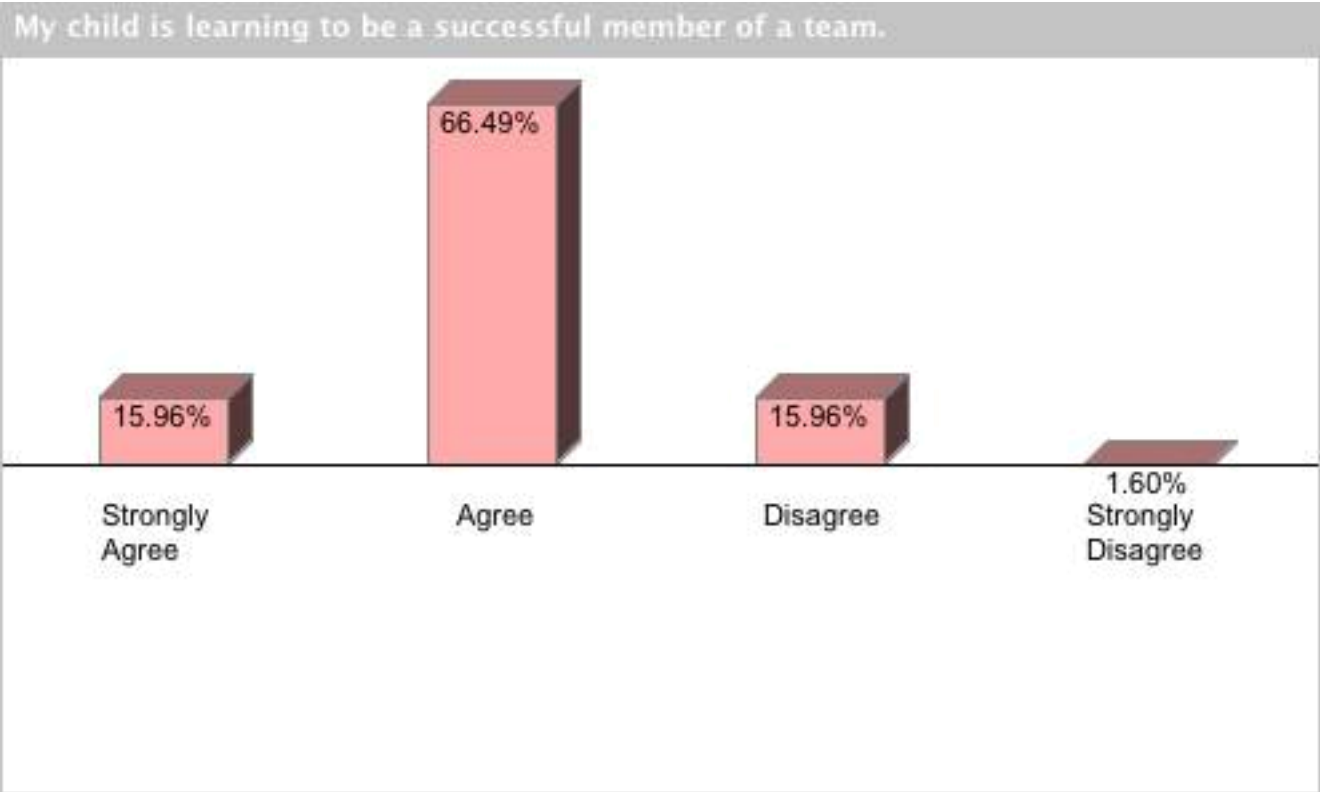
Answers	%	#
Strongly Agree	23.24	43
Agree	69.19	128
Disagree	7.57	14
Strongly Disagree	0.00	0

The school offers enough electives for my child.



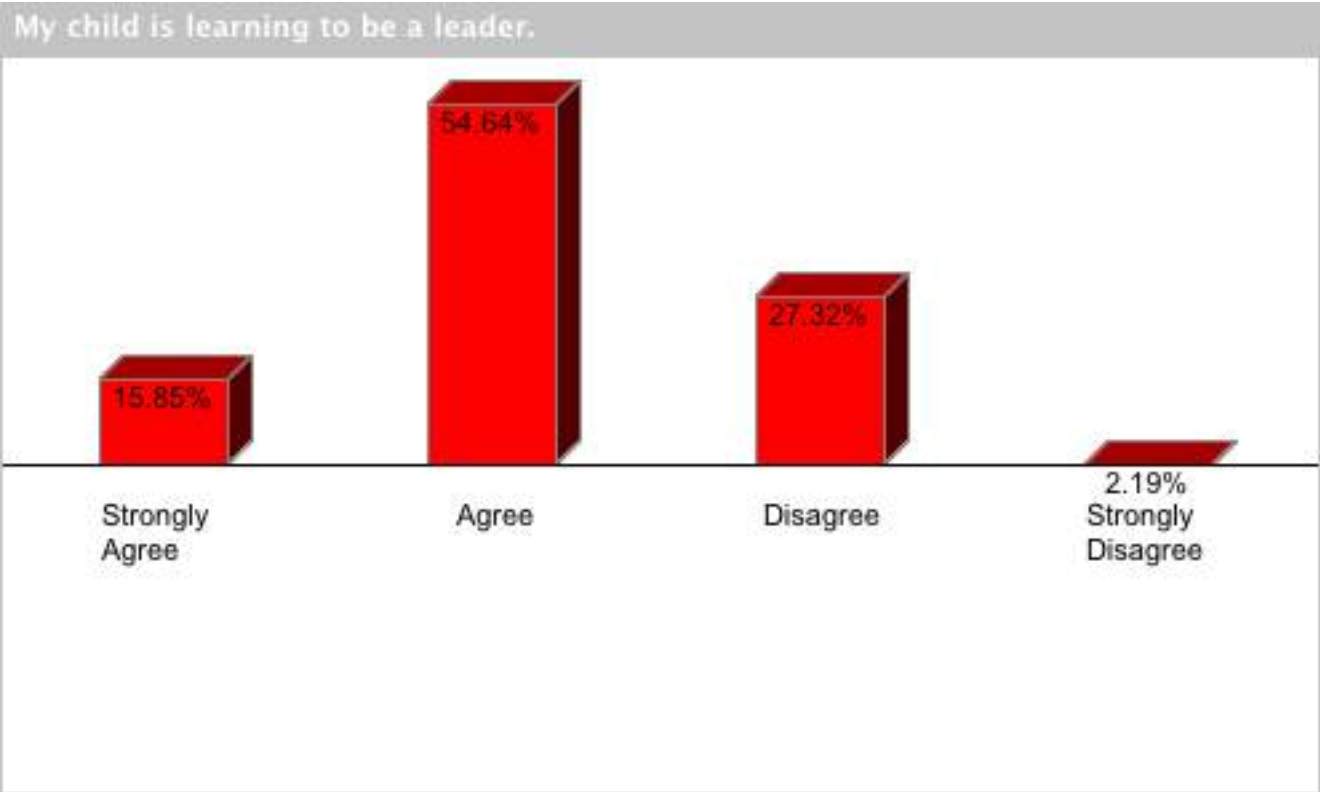
Answers	%	#
Strongly Agree	6.01	11
Agree	47.54	87
Disagree	39.34	72
Strongly Disagree	7.10	13

My child is learning to be a successful member of a team.



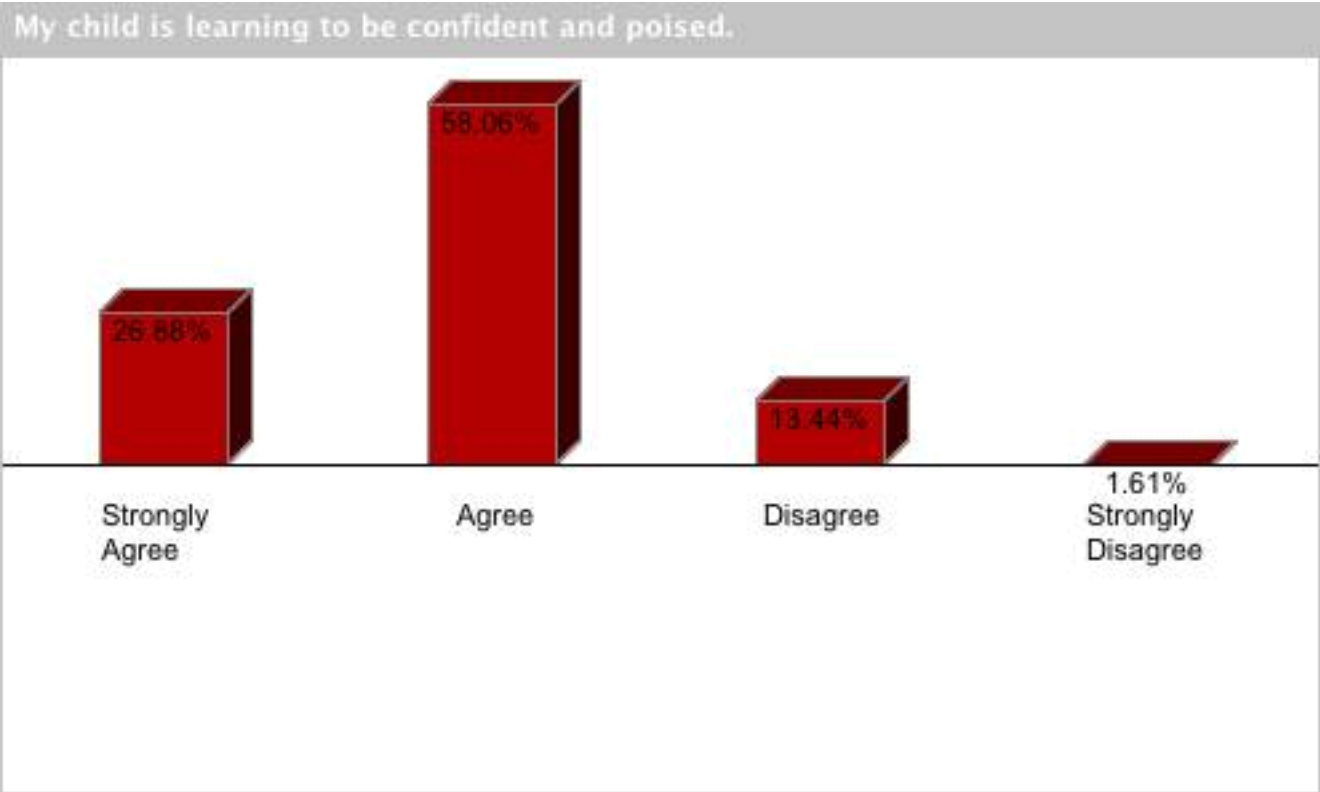
Answers	%	#
Strongly Agree	15.96	30
Agree	66.49	125
Disagree	15.96	30
Strongly Disagree	1.60	3

My child is learning to be a leader.



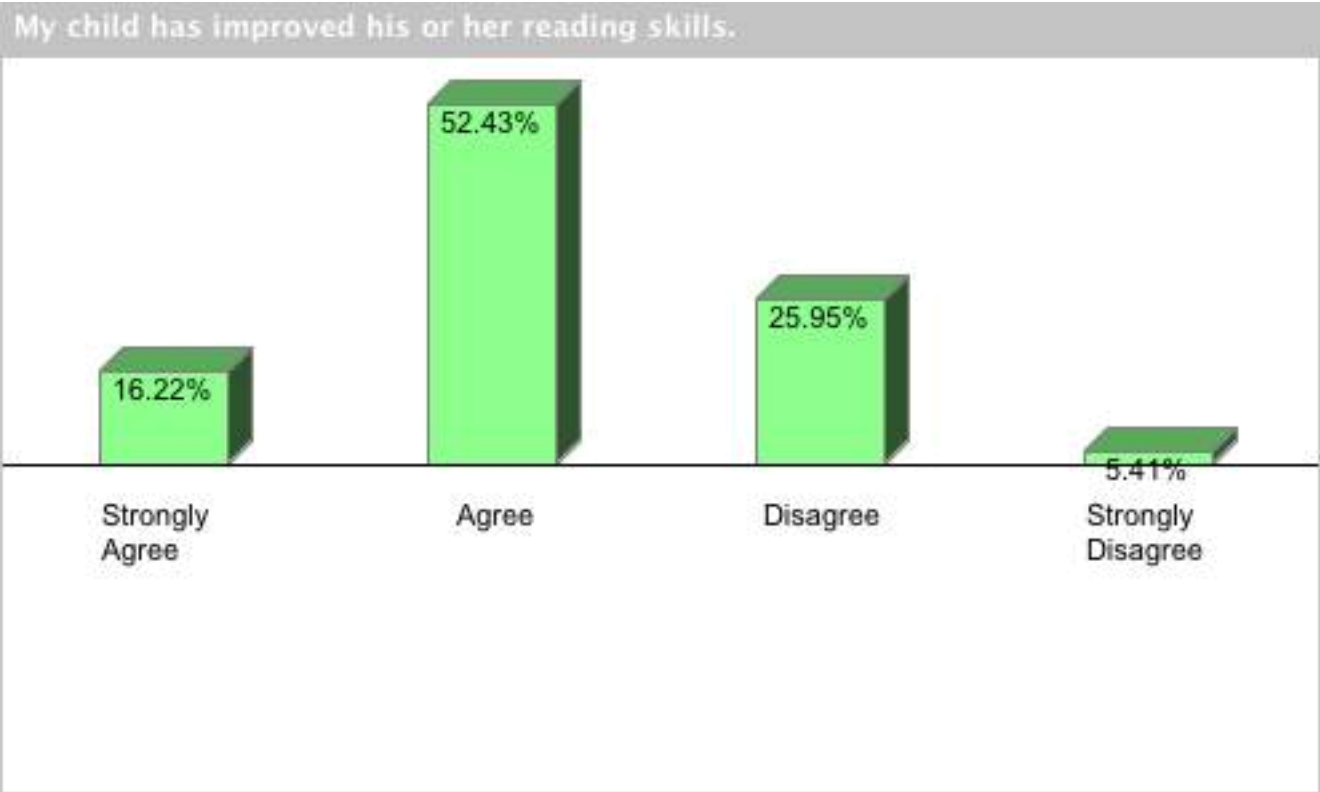
Answers	%	#
Strongly Agree	15.85	29
Agree	54.64	100
Disagree	27.32	50
Strongly Disagree	2.19	4

My child is learning to be confident and poised.



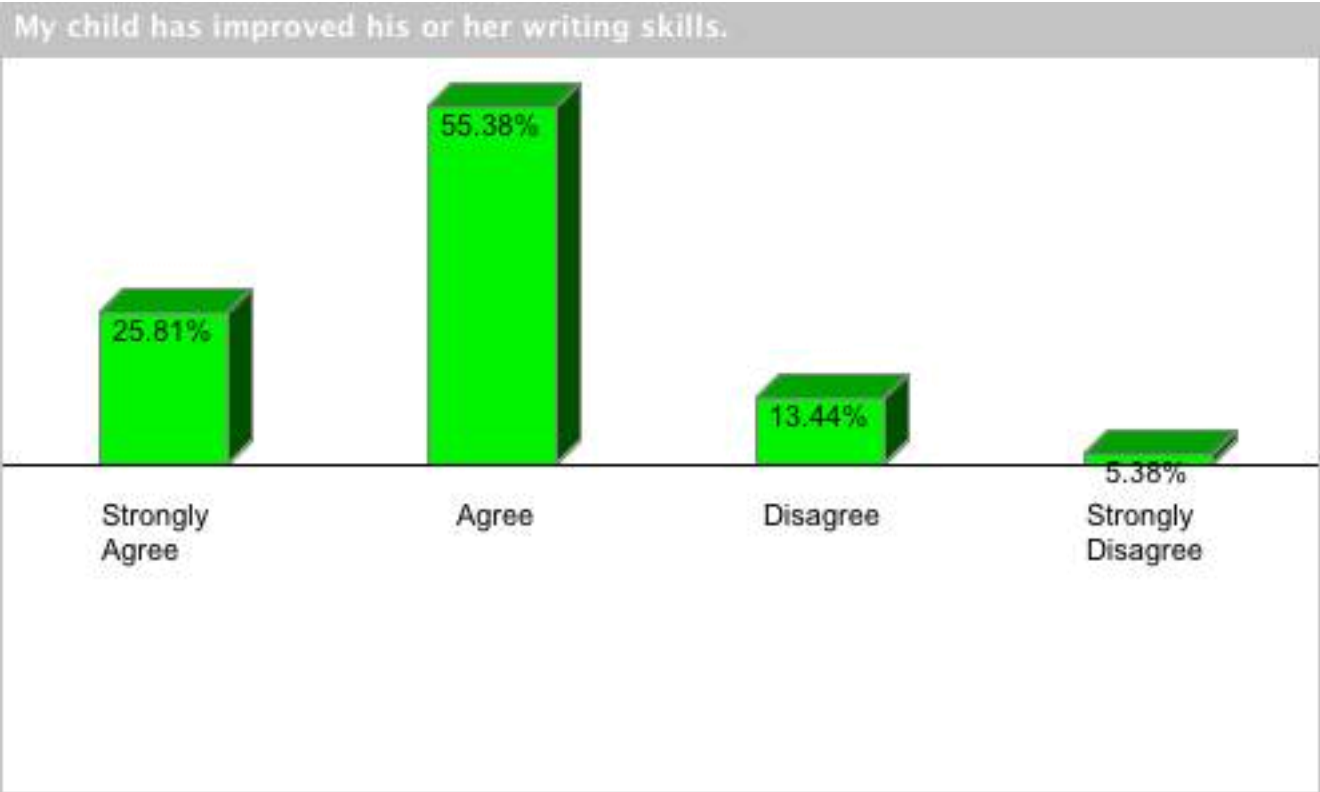
Answers	%	#
Strongly Agree	26.88	50
Agree	58.06	108
Disagree	13.44	25
Strongly Disagree	1.61	3

My child has improved his or her reading skills.



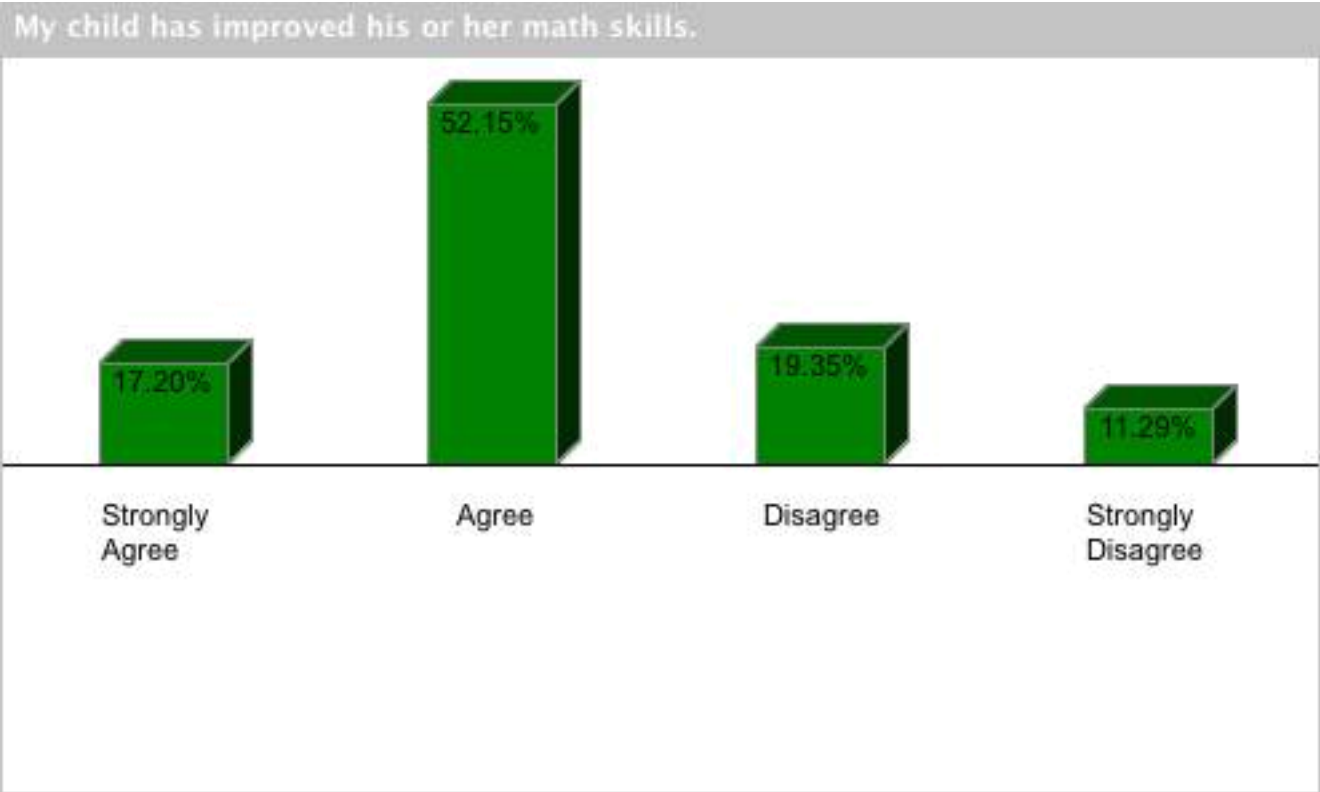
Answers	%	#
Strongly Agree	16.22	30
Agree	52.43	97
Disagree	25.95	48
Strongly Disagree	5.41	10

My child has improved his or her writing skills.



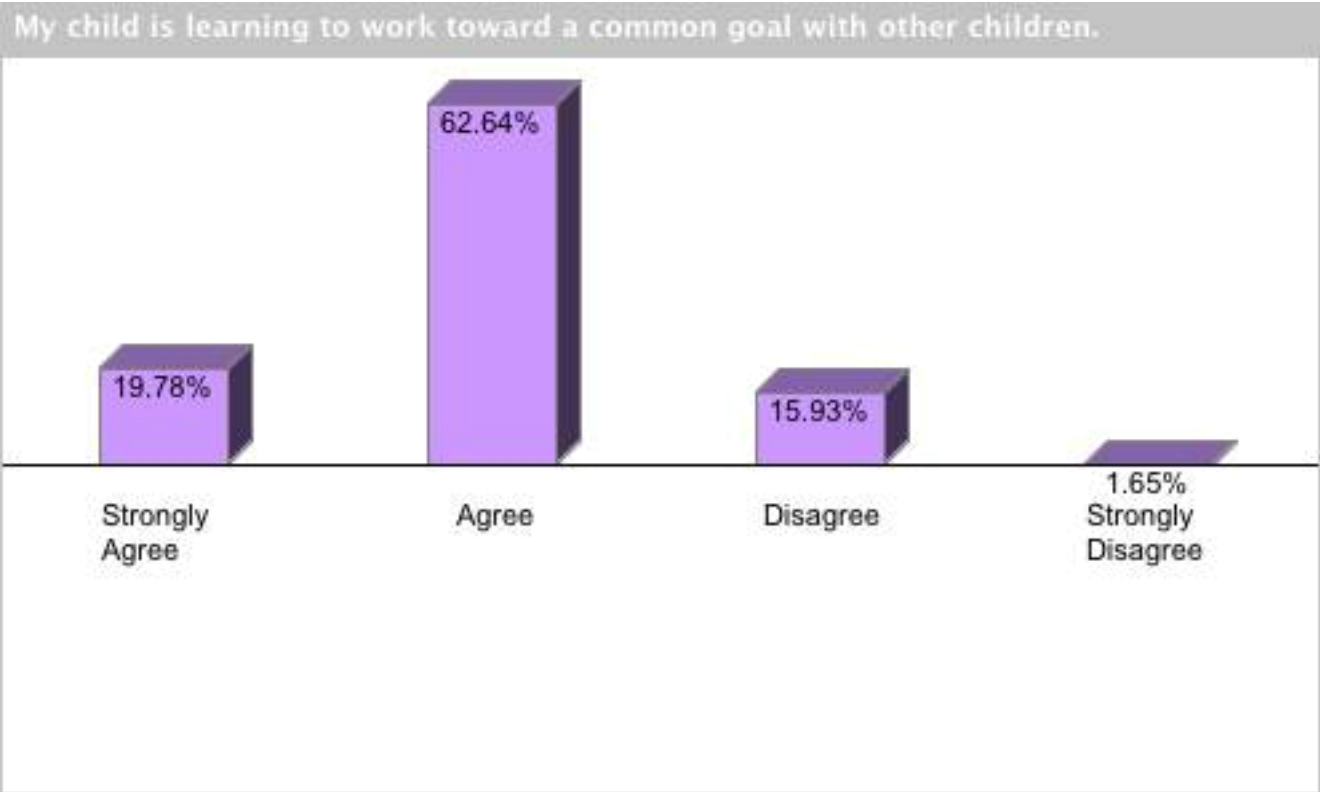
Answers	%	#
Strongly Agree	25.81	48
Agree	55.38	103
Disagree	13.44	25
Strongly Disagree	5.38	10

My child has improved his or her math skills.



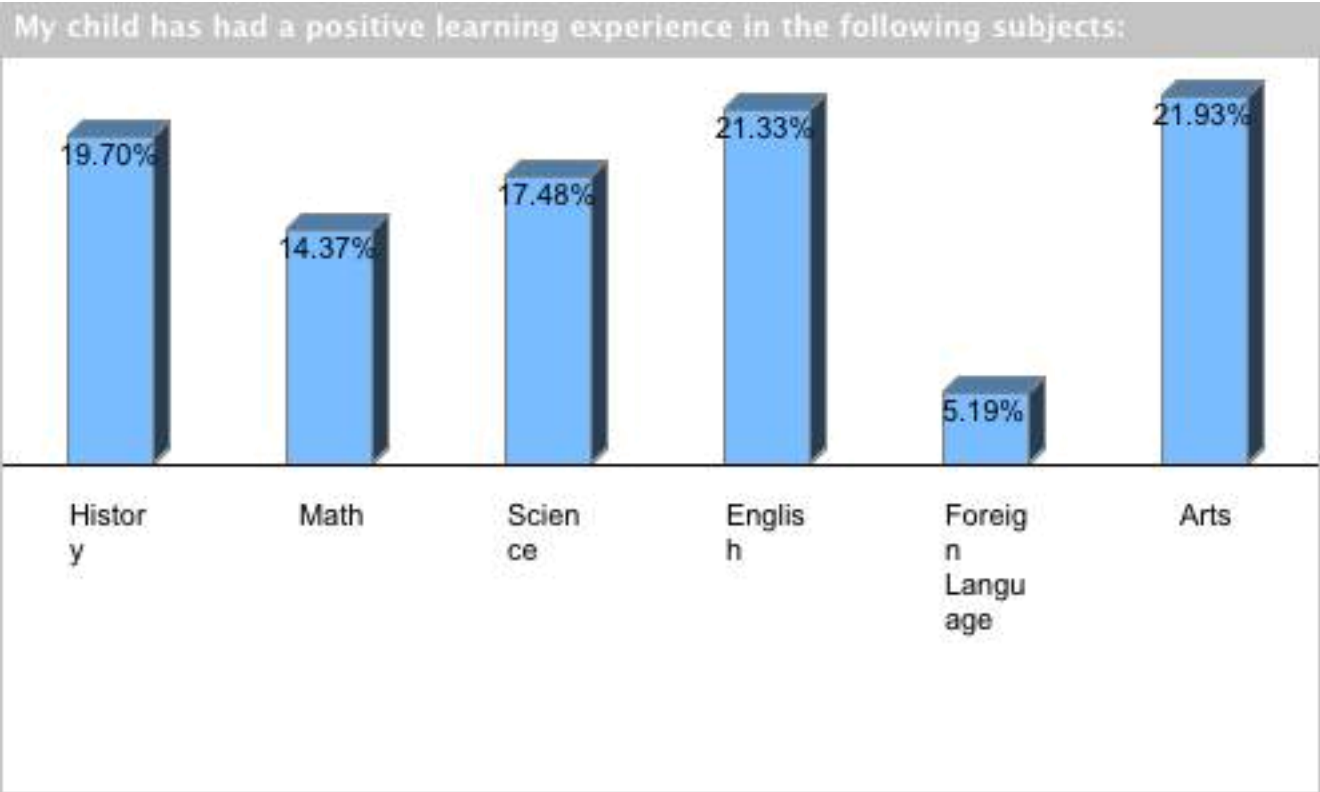
Answers	%	#
Strongly Agree	17.20	32
Agree	52.15	97
Disagree	19.35	36
Strongly Disagree	11.29	21

My child is learning to work toward a common goal with other children.



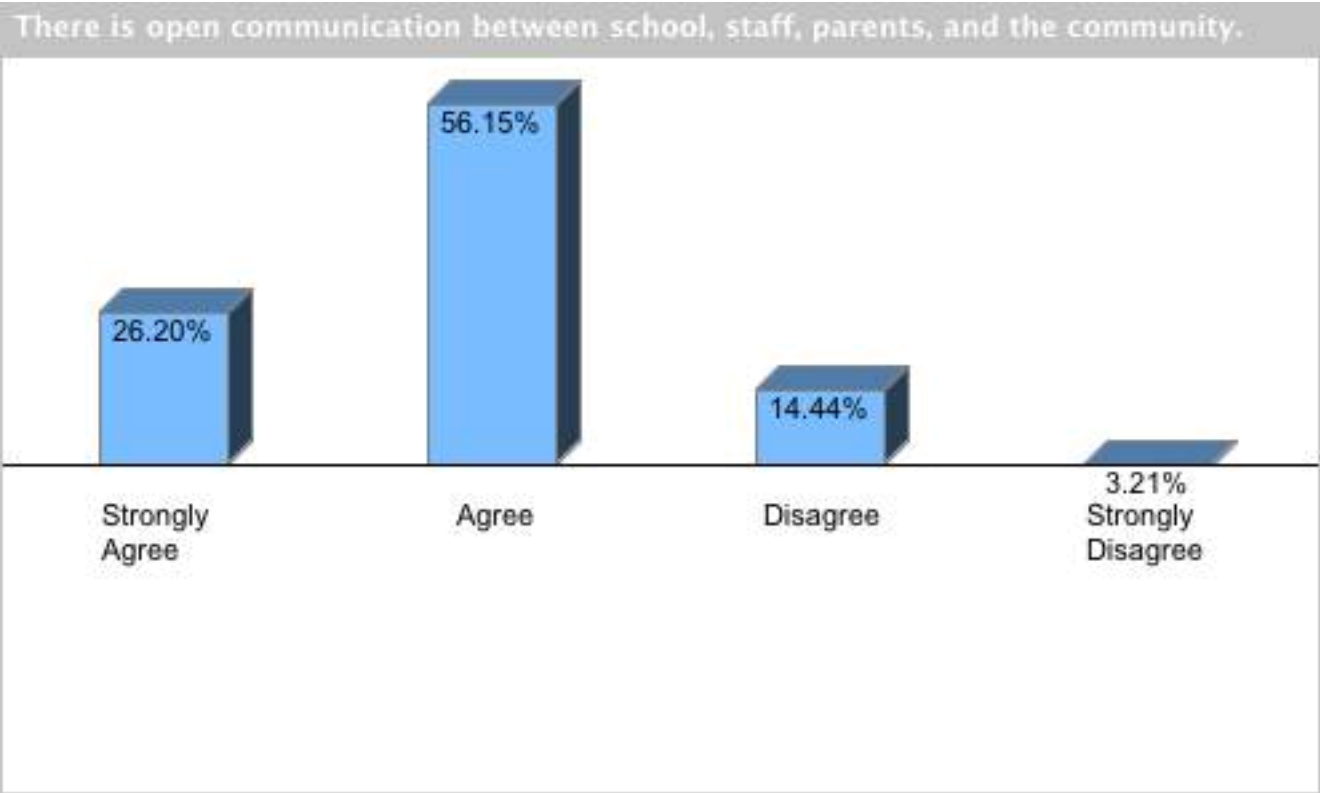
Answers	%	#
Strongly Agree	19.78	36
Agree	62.64	114
Disagree	15.93	29
Strongly Disagree	1.65	3

My child has had a positive learning experience in the following subjects:



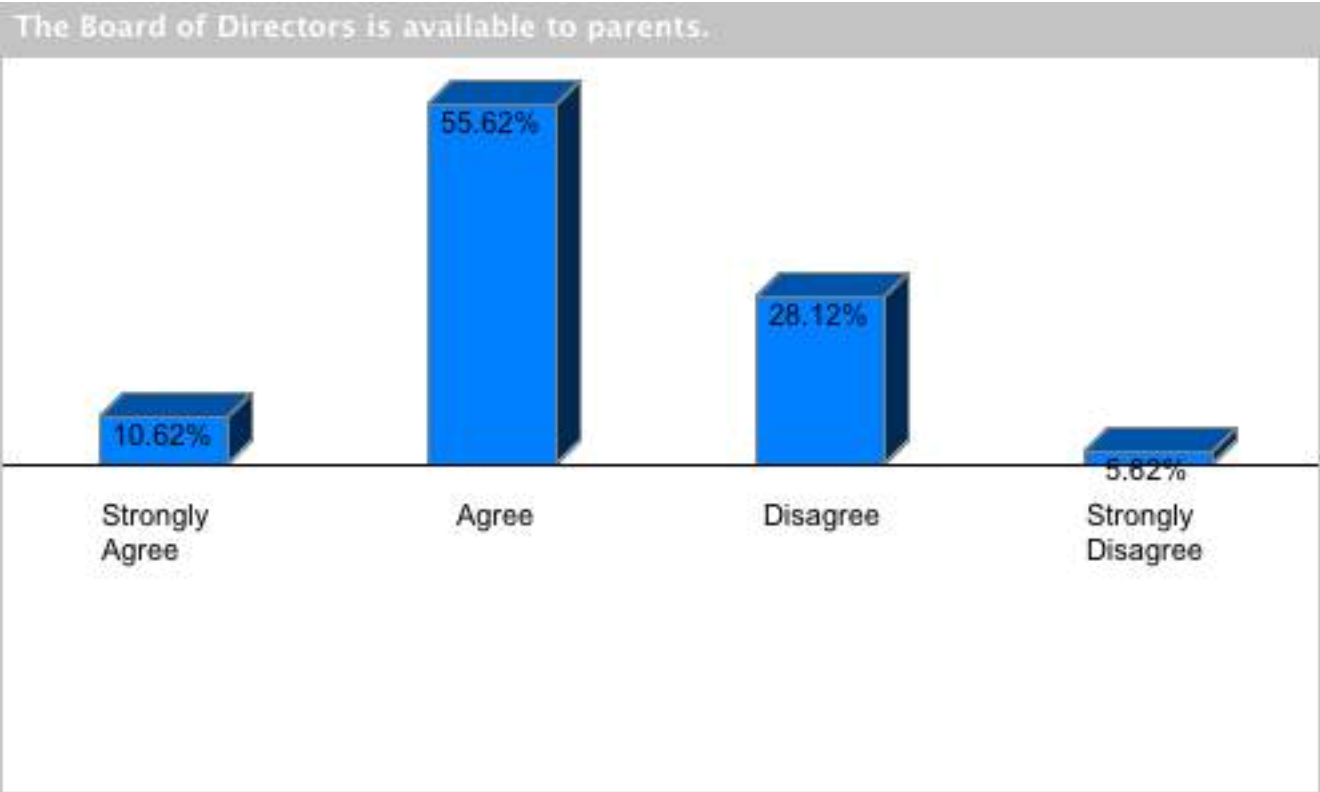
Answers	%	#
History	19.70	133
Math	14.37	97
Science	17.48	118
English	21.33	144
Foreign Language	5.19	35
Arts	21.93	148

There is open communication between school, staff, parents, and the community.



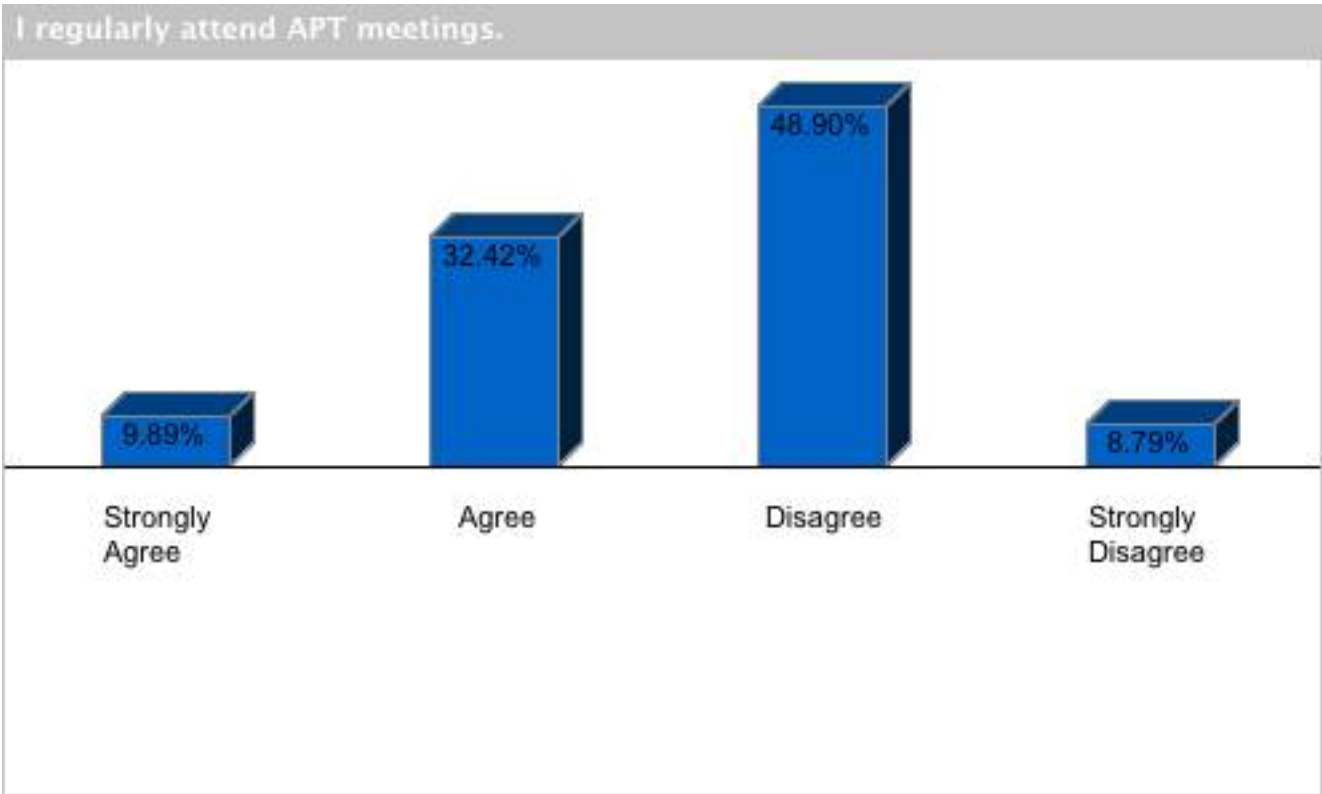
Answers	%	#
Strongly Agree	26.20	49
Agree	56.15	105
Disagree	14.44	27
Strongly Disagree	3.21	6

The Board of Directors is available to parents.



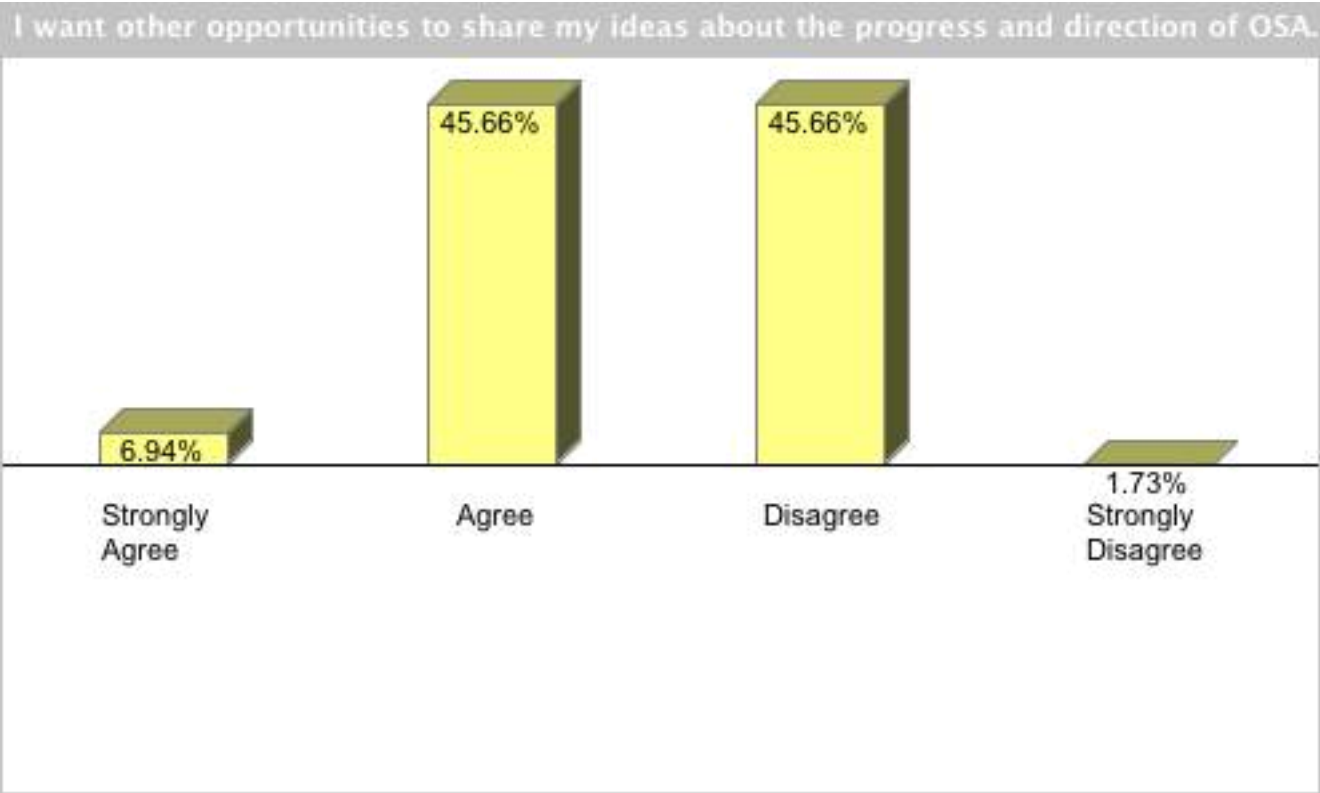
Answers	%	#
Strongly Agree	10.62	17
Agree	55.62	89
Disagree	28.12	45
Strongly Disagree	5.62	9

I regularly attend APT meetings.



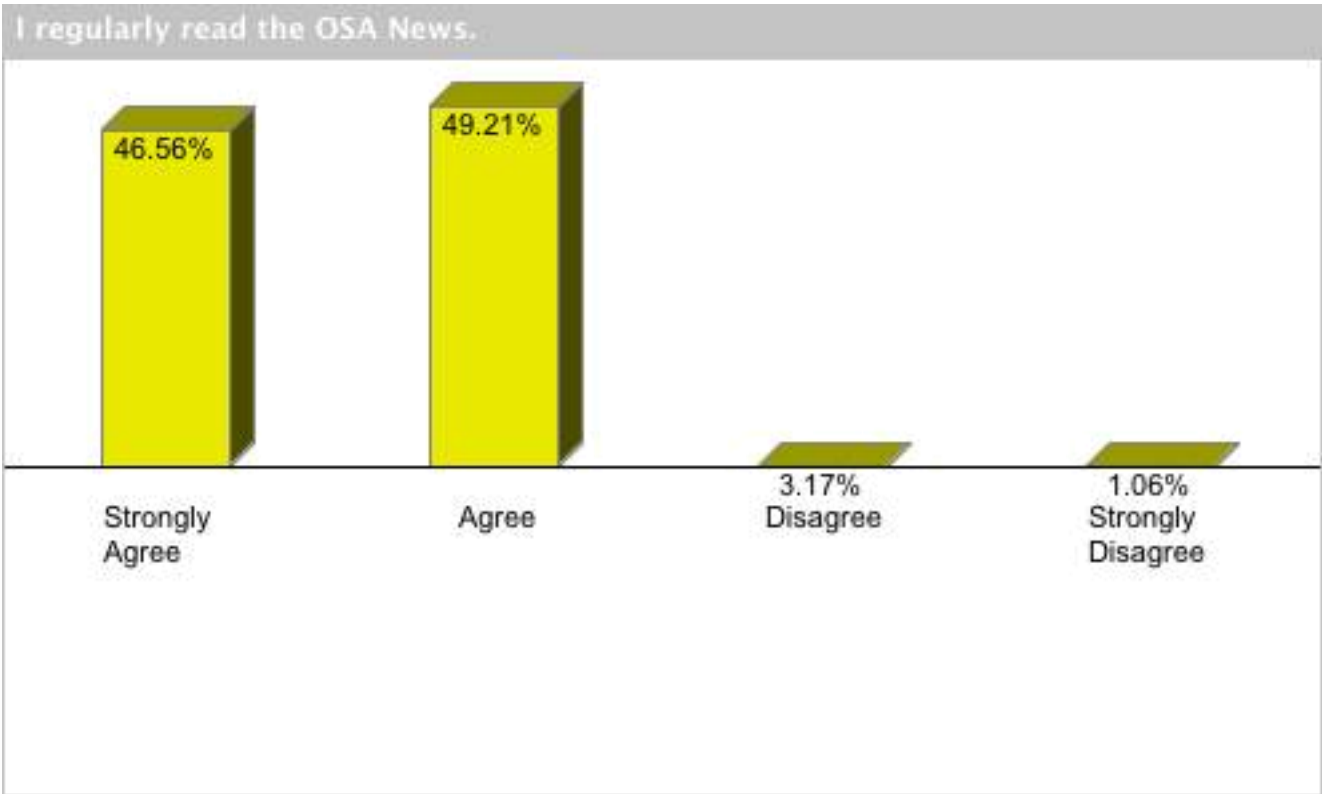
Answers	%	#
Strongly Agree	9.89	18
Agree	32.42	59
Disagree	48.90	89
Strongly Disagree	8.79	16

I want other opportunities to share my ideas about the progress and direction of OSA.



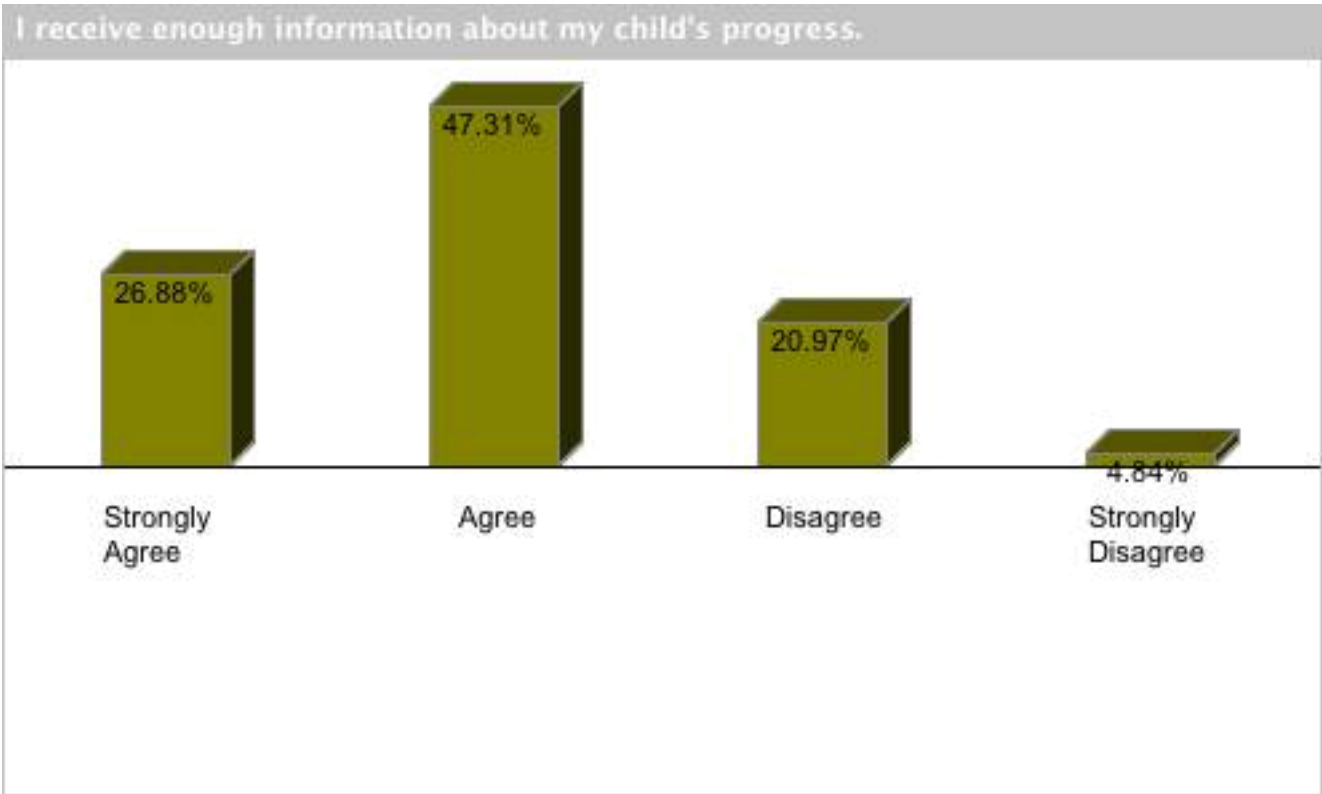
Answers	%	#
Strongly Agree	6.94	12
Agree	45.66	79
Disagree	45.66	79
Strongly Disagree	1.73	3

I regularly read the OSA News.



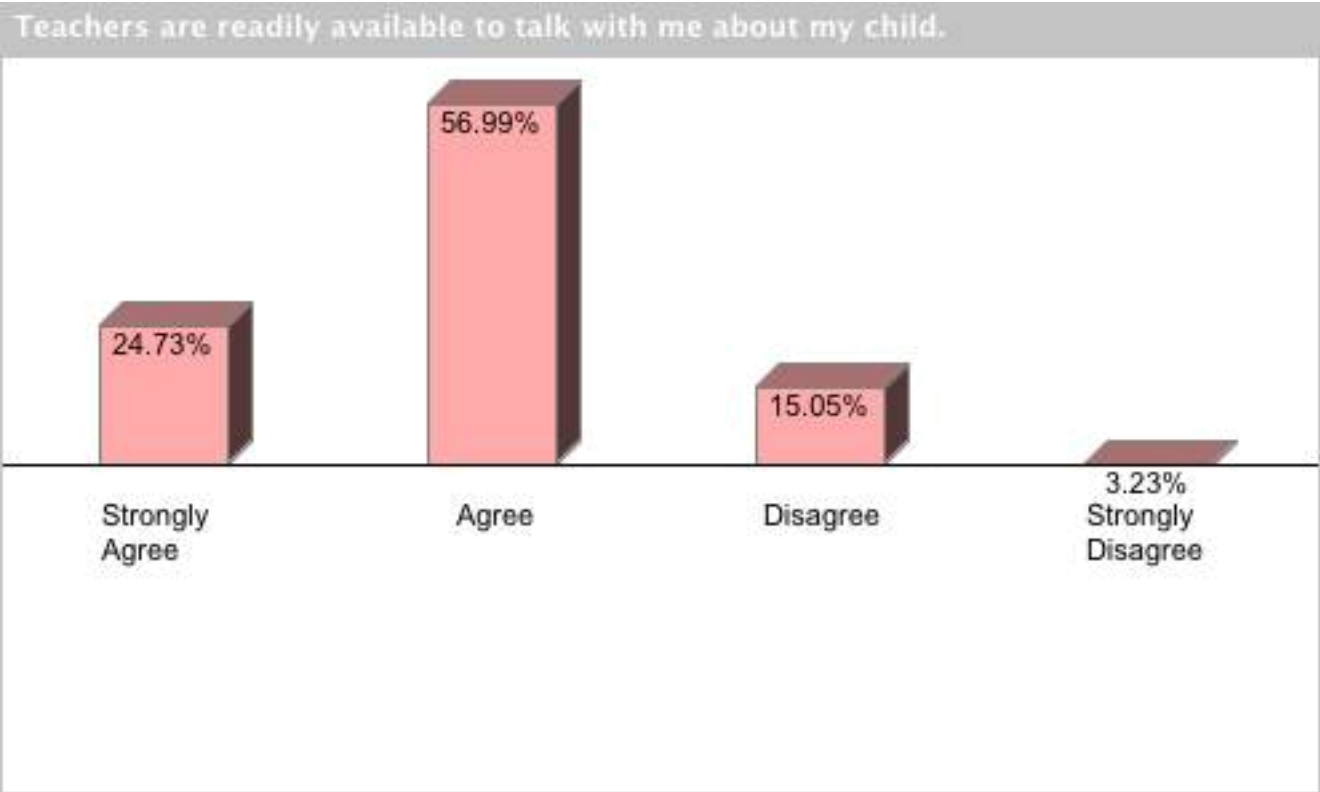
Answers	%	#
Strongly Agree	46.56	88
Agree	49.21	93
Disagree	3.17	6
Strongly Disagree	1.06	2

I receive enough information about my child's progress.



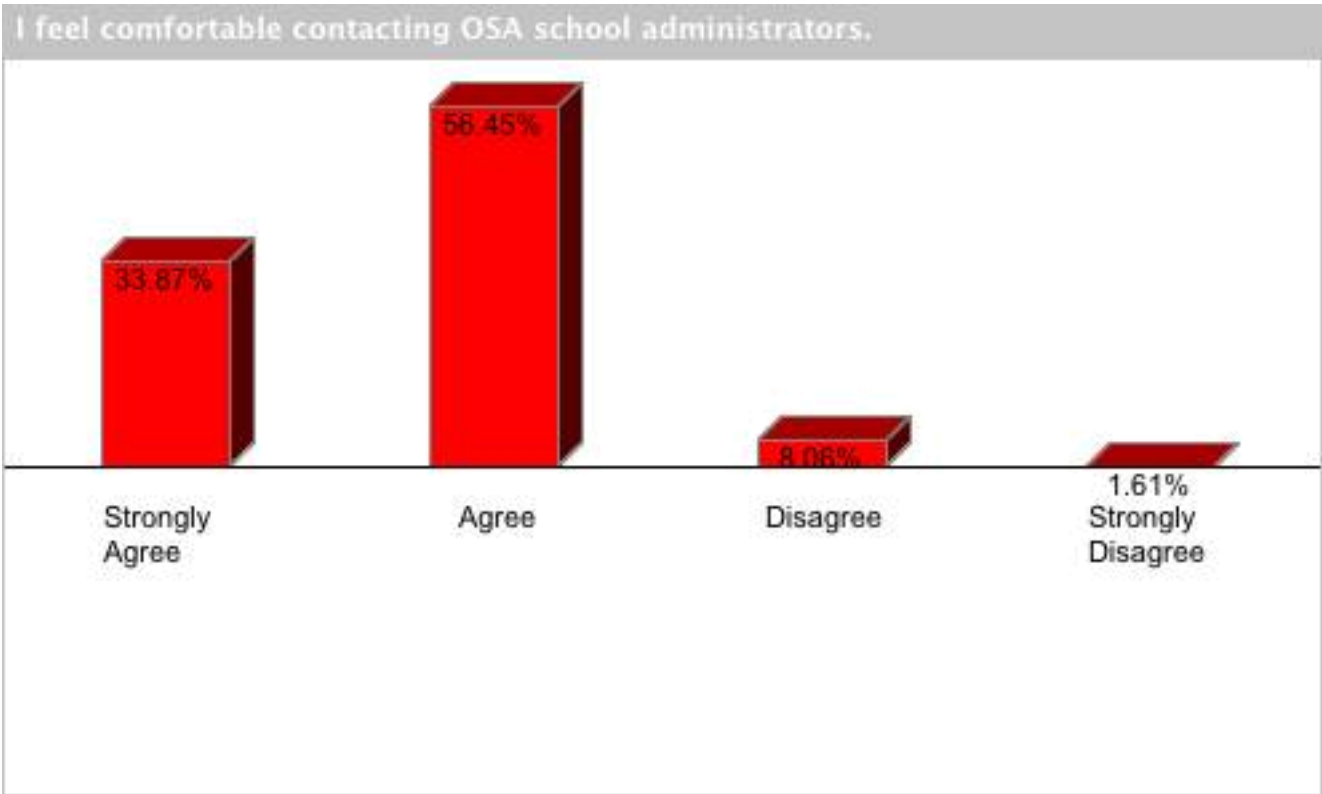
Answers	%	#
Strongly Agree	26.88	50
Agree	47.31	88
Disagree	20.97	39
Strongly Disagree	4.84	9

Teachers are readily available to talk with me about my child.



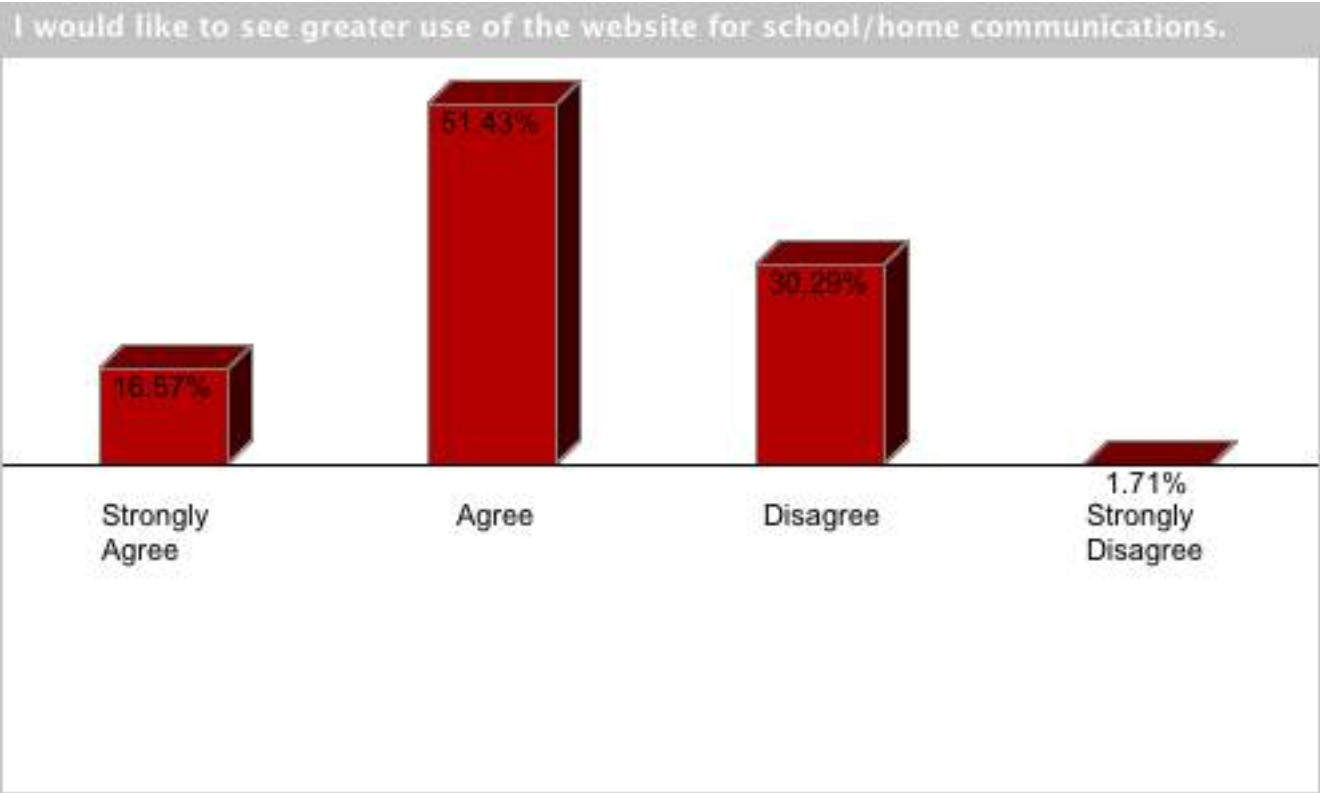
Answers	%	#
Strongly Agree	24.73	46
Agree	56.99	106
Disagree	15.05	28
Strongly Disagree	3.23	6

I feel comfortable contacting OSA school administrators.



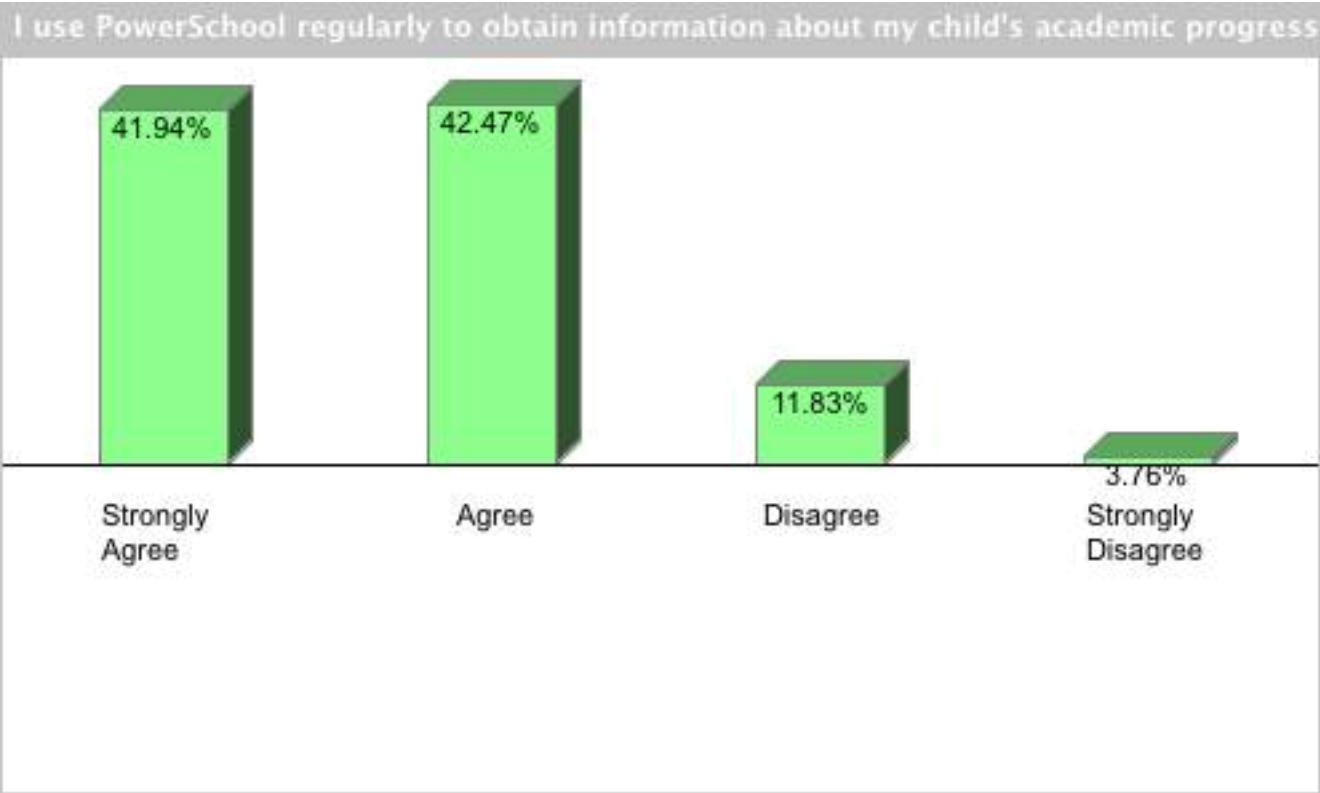
Answers	%	#
Strongly Agree	33.87	63
Agree	56.45	105
Disagree	8.06	15
Strongly Disagree	1.61	3

I would like to see greater use of the website for school/home communications.



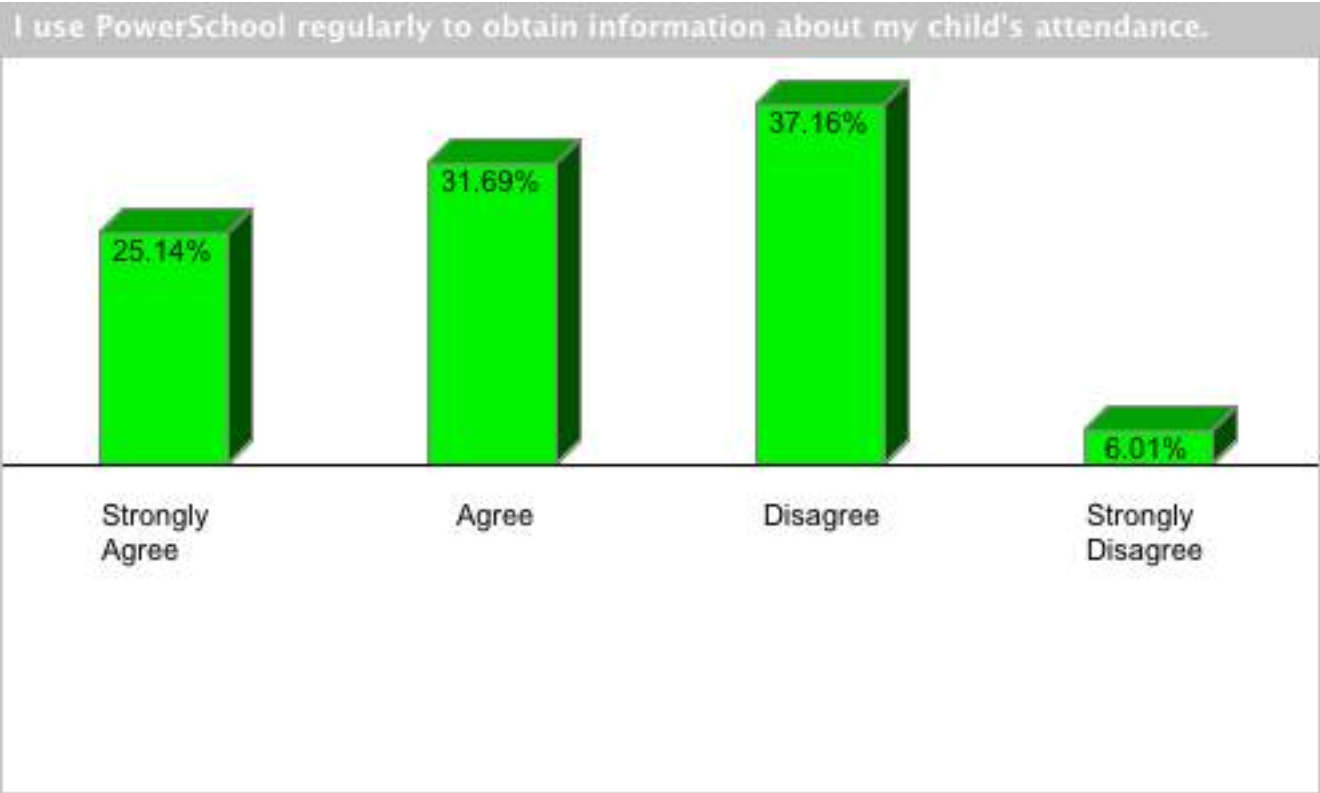
Answers	%	#
Strongly Agree	16.57	29
Agree	51.43	90
Disagree	30.29	53
Strongly Disagree	1.71	3

I use PowerSchool regularly to obtain information about my child's academic progress.



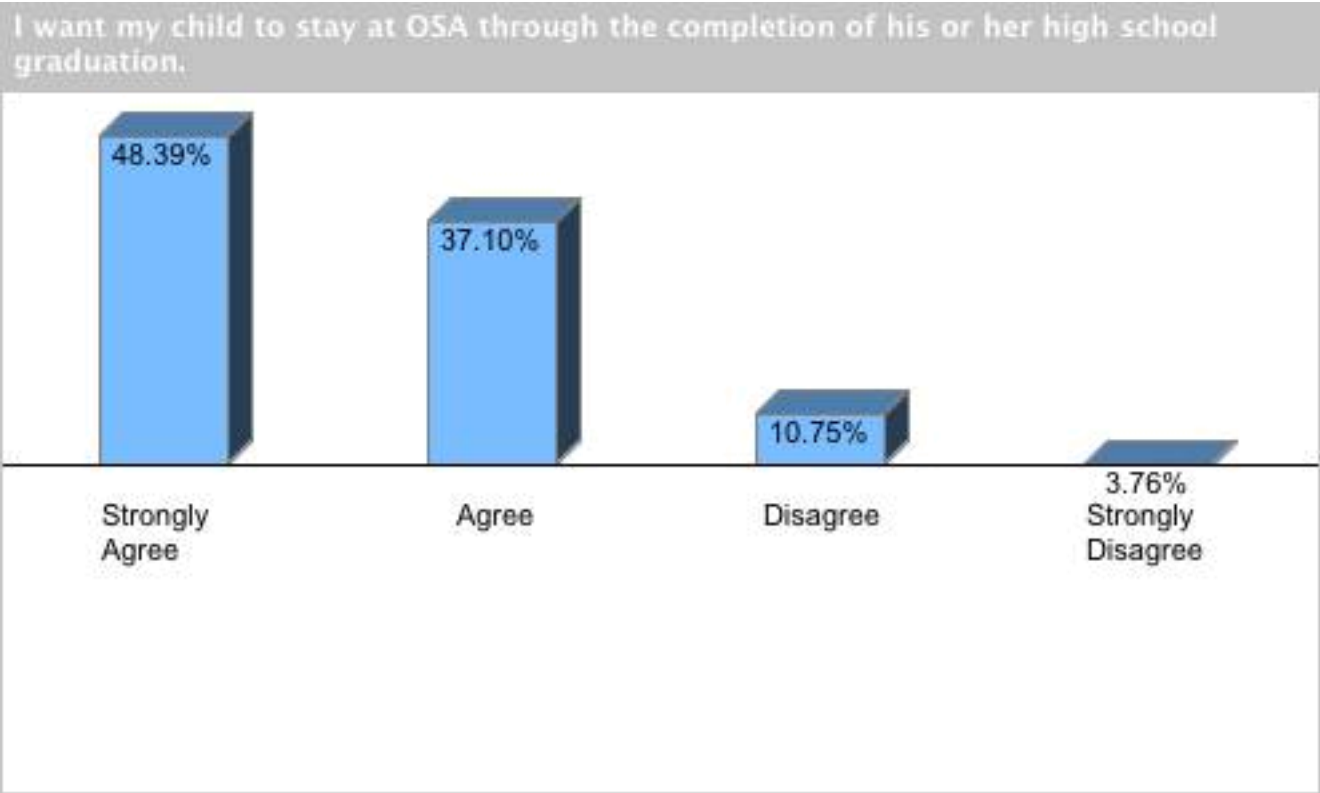
Answers	%	#
Strongly Agree	41.94	78
Agree	42.47	79
Disagree	11.83	22
Strongly Disagree	3.76	7

I use PowerSchool regularly to obtain information about my child's attendance.



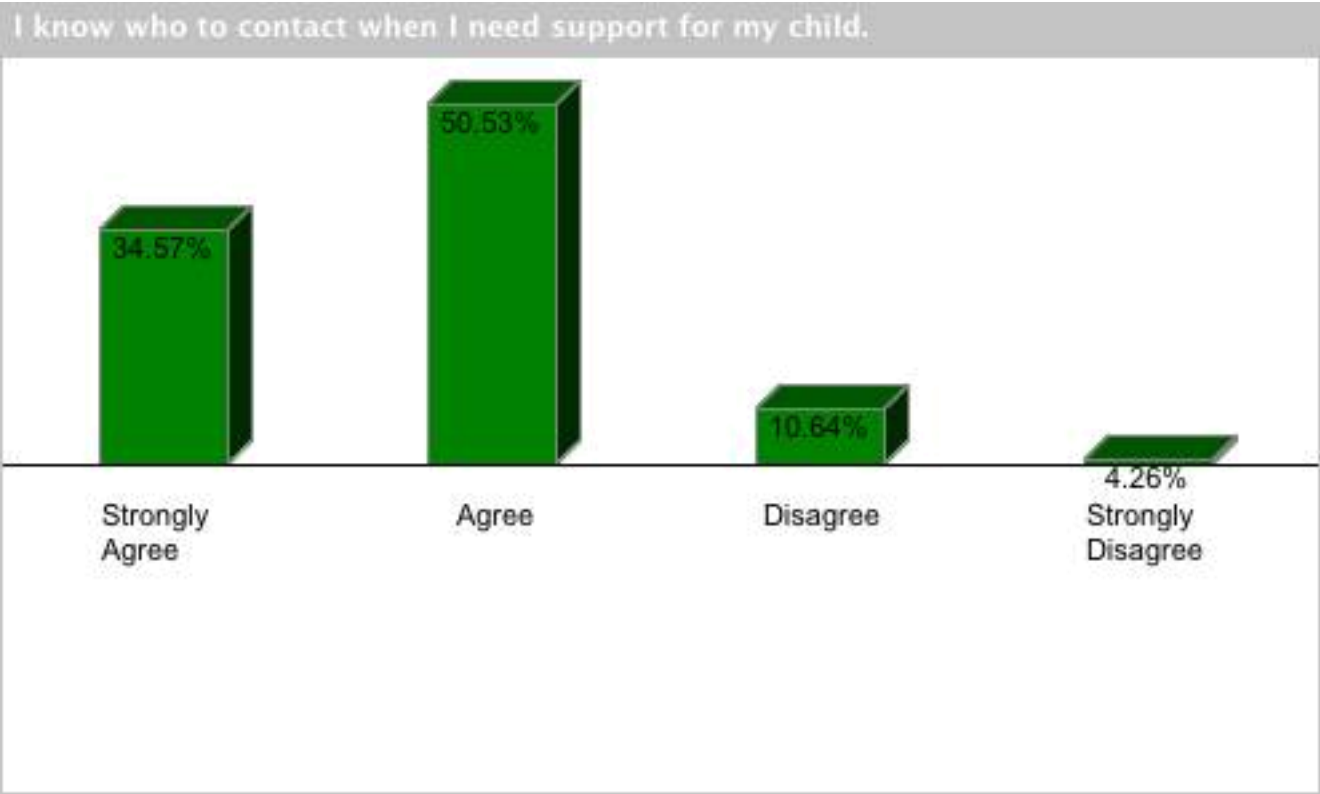
Answers	%	#
Strongly Agree	25.14	46
Agree	31.69	58
Disagree	37.16	68
Strongly Disagree	6.01	11

I want my child to stay at OSA through the completion of his or her high school graduation.



Answers	%	#
Strongly Agree	48.39	90
Agree	37.10	69
Disagree	10.75	20
Strongly Disagree	3.76	7

I know who to contact when I need support for my child.



Answers	%	#
Strongly Agree	34.57	65
Agree	50.53	95
Disagree	10.64	20
Strongly Disagree	4.26	8

Please add any additional comments.

#	User ID	Answers
1	5	<p>This survey could be improved by adding a column for "Does not Apply" and/or "Neutral/No Opinion". Instead I have left answers blank that could mean either of these, but they mean very different things.</p> <p>I would also suggest that you could ask more questions about a child's emphasis. I feel that feedback on emphasis teachers/directors could be very valuable input for the school.</p>
2	7	<p>We are pleased with OSA.</p> <p>I would like more formal college info and access early on. I know we can get access to the college search website if we ask. I think it would be good to do that as a practice in sophomore year and have a meeting with sophomore parents to start the thought process.</p> <p>decisions that should be made now would be too late for Sr year.</p>
3	9	<p>1. My daughter has had struggles with a particular teacher, Mr. Moore, both this year and last. She doesn't feel engaged by his style of teaching.</p> <p>2. Moore opportunity for the Middle School Vocalists to perform. We are excited about the Fox Show this year, but my 7th grader is barely in it. She loved performing in the Black box with multiple shows. More intimate.</p>
4	12	<p>I am very thankful for OSA being a big part of my son's life... from the top Mab (Mr. Harris) to security/ janitor. All have been a right fit to having a successful School!!! Thank you thank you thank you!!!</p>
5	13	<p>I think there should be a high school elective for PE, either in the form of beginning dance or in some other physical activity.</p>
6	14	<p>My child is fairly advanced and is not being challenged in any of his academic classes. He started off the year very enthusiastic about starting middle school and being more challenged, but that enthusiasm has eroded over the course of the year. He regularly reports frustration with his peers' behavior.</p> <p>I worry that there is an excessive emphasis on producing events of high artistic quality at the expense of student discipline and academic progress. This feels ethically wrong in that the children's needs are taking a back seat to the image and reputation of the school.</p>
7	15	<p>This survey lacks a neutral answer.</p> <p>We only sometimes go to APT meetings, as they conflict with homework and bedtime and generally feel isolated from the school. As first year parents, we haven't really figured out how to be connected and this is especially problematic with the disconnect in academics.</p> <p>We do not get sufficient information about our child in Theater. There have been almost no grades, no feedback, no blog to make sure he's up to speed.</p> <p>His English and Social Studies teacher, Mr. Moore, who he likes and seems to be an engaged and effective teacher, does not post grades on Powerschool (there are OLD assignments which we know were turned in, which have not been graded in weeks/over a month). Emailing him about a missing assignment (which you can't get on the blog because it hasn't been updated since March), doesn't work -- the response is a week later, at which point the assignment is too old to receive even a late grade.</p>

organizational aspect of middle school challenging. While we would like to put him in charge of his academic career, we'd like to help him to experience success and work with him towards more independence. We are really stymied in helping him because we do not receive what we need from his classes (posting assignments on blogs, posting grades and feedback, and returning work so we can review what he needs to work on).

I emailed the MSDean and VP 2 weeks ago, but have heard nothing back. A year ago, our son identified math as one of his best subjects (we didn't tell him that we disagreed with that assessment). Now, he states repeatedly that he hates math. Overall, he now views himself as a poor student (which is now accurate).

We have tried to use the afterschool homework center but the help is uneven. He has gotten Fs for math homework done with help there (he's also gotten Fs when we've helped him and thought it was correct).

- 9 17 I've heard many students complain about the teaching of Catherine Kuzmeski. Maybe you should consider another teacher for World History.
- 10 18 The only hard-line stance I take is on drug use...you folks couldn't be too tough for me on marijuana use, etc. My open-minded view of things ends when I'm looking at my daughter walking the halls and knowing kids are stoned...going to get stoned, etc. All lifestyles are accepted and that's wonderful. Drug use is unacceptable and, while I'm not big on a ton of rules, I'm in favor of incredibly strong punishment for using or sharing or selling drugs on or around campus.
- My belief that the academic standard could be higher stems from what I hear my daughter telling me about how her peers act in some classes and how she feels the classes are pretty easy for her in comparison to what she experienced at a private middle school. She's an honors type student and she doesn't have a problem with anything going on academically ... I'd just like to hear her telling me that the classrooms have a more focused, academic setting.
- The teachers are really exceptionally. I'd like for the academic teachers to really be free to set a higher academic tone for their daily classes ... it just seems (and I could be wrong) like the acceptance and freedom for students to express themselves might, potentially, make it harder for a student like my daughter (who loves OSA) to be reminded that academic success requires focus, dedication, discipline, etc. I know your teachers are first-rate ... so I'd hope they can demand the same attitude toward success and respect for subject matter that the folks who run emphasis programs demand.
- These remain young people with unique talents ... but, many of them still will wind up falling back on their high school and college academic experiences to build careers outside the arts.
- 11 20 Seventh grade has been a much better year than sixth grade. The quality of teachers is much higher, the quality of academic activities is much higher. The common core math instruction is the best instruction my daughter has received in math. Ms. Bradburn is the best middle school English teacher that I have ever seen. The communication from Ms. Bradburn and Ms. Humphrey has been excellent. They keep their blogs up to date. They send out emails to alert parents about upcoming deadlines, major projects, missing grades, etc.
- My wish for improvement has to do with communication between the school and families. For example:
- 1) Middle School parent teacher conferences at least twice a year.
 - 2) Mass Email, Text, or Phone updates about academic opportunities (such as the Girls in Science program through Stanford, not sure of the name)
 - 3) A consistency across the faculty to honor the 48 hours/2 business day reply
 - 4) A consistency across the faculty to keep the blogs updated
 - 5) A proactive stance by the faculty to contact families when there is a marked change in a child's academic or social behavior at school
- With a PhD in Curriculum and Instruction and 20 years experience creating positive school climates, I would be happy to assist with any of these processes.
- 12 21 Although our child (we are her guardians as her mother died last year) has very good interpersonal relations with all her teachers and most of her fellow students, she has not done well at keeping up with some of her classes. There are a few reasons for this that I am aware of, which include emotional troubles and physical injury and illness. She is intelligent and in

- 13 23 My daughter's first year at OSA has been overall very successful. Considering the usual and expected middle school challenges with social situations and being a "tween", her being at OSA has given her a much better experience than if she had gone elsewhere. The fact she has two hours doing what she loves in her emphasis makes the growing pains of middle school better.
- Academically she had done very well and sometimes I think could have used more homework but that will come with later grade levels. I want to specifically thank Ms Guerin and Mr Thaggard. My daughter has always loved and excelled at Language Arts. Ms Guerin recognized this early on and allowed her to tailor projects and essays to better fit her academic level. Mr. Thaggard somehow got my daughter to truly believe she is GOOD at math and as she went from a B+ to an A- to an A this last quarter she is feeling very confident in her math skills.
- For Theater, she has enjoyed her emphasis as well although she did have a little trouble accepting it is a "class" and not a "fun" camp or after school hobby anymore. Mr Duarte-Clark has made efforts to get to know the parents and is very responsive. At times we were concerned over the mature subject matters presented in class but our daughter handled it all well and it often brought up good discussions at home.
- A couple of items we'd like to see adjusted:
 1) The Theater Uniform - very uncomfortable and lack of time or dressing areas to change. The break prior to class is not enough time. Kids often wear the sweats over their jeans defeating the purpose of being able to move freely. We would like to see this go away completely or in the very least be changed to a dress code such as "sweats, athletic shorts, legging", "no jewelery", etc.
 2) Lunch time is very late and the kids get really hungry prior to 1245p. With not allowing food in the halls and not allowing kids to eat in class, it makes for a very grumpy theater student by the time of emphasis. Can a longer "snack" break be worked in or can lunch be adjusted to an hour or so earlier in the schedule?
- Thank you!
- 14 24 my child thinks the high school is not going to be a good fit for her. we are exploring other options, it might be that she wants to change emphasis or has gotten new interests and the school feels limiting in space, no gym , no sports.
 we will see for high school but she will complete middle school.
 we love OSA and hope she decides to stay for high school.
- 15 26 We have been a bit unpleasantly surprised at the level of disrespect and disruption in some vocal classes by students. Particularly when this is an audition only, charter school that one would think the student wants to be attending. Our child sees that these students don't have consequences and that their disruption slows the progress of the class and she is disturbed by it. Luckily, she still participates and mostly enjoys the learning, but we are hearing more and more about these incidents.
- After the upcoming Spotlight program, I plan to write to the vocal faculty about this issue as well.
- Thanks for asking.
- 16 27 After three years in the vocal department, my student is leaving extremely disappointed with the department's general lack of interest and effort to offer an expansive education in the vast world of vocals, or opportunity for all vocal students to shine. The last two years has shown that the vocal department is keenly interested in presenting only those vocalists whom they deem as "pop stars". This is never been more clear than in looking at

- 17 28 Not impressed with some of the staff
They do not seem to care about the successes of students which is why I am on the fence deciding whether my child will continue at OSA or not I want to give the HS staff a chance but I cannot afford to risk my child's growth
- 18 30 kids needs to get ready for high school. they should have at least home work 3 times a week.
- 19 32 While OSA nurtures an environment for students to respect differences among their peers, the focus leans more towards acceptance of non mainstream differences. My child is a typical American teen who is moderate in her views. She feels constantly beaten down by classmates during class discussions whenever she tries to express more centralist views. Classmates do not respect opinions that are not either liberal or radical. The view of most classmates leans more toward radical views. This makes class participation for my child an uncomfortable experience which is unfortunate since class discussion is critical for the 10th graders in History and English and Literary Arts. She does not feel free to express her opinions since every time she does she gets shouted down by her peers. So, OSA staff needs to nurture a more accepting environment for ALL opinions, even if they are not liberal or radical left leaning.
- 20 33 the main problem that my daughter has had with school this year is her math and science teacher, Mr Thaggard. He seems to have a very dry sense of humour and some bitterness towards the kids.. some of the things that we have heard he has said and done are fairly atrocious and actually, sad.
- My daughter also came into this school very confident about her singing ability and we recognize it can be a part of the learning process to have setbacks but she really feels unseen/ heard in her classes and that the teachers have favorite students and keys that are used again and again which are not to her benefit. She has become a better singer but doesnt feel she has been recognized or encouraged to cultivate her own voice or given a chance to show what she can do.. We are encouraging her to learn how to hold strong in the background and wait her turn.. Just sure hoping that it comes.
- We do think that Cava and the team are awesome and she is registered for summer camp to try to get personal attention.
it would be right tho that the teachers work more in vocal ranges outside of their own to accommodate all.
- WE LOVE OSA! it has really saved us from some painful middle school stuff that started last year before she arrived.. so grateful for the diverse community and the way that the kids and teachers here all obviously love their school (except for Thaggard)
high praises. infinite gratitude.
- 21 34 OSA needs to improve their help for Math for my son. Additionally, we need to improve options for Summer School for children that needs to attend. We need to work with Oakland Unified School district to obtain access at whatever local district school for summer school or simply hire staff to accomodate the needs. It should not be done via computer as a babysitter.
- 22 35 There were some items I would have liked to say "sometimes". My child needs to be challenged more and I think he needs higher expectations. He is able to be a bit lazy and still have a decent GPA. Teachers are great for the most part, just over worked. There are a few however, that do not give enough work for a high school level class and I fear my son will be behind in collage, particularly in French.
- 23 36 Our daughter has benefited greatly from her time at OSA. If I have any criticism to offer it is that (from what we hear from her) there are many

the same ones continue to misbehave.

kids, especially from economically disadvantaged backgrounds, there is a lot of "cutting up" at first as the kids test the boundaries of what they can

have proven that they mean what they say and that there are real consequences, the behavior of the rest of the students immediately

Camp they have the advantage of being a totally donation and
endowment supported program, the families pay nothing (even the

policies there are governing behavior and commitment are meaningless, and kids will know this. Aside from what I described above, what reason is

- 24 37 The lack of latino support and awareness is stifling
- 25 39 Although I would like my child to attend OSA for high school, I believe the h.s. academic program is not strong enough and will not adequately prepare my child for college. OSA needs a library and a science laboratory. Overall, my child is happy at OSA and her teachers are generally quite accessible and informative. I just wish the h.s. program were stronger.
- 26 42 There are a small group of teachers and administrators who are there because it is their passion, it goes way beyond a job for them. Unfortunately there are a majority who treat the children in a general statistical manner and see being a teacher, faculty member or an administrator as a burden to earn a pay check. Mr. Harris is EXCELLENT hands down. I mean there is nothing flawed about his love for the school and the children's success. Teachers like Travisano, Rosenberg, OZ, Shaw and Potter, just to name a few are exceptional. They connect with the children in ways that allow the children to connect with them on so many levels which develops a healthy relationship to properly develop the student. However, there are those that work against that very nature the previous mentioned push for on a daily basis.
- 27 46 So far so good! We are a completely happy and satisfied OSA family. My two sorrows: my son did not get in and I do wish he had, and I wish there were a way to bring a bit more notice to the Literary Arts School, though by it's very nature it is a more intimate emphasis.
- I am pleased with OSA's dedication to the student's education and success.
- 28 47 Would like to see:
- PE in high school! Suggestions: 2-3x week (in lieu of 3rd emphasis period); PE option before school starts (ice skating?); organized games during lunch
 - Academic teachers: s/b more consistent and current in use of their blog/website for homework; pay attention as to whether online textbook matches work taught in class; be available (via e-mail/phone) to students and parents
 - cross-training 1x/week to give students experience in other arts areas
 - (in vocal) greater focus on teaching students full variety of vocal techniques (holding a part, different voice (not just choral), soloing)--all of these are expected of a student in order to perform. Less focus on spring show--feels like half the year is geared up for this one event with most of the focus on the leads. Encourage and develop a variety of students to be leads (no student should sing more than one lead!) Provide regular feedback to students.
 - Science!! Should be hands-on as much as possible!
 - Would love to see a more integrated approach to fundraising and less emphasis on every School for themselves. It sometimes feels like OSA is one giant open hand asking for a donation.
 - Would love a more integrated approach to communication. I work on my computer every day/all day, so I am very much on top of my e-mail--but I feel COMPLETELY overwhelmed by the OSA e-mail (emphases, school-wide, APT) I receive, much of it repetitive in nature.
 - Love the new website!
 - My daughter really likes OSA, which goes a long way. But I see that the competitive nature (and favoritism) in her emphasis (Vocal), could lead to a significant lessening in her self-esteem. Rather, there should be a building of her skills and expectation that when she reaches a certain level she should be "rewarded" by acknowledgement of her achievement. Thanks for listening!
- 29 48 I am concerned about the culture around emotional bullying that my daughter has experienced, and I'd like to see OSA taking a proactive stance in leading our girls, especially, in a different direction. I've brought

- 30 50 As we wrap up our 5th and final year at OSA, I am very appreciative of the OSA village that has helped my child reach this milestone of graduation. I will miss that when she graduates. She has had some excellent teachers. She has also had some truly awful teachers, too, and I am sad that she has been short-changed of quality science, language, and math education. My biggest accolades, the real caretakers on this village, go to Heidi Cregge, mr. P, Don Harris, Ms. Hendrie, mr. Oz, ms. Shaw, and everyone who took the time to care about my child's growth and development. Thank you!
- 31 51 My child has had an excellent experience at OSA that has improved through the tears she has attended. The Literary Arts program has been a life-changing experience. She has said "poetry saved my life" and it's not much of an exaggeration.
She really likes her teachers and has enjoyed learning from them for multiple years. She is said not to be in their classes next year! She gets great support from her academic teachers, as well as her emphasis teachers. OSA has been a great place for her, and I am grateful. Thanks to all of you!
- 32 53 I don't think the academic expectations low, but that was the choice closest to what I thought. I think some of the academics could be stronger. He is getting a lot of out ELA/History and I feel like I know what he is doing in those classes, but I don't have as good a sense of what is covered in Science or Math, except when I ask him about it.
- 33 54 my child feels pressured to attend events we don't have time for and can't afford. there seems to be a general lack of organization and right sized planning in OSA's school of theatre. there is a high tolerance for unprofessional conduct amongst the students in the theatre emphasis. we feel there is too much academic homework.
- 34 55 OSA is great. I do feel that there can be a more college preparatory feel to the homework and discipline. Also, we should add gender neutral bathrooms and options to forms.
- 35 56 One dissatisfaction my child has voiced pertains to the way Math is taught at OSA - you are trying to incorporate new standards and ways of teaching that rely on the kids working in groups. The problem that my student has with that system is that the kid who has the most complete understanding ends up teaching the rest of their small group. The teacher removes himself from that process and the result is that the smart kids feel as if they aren't learning anything new. Most importantly, they aren't able to work at their own pace or at their own level. My student resents this way of doing things, and feels that the teachers aren't teaching, the students are teaching themselves.
I'd be interested to know how the results of the new methodology is reflected in STAR test results.
- 36 57 Each year he has good teachers and not very good teachers. Last year it was Ms. Henry Ellis who was awful and I'm so glad she is gone. Ms. Humphrey this year seems to have sucked the life out of science. Mr. Kemper last year was very good. In drama, last year Ms. Bamburger was not very good, this year Mr. T and Ms. Potter are good. Ms. Bradburn is great. So I agree and I disagree.

My son is in Theater (obviously). I have a hard time with the kids not being able to be heard - like at Theater week. This is a basic of being in Theater. Last year there were 8th graders - who had been at the school for almost 3 years - that couldn't be heard.

- 38 60 I would like to have a "back to school night" at the beginning of the school year to meet the academic teachers and find out what they will be covering/syllabus. A progress report night where parents could meet with teachers in the winter and spring to clarify grades/projects would also be helpful. This system was used at my son's high school and really helped families in supporting their children with teacher/class expectations.
- 39 62 I have concerns about the physical plant. The chairs are not ergonomic, the room lighting is poor, the ventilation is poor. I am concerned about sick building syndrome. I think these problems can be remedied. Otherwise I love the school and its programs. Some of the faculty are outstanding and the administration is superb!
Thank you to everyone for what they do!!!!
- 40 63 I want to be more involved in volunteering for the school, but I have a very difficult time navigating the many emails I receive. I wish there were easier ways to find out what is upcoming and what volunteer opportunities are associated with these events.
- 41 64 My child loves the school and it's diversity and I feel the school experience helps her become a better person.
- She likes her emphasis (art) and is making much progress.
- She likes science class and the science teacher.
- She doesn't like math. I feel she has made no progress this year in math. She doesn't do homework at home. One of the reason is that the book is too heavy to carry home. THE SCHOOL NEEDS TO SUPPLY A HOME-COPY FOR THE MATH BOOK, preferably the science book as well.
- She is concerned about having her math teacher as her art teacher next year in 7th grade. She says he is not a good teacher in many ways. This makes her have negative thoughts about next year at OSA.
- PowerSchool is good but can be better. I would like to see the teacher update information daily. Some of the teachers don't even do that on a weekly basis. I cannot follow up her work like this, and her absent work is a bit issue - I would like to check it daily. It would be great if the teachers could upload the daily task there as well.
- 42 67 It is hard to give overall ratings for each element; as I may agree with one subject and disagree with another. Math started out poorly this year, so we had to drop a foreign language after S1 to enroll in math lab to get the support she needed. S2 is a big improvement in math and is currently a positive experience because of the support she gets in the lab, which she wasn't getting in math class. However, she is now behind in foreign language requirements. English does not appear to be preparing her for testing or college. I'm not seeing enough exercises in the mechanics of English, i.e., spelling, vocabulary, and sentence structure. There just seems to be too much time spent on reading comprehension and analysis of a single novel or foreign philosophy (Tao). I'm also not seeing many creating writing exercises. Another frustration is I regularly use PowerSchool to monitor her grades. However, I have seen an A grade sustained for weeks, and when the grading period ends, plummet to a B-. I cannot be an effective partner in her education if the teachers are not entering grades into PowerSchool in a timely manner. Or categorize one or two assignments under a heavily weighted class element, dragging the grade down exponentially because of one poor assignment or test grade. I fear she may get end up with good grades and GPA at OSA, but then not be academically prepared for the SAT. Lots of colleges look at both.
- 43 69 These questions are very general, and the answers will depend on, for example, who is a particular teacher.

44

70 My child is in general very happy at OSA. He has learned a lot in his arts emphasis, and is particularly engaged in his math and science courses. He is doing well in his other courses, but complains that it is sometimes a difficult learning environment in his Spanish class because of the behavior of kids in the class who don't want to be there.

I am somewhat concerned that he seems to have very little homework, and the assignments I've seen don't seem to challenge him very much. I'm not necessarily advocating for more homework, but I think OSA should raise the bar a bit, academically. I also would like to see a broader selection of elective classes and more advanced lab science, math and English courses. My son is happy at OSA, and I'd like to keep him there, but I want him to have the opportunity to pursue areas of interest outside of his art so that if he wants to choose a different path in college, he will have the background that will get him admitted and the skills to succeed in whatever discipline he chooses.

The vocal department is great at teaching theory and performance, and my only concern is that with the departure of Mr. Taite (as far as I know) there is no one there with a classical vocal background to round out the department. I'd also like to see more instruction in healthy vocal production included in the curriculum.

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71 I do not even know who or what number to call re: attendance.

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72 Best school around, probably in the state.

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74 This was a hard survey, because for some of the items above I neither agree nor disagree. The way the survey is set up, you have to choose one or the other which makes the answer sound too harsh or too agreeable.

That said, we are happy with OSA, but like all schools there is room for improvement. I do not know how to get in touch with the Board, for instance, but I presume the info to be on the website and that they would be available if I needed them. The teachers have told us how to get in touch with them, but I could use some more contact from the emphasis teachers about how my child is doing. Specifically - areas that need work, strengths, etc. I am in almost daily contact with the emphasis teachers due to the high level of parental involvement that our department requires, but there is never any official time for conferences re: our students work, and that is what I feel is missing. There are some OSA admin staff members who are very welcoming, and others who are harder to approach, so its a mixed bag.

I have noticed that students who spend 7 years at OSA are usually saturated and somewhat bored with their emphasis towards the end of their high school years. I thought it would be great if kids could have one or two periods a week where they are required to take a different basic class outside of their emphasis. This could either be done in mini-sessions at the beginning of each term, or in a two hour class that meets once a week. Every student could be required to take a mix of other basic, beginner level classes in other emphasis over the course of their high school career. That way they would be versed in many art forms and a truly rounded art student. This wouldn't require additional staff if every student rotated. It would make for more excitement, especially for the student that's been in their emphasis for many, many years. I think this would also lessen the turnover between the middle school and high school years, if families knew their students would be exposed - in a survey fashion - to the other 8 emphasis over their career at OSA. These classes could be considered an additional elective, with only a slight lessening of emphasis time if done 2-3 hours per week.

The only true disappointment we have had at OSA has been the language department, specifically the French teacher Ms. Zaks. Her instruction, or

upset, I expect to see her replaced each year. So far I have been very disappointed in this area and uncertain as to why someone like that is kept on a staff of otherwise well-qualified teachers.

Overall, we enjoy OSA and would encourage other high school students that we know to attend. Keep up the good work!

- 48 76 Michael Berry is rude, reactive, and practices favoritism with regard to casting kids in plays. There is no reason why kids with good attendance and grades in theater can't participate in at least one production during middle school. I will buy the "star system" and the rationale that not all kids fit into that model, as long as process is valued in the classroom, but it is not. Kids and parents want to be part of the production process, it's a natural thing to want. Artists want to show their work. Far too much wasted time, lack of feedback and lack of rigor in the theater department classrooms. Berry needs to humbly accept feedback and concede power in some areas, like fundraising. People are stretched to the limit and cannot volunteer for shows, and the perception, whether true or not, among many many parents, (you really really can't dismiss me as one complainer here) is that you have to "be on the board" for your kid to get cast in a play. Stop the madness, seriously: it was not just the holidays that kept people away for the fundraiser. Make fundraisers approachable and something that people can do-- here's a tip, this population of parents are not people who are ever going to wear a tux, as required by the "Casino" thing. Identify problems at meetings. then report back, please, about solutions. I'm tired of the "happy face" about everything at OSA.
- 49 80 Overall OSA is a positive place for both parents and child in our family. Some of the faculty are uninspiring and some are totally engaging, much like any school. My daughter feels the academics are on target, although she often comes home with no homework (which I'm sure will change in highschool...)

As a parent my only complaint is that the school relies heavily on parent participation in the form of volunteering, and I think the students should either be integrated by way of hands-on volunteering for other school's

51 82 I am concerned about theft at the school. While we emphatically tell our son NOT to bring anything of value with him, he has had belongings and money stolen in three separate incidents, and it's frustrating to me that we have to worry about this issue.

I am also worried about issues related to marijuana use and availability. Honestly, I am not aware of this being an issue yet for my 7th grader, but "word on the street" is that it's pretty rampant in the high school. I'm aware that some of this is to be expected, but I've been a little alarmed by the way it's described by parents and others as a very big problem. This could be purely anecdotal, and could also be coming from people who don't really know what they are talking about: could be just rumor. But it is a concern.

52 84 When this survey is updated, add a column "somewhat agree." There were numerous instances when I did not fully agree or disagree with listed items.

My daughter will not continue learning French due to the teacher and will look for foreign language development outside the school.

I have heard many complaints about the history teacher.

My daughter loves Honors English!

My daughter does not bring much homework home and says she completes it at school.

Teachers should call out students on missing assignments.

53 85 KUDOS!!! Keep up the great work!

54 87 I would like to clarify some of my answers:

We have seen a lot of improvement in his writing. He is a proficient writer to begin with, but he doesn't enjoy writing. However, with 2 years of Ms. Bradburn's skillful guidance and instruction, we see him developing ideas, taking greater effort to create writing pieces that reflect his intelligence and creativity, as well as a greater attention to how to do research and create a bibliography. Also, he is an advanced reader who does not enjoy reading. However, Ms. Bradburn has chosen books that he does enjoy. I wish she had a daily reading requirement with some proof that he read because it is a struggle for us to get him to read when they are not in the middle of reading a novel. However, if something is required, he will do it because he likes to get the A.

Our son is very advanced in Math and we were disappointed that as a 7th grader he did not go into Algebra 1 so he could be in Algebra 2 next year. He does not feel like he is challenged in Math although he is learning some new things. But he does not like the way Math is being taught. I am hoping that you will evaluate your new approach to Math instruction, which I realize is a response to the Common Core. But I am hoping that next year he will receive instruction that challenges him in Math since that is his favorite academic instruction.

I also think that our son is less enthused this year about Art because of the 7th grade requirement of life drawing. We all understand that life drawing will make our artists better at what they do. We don't have a problem with that. But, in general, he feels less creative, does less art at home as a result, and quite frankly, we were unimpressed with the 7th grade cardboard sculpture projects, especially compared to what they did last year in 6th grade and what this year's 6th and 8th graders did. Last year, he was very enthused about art, talked about it all the time, really got into making art at home, especially printmaking. This year he does not want to talk about art class--it is too boring, according to him. We

knowledge.

I also would like to see more homework in Social Studies. I am not sure what he is learning. He has Mr. Moore, and I know that the students who have Ms. Bradburn have done more projects. He likes Mr. Moore and says it is an interesting class, but when I press him on what they are studying, he has difficulty articulating that. Last year, he learned virtually nothing and was completely bored with his teacher, so I am glad he is enjoying the class, but I would like to know what they do in class. Often, he only has homework in Math (which he can do easily and quickly) and Language Arts, and of course, his 30 minutes of drawing in his sketch book.

As for whether he will go on to OSA for high school, I put Disagree because he is unsure of what he wants to do. He thinks he might like to go to Oakland Tech, where his older brother goes, because he would like PE and sports in high school. Also, we have heard from high school parents that many students do drugs, both on and off-campus, and because the high school has fewer students, there is a lot of peer pressure to conform to the drug culture that seems to be fairly widespread on and off campus (from what we have heard). Although I recognize that there are drugs at Oakland Tech and other high schools, because the populations at those schools is larger, it is easier for students to find a peer group that does not pressure kids to follow along and do drugs. Such is the case with our high schooler. We are not sure what OSA is doing about combating drug use among the high school students, but it is a concern of ours.

Neither of us are able to attend regular APT meetings due to other conflicts. We volunteer when and where we can, however, and always support the school through fundraising efforts as well.

One last thing, a category of I don't know or Not applicable would be good. For example, I really don't know if teachers are readily available to talk

comfortable talking to an adult at OSA.

All in all, despite my comments and reservations, we do think it has been a great experience for our son to attend OSA. His social group is great and he is happy. We have seen academic growth, particularly in writing and he is a better artist who knows more about art than he did before. He likes going to school and likes his teachers. He has learned how to ice skate and that has given him greater confidence to try new things, since before 6th grade, we couldn't get him to want to ice skate! He has become independent and takes public transportation to many places in Oakland on his own as a result of learning how to take the bus to OSA. He is a high achiever academically, and he feels like he has been given the opportunity to be a better student, especially when he has to do projects, such as the 7th grade baby project, which he really enjoyed, as well as his two I-Search projects in 6th and 7th grades.

- 55 88 I am filling it out for two children. One in 9th grade and one in 8th grade. Overall, we love OSA! It is a supportive, safe, challenging environment. The teachers and support staff is amazing. I cant think of a single teacher that hasn't done over and above their job description. I feel as if the security guards treat my kids as they would treat their own kids - watching out for them.

I think the transition academically between middle and high school is tough. I think maybe the 8th grade teachers need to start transitioning the kids to a tougher grading structure towards the end of 8th grade. Or maybe give them one assignment that is graded by a high school teacher? Specifically in Science and English. So they now what the expectations are. The expectations in high school are higher - as they should be.

- 56 89 1. Parent-teacher meetings.
It would be helpful if teachers had (perhaps two or three times a year)

- 57 90 We have been happy with the environment and administration at OSA but have had several disappointing experiences with teachers. We have tried several times to speak to one teacher, who has not returned our emails. We met with another teacher and developed plans to assist my son with his work, but, despite more emails, the teacher did not put any of these ideas into place in the classroom. We met with a third teacher and she was more helpful and interested, but since she is always a month behind in posting grades we never know how our son is doing until his grade drops significantly. We have encouraged our son to advocate for himself and speak to his teachers. He had a positive experience with one teacher and has been doing much better in that class ever since. He has reported trying to talk to his other teachers but not being heard. His grades in the other three classes have remained poor. We believe that we are on the same page with the school in terms of desired academic standards and performance, but we don't see support for that from the teachers. In particular, the Math program seems particularly problematic. Perhaps I do not understand it well, but it seems counterintuitive to put 11 year-old children in groups and expect them to work through problems with little guidance.
- 58 91 My son loves the school and is very happy. I have only a couple of concerns which are as follows: One of my son's teachers never responds to email questions or concerns. It is very frustrating and unprofessional. His other teachers are reasonably responsive for which I am grateful. Secondly, I'm very concerned about widespread drug use and tolerance of drug use at the school. I don't care what staff and teachers do in their own lives just as it is no business of theirs what I do in mine but my son is 12 and too young to use drugs, even marijuana. He won't be able to continue through Grade 12 if I don't feel confident that substance use/abuse issues are dealt with responsibly at the school. Thanks for the opportunity to comment on school culture.
- 59 92 OSA delivers on its promise of a dynamic, engaging, and student-focused arts education. Both emphasis areas that my daughters attend do an excellent job of crafting a quality curriculum, ensuring strong youth development, securing strong relationships with adults, and providing opportunities for artistic expression and performance.
- Where the school may consider concentrating is creating similar experiences throughout the rest of the academic school day. There needs to be consistency in the teaching quality. For every Matt Travisano who actively engages with parents and provides outstanding analytical and critical feedback to students, there are other teachers who do not meet this same high standard. For every student who feels engaged and enlightened through their experience with the middle school's Mr. Moore, there are other instructors who fail to make this same personal connection with students. Cultivating excellence across the entire faculty is a necessary part of OSA's continued growth and development.
- 60 94 Many of these questions re: school spirit, etc I cannot answer because I am not attending school there.
- I go by the results I see, however, those results are not only the school my child has her part as well.
- Thank you for this questionnaire.
- 61 96 I can honestly say it is an embarrassment to let the dance teacher mr. Savage get away with the way he treats children. As far as him saying he's not there to love the children but to make it better I'm tired of you guys turning your cheeks and and accepting it. I've witnessed him being verbally abusive to many children over many years and it is just disgusting. Parents have said they brought it up but nothing ever gets done. He comes to class to teach the children with his breath dealing of alcohol. Who do we need to go to? Should we write letters to Jerry

basically saying "yes we know he does this but it's his style! This will eventually come out. The story will be told.

- 62 97 We love OSA!
- 63 100 I like the current systems for communication with parents. I think they are very effective. I think there are ample opportunities for parents to share ideas about the progress and direction of OSA, I just haven't pushed myself to participate in that way. I wish there was a "not sure/don't know" option for the survey above! Thanks!
- 64 101 The school is great but I think there is a great need for stronger disciplinary actions, the kids need to be held accountable and they need to know that harsh consequences follow their actions. There needs to be behavioral and self esteem counseling available. nowadays kids need to know that they can speak to someone confidentially about their problems and concerns. They need to be taught about the entertainment industry which is 70% business and they need a college counselor.
- 65 102 One of the surest ways to teach a child is the school home connection. I would like to see more ways parents can be involved in the school. I wish the teachers were more regular about posting assignments before they are due, not after my child has gotten a poor grade. I also think kids need more practice at learning how to read, write, and thinking critically.
- I really liked the way the school has handled the gun shooting and the pot at school.
- Some teachers have taken way too long to get back to me, which makes the problem worse.
- While other teachers get back to me right away and have been a great help.
- Thank you for asking.
- 66 103 The focus on art to make money is killing my child's passion for art. I wish we would focus on exploring art and developing skillset vs creating works that are sellable.
- 67 104 Overall our child has had a very positive first year experience at OSA. I would like to say that he gets a little bored at certain times in the year when there isn't enough to challenge him in his classes. Perhaps next year he will feel more challenged in sophomore level classes. He is definitely challenged in his Instrumental Music program and has learned much this year about his musical strengths and weaknesses. He plans to work hard this summer to prepare for next year.
- Our family has attended almost all of the OSA events in all the ARTS this year and have enjoyed seeing how talented and committed the students at OSA are. We are very happy to be here and to support the mission of this unique school.
- Thank you.
- 68 105 My daughter's art work has risen to a new level since attending OSA. We feel very fortunate that she has found a school that is so well suited for her.
- Regarding college, on the one hand I know OSA gives her the optimal opportunity to build a portfolio for the arts schools she wants to attend. I do worry that the strength of the academic program is low and not sufficiently challenging, and that therefore she may find the transition to college more difficult. She was a B to C student in public school, and since attending OSA she is basically an A student with a B in Math, a subject she struggled to get a C in previously.
- Having said that, I do think her academics have improved in part because she is in an environment that has helped her develop confidence in her

- 70 110 In an audition only, charter school, like OSA, I believed that there would be fewer behavioral issues, specifically in the emphasis portion of the day. Unfortunately, this has turned out not to be the case in a couple of the classes. Whether it is size, lack of interest from the students, lack of ability to discipline of the teachers or something else, it does take time and enjoyment away from the students who want to fully participate, learn and have fun. The reason for going to OSA is for the emphases. If students are not prepared, able or willing to be engaged, then perhaps other arrangement could be made.
- Thank-you.
- 71 111 Like the survey. Would have preferred a 1-10 scale. Or at least a no opinion option on this.
- I would like to see Arts teachers updating their blogs with assignments and what is happening in class as the academic teachers do.
- 72 112 This is our first year at OSA. Our daughter (currently in 9th grade) has had a very positive experience so far, as have we. We've become involved in the APT, attended most school functions for all emphases, and could not be more pleased. She has excelled socially, at her passion, (music) and in academics.... The entire staff has been perfect....
- 73 114 I am concerned about the dramatic racial demographic shifts at OSA. There has been a dramatic decline in the number of African American students which deeply concerns me given the location, mission and opportunities the school provides to students. I am also unaware of steps being taken to attract, recruit, and keep African American students.
- My experience is the digital media emphasis seems to need support. The learning goals and objectives, assignments, are unclear at times.
- 74 116 Our child is having the best year of his life at OSA. We are very happy with the school. However the school could really use another option for PE. Our child loves PE but we do have concerns about his safety. It would be wonderful if the space next to the school with the sculptures could be a park for the kids.
- Thank you!
Happy parents.
- 75 117 I don't know what goes on during school hours. My child said they could smell pot in the halls way in the beginning of the school year. The safety on campus at OSA I feel good about it's off campus that worries me. I feel the academic's need to be stronger my child never has homework and the work they have isn't of high school level.
- 76 118 I really believe that OSA is an amazing Idea for a school but has not quite put together the proper team of individuals and staff to implement such a daunting task.
- The school lacks so many vital elements for the success of our youth today and what they need on a daily basis. We started OSA - VA - in 6th grade we are now leaving the school for Berkeley High in the fall. There is not one solution for OSA but many that need to be addressed what a great opportunity this school could be if all the staff was on one accord.
- 77 119 We feel extremely fortunate to have such a learning environment for Nelly. She is motivated to do well because she is given the opportunity to be engaged in her passion. We appreciate the support she has been given in her academic areas -particularly math, and have seen her improvement. The coordination of English and Art History curriculum this year was wonderful, and we saw her interest in both grow. The vocal music school and its director and faculty are stellar. thanks for the

78 120 OSA is such a special place. You are all doing an amazing job. Thank you so much, grateful parent of 7th grader

79 123 This is our first year at OSA. Our student is very happy. She is also very intelligent and as her parents we would like her to be more challenged to meet her academic potential, though not necessarily feel pressured by an overly rigorous curriculum. We think OSA has the potential to strike just the right balance!

80 124 Please provide Mentors for your inexperienced teachers. Unexperience: less then 5 years of teaching.

81 127 There are some questions that I've answered but would prefer answering "not sure". It would be good to have that option.

Also, I'm nervous about science/math curriculum at OSA. Although, my grand daughter is doing well, she doesn't seem to need to study. I worry that expectations aren't high enough. Her career goals beyond music would require high skills in both math and science.

She is very happy at OSA and I too am happy with the school and staff. I've attended several events and see that the collaborative efforts are remarkable, high spirited, and very skilled. It is comforting to see the level of perfection that is achieved...making all students feeling pleased and accomplished.

82 128 My child has experienced frustration in math and science, as have we. The teacher is always available for meetings, but there is still some organizational issues. We have never/rarely seen a progress report. The blog is rarely updated so we cannot assist with keeping up on the homework. I also do not sense any teaching of math. Luckily my husband has taken higher math through college and so our son gets private math lessons. We are also leaving the school of theatre. This was a difficult choice, but I encourage the school of theatre to look at the middle school curriculum and in particular attempt to focus on more organization around it. The state framework in the arts used to offer some great ideas for this age group. The framework was written by theatre artists and educators, it made learning fun. This is important for middle school students. We have to invite them to love what they do. Uniforms are also a bad idea. There is so little time and no place to change that is appropriate. We got tired of this rule quickly. Other rules, like being to class on time, etc. seem much more relevant. Theatre faculty also mentioned that they did not agree with the uniform rule, but Mr. Berry was insistent about this. My child loves history, English, and PE. This is mainly due to the teachers in the classroom. Ms. Shaw and Ms. Guerin are excellent teachers and they are highly organized. Their classroom environments facilitate learning. Mr. Coleman and the other PE teachers also provide a positive learning environment. Our child also appreciates the fact that he can be outdoors for this class. I am not sure if my child is learning to become a leader, not sure where this is addressed in the curriculum. I feel somewhat uncomfortable about the lack of awareness of race, gender, and sexual preference at OSA. There needs to be more discussion of race, gender, and sexual preference and faculty need to address their own biases.

83 130 The items marked "disagree" or "strongly disagree" are either because they're N/A or because I think disagree more than agree. My child has an academic teacher who is not respectful to the students, and also a teaching assistant who, through lack of communication with the teacher, kept her from reaching her potential. Although I'd heard about this earlier in the year, I thought it had been handled and made the mistake of not following up with my daughter. I found out a couple of weeks ago that it had never been resolved, therefore my daughter has been bored in class

- 84 132 Some questions were too general. For example, I don't think I would consider all faculty "quality." Some teachers are available to talk, while at least one is not, or seems not to be.

And I use PowerSchool to obtain information about my child's academic progress, but I don't always receive it.

Some teachers don't put their assignments online, which makes it hard to find out what my child's homework assignments are.

- 85 134 My child did not have a good school year. She said that she has been struggling with 1st and 2nd period with Mr. Thaggard all year long. He has made her life miserable at OSA. She is just now telling us this. She said he jokes too much and the children don't take him serious. She said the children ridicule him and it's a major distraction to her learning. She has some social issues herself with talking in class, but overall the assignments were not fully describe to her and when you goes back for help, she gets jokes. He is only serious after school she said. There she can get more one on one with him.

For fear of what her high school experience is going to be like, she has begged us to take her out of OSA. She would prefer to go to SODA or LA School for the Arts instead. She is very serious about her career and can't understand why the school can not control the students better. She has also experienced some bullying this year. She has never had to deal with that before. It took her by surprise, but it got addressed with Mr. Oz and Ms. Johnson right away.

- 86 136 There are some excellent, communicative and accountable teachers at OSA who my child learns a lot from and I enjoy working with. There are others who do not communicate, inform me of my child's progress, update PowerSchool, or respond to emails or calls. I wish all teachers were as responsive as Kris Bradburn or Julie Humphrey.

- 87 138 As a new parent and family, what I have experienced and heard from students and parents is that there is such a divide between the "schools" there is much competition and not a lot of shared attributes and feelings. . my child has experienced some bullying, and nasty behavior from students, (nothing he/she couldn't handle) but I do wish there was more of a "whole school" family feeling.

We are thrilled to be a part of OSA, and have a 6th grader starting next year.

Thank you!

- 88 141 We are generally very happy with OSA. My child has complained about lack of coordination among the MS faculty re assignments (ie getting overwhelmed with too many assignments at once, then not having any homework at other times). I feel a bit in the dark as a parent re: the curriculum and how OSA compares with other institutions. I am especially in the dark re: the new math curriculum, and probably would have been happier with a more traditional math program with different ability groupings. Not sure if there could be some hybrid that uses the core curriculum with more direct instruction and more grouped abilities.

Also would love foreign language in the middle school (but i understand budget, time constraints etc)

Also, I am still bothered by the bad classroom configurations (the over crowding, perceived chaos in the art rooms and in most of the classrooms)but again. I know that is partly just a factor of being in the Fox.

- 90 146 I have had several experiences where I email teachers or faculty and never get a reply.
I have to email several times or phone or copy Mr Harris to get their attention.
Other parents who have been at the school longer say this is typical.
- Also, I did a fundraising event at my work for OSA and raised more than \$1500 which I donated to the vocal art department and the visual art department via their department web sites.
I never received an acknowledgement much less a thank you (nor a letter for tax purposes).
This kind of put me off from going out of my way for the departments.
I am not looking for a big thank you at this point, but I suggest someone watches the donations and replies when people give you money, if you want it to keep coming.
- 91 147 I would like to see more regular use of powerschool and the blog to keep up with homework assignments. Information after the fact is not helpful.
- I would also love to see something on the blogs/powerschool the Friday prior to a known test the following week. There seems to be consistent confusion regarding when tests occur in some of the classes.
- Thanks.
- 92 150 Classes are too noisy and often times not conducive for learning.
Teachers must control the class room. Why aren't the kids interested in learning in some classes? Maybe the teachers need to consider different methods of teaching to engage all students and disruptive kids need more assistance and encouragement. Smaller class sizes or teacher aides in the class rooms especially in the subjects the school is losing ground in. Our kids should excel in the core classes as well as emphasis. They can - if teachers become creative. Teachers may enjoy teaching again to.
- 93 152 With respect to academic expectations, I agree with setting high expectations. However, I do not agree with requiring 3.5 GPAs (or even 3.0 GPA's) to be eligible for certain school sponsored out of town field trips.
- A 3.5 GPA is in a very high percentile. Other schools with stronger academics than OSA only require a 2.0 GPA to go on artistic trips to New Orleans, Australia, Germany, etc.
- The GPA does not serve as a reliable measure of a student's merit to attend an arts related field trip to New Orleans. GPA is no more of an indicator than only allowing the children who can dunk a basketball in a ten foot goal or run 100 meters in less than 11 seconds.
- If the school is using its resources to sponsor the field trip, then limiting eligibility to anything higher than a 2.0 is discriminatory, in my opinion. Not all students are academically gifted - especially at an arts school. Not all students are athletically gifted. Most students are normal.
- Now I would support an Honors Program at OSA where students who average 3.5 receive recognition and get to go on a trip because of their academic gifts and hard work.
- 94 154 I feel very strongly that religious symbols should not be displayed at school events, yearbook ads, etc.

- 95 157 My child had extremely difficult freshman and sophomore years. There was no orientation and she felt very alone. She faltered in school and didn't ask for help. In particular, the English teachers and reading material killed every interest she had in the topic and she still hasn't recovered her engagement in that area. Writing is difficult for her. Her big interest is Spanish, and she ran out of classes at OSA after 10th grade. She barely touched her homework for several years; yes, her problem, but unfortunately no one cared.
- I think that OSA is vastly improving academically and as a community from my daughter's freshman year, alas, too late.
- 96 158 Fantastic learning experiences academically, with mostly very gifted, dedicated and enthusiastic teachers. We have experienced good contact and support this year. Much better than last year. WE appreciate the Inspired leadership. It's great to be around all the talent and dedicated people.
- In the arts dept., would rather that energy focused on ego and success be on learning and development.
- My daughter is doing well academically and am thankful for that, but she is over- stressed by the work load. I think kids are pushed too hard, with too much homework, and its part of a wider trend that has gotten much intelligent and research-based critique from educators. There should be room for a diverse group of kids, not just the super-energized "super kids."
- Communication between the academic side of school and the arts seems to be getting somewhat better over time.
- I have become aware that there are a number other parents like me who don't feel so included or welcomed into the department's "in groups" with parents who can give more time. This is improving due to consistent effort on my part, but have experienced more community and successful volunteering at our schools in the past. This is a shame as I know others would like to be more involved and feel better there.
- 97 159 could use more electives and AP courses.
- 98 160 We love OSA, but my child needs more academic challenges, he hardly ever has homework because he is a fast learner and does his homework in class, so we have him in a couple of language after school programs (Mandarin and Dutch) and it works well for us.
- I love all faculty and their commitment to the school, community and children. Thank you for being such a great school.
- My husband donated some things to the school and wished he could donate more but it was so difficult to get the school to accept the donation that he is giving it up, which is a shame because he always has a lot of computers and printers and monitors to hand out.
- Best regards, Nicolette
- 99 161 I'm frustrated with the organization at OSA. They staged one play outside, then at the last minute, realized that it might rain, be noisy, and they didn't have portable bathrooms. Surely they could have realized this before staging the play.

My child also complains that the teachers aren't available to talk after class, and are unresponsive in class.

- 100 162 In some classes, my child loses interest when the class doesn't move forward at a speed that engages her ie science; where religious issues come up and kids talk about their religious belief.....contrary to the science being taught.
- 101 164 Laura was a very strong reader coming in to OSA. I am not sure if this skill has progressed. She has definitely had good writing assignments and received helpful feedback on them. She seems frustrated by the team work in math. One of her friends commented today that they weren't ready for the STAR test in math because they hadn't covered all of the material. I am a little concerned that strong math students are being held back in their progress by the Core Curriculum group approach.
- I am undecided about continuing at OSA. A lot will depend on what Laura wants to do. The main reasons I would not have her continue are: Desire to have other HS experiences such as sports teams and other activities, more extensive course offerings, broader exposure to other kids (larger school), higher academic standards. The main reasons I would keep her at OSA would be to continue to have high level art instruction(She LOVES that.), and if she really wants to stay.
- 102 165 This has been a fabulous school for our son and far exceeded our expectations in every category. He has found kindred spirits, has developed a sense of community never before experienced, has vastly increased his skill and sense of himself as an artist and writer, has been reliably challenged and engaged in all his academic classes,has developed new maturity and people skills as well as a new-found independent sense of responsibility toward his teachers and class mates, and has just generally blossomed in this environment. When he had some severe growing pains/crisis issues last year, OSA was both skillful and highly supportive in its response and gave him both container and room enough to help him through. Information through blogs and powerschool is ample, teachers very responsive to email. I just have no complaints!
- 103 167 "Caucasian" is historically inaccurate, consider using the term "white". In the main questions, the multiple choice answers should have included "don't know" or "no opinion".
- I think OSA's biggest challenge is running a progressive art school in a location ringed by legal marijuana dispensaries. I suspect casual drug use is a big problem for OSA (as it must be for many many schools.) I am aware that parents have organized drug-education talks at OSA, maybe more formalized drug education would be appropriate for students preparing for a life in the arts.
- My other criticism of OSA is that we don't seem to acknowledge the level of privilege that we enjoy as a charter school. I feel that we are not a "real" part of the Oakland educational community. OSA (and other charters) are criticized for "draining" resources from other schools, and there is truth to that charge. I have no idea how to address this problem, but I do think acknowledging/addressing it in some way would be beneficial. (Perhaps this is a conversation that is already taking place behind the scenes.)
- Those criticisms aside, our child is receiving a stellar art education. We are very happy with the VA dept.
- 104 168 Overall I have been impressed with OSA. A couple things: I have observed several academic classes as a volunteer and seen kids behaving disrespectfully in class doing such things as laying on the floor, listening to their iPods, talking or texting each other in class, making out, etc. I was appalled to be honest, and this was a high school class. I hope that the teachers feel empowered to be strong role models for leadership by not tolerating this type of behavior. I don't know if it's a matter of large class sizes, not enough support for teachers, or training, but I think this is

1) I'm very frustrated OSA has eliminated electives in favor of a remedial tutoring program. The school should provide both. Ask the parents to support this with cash, if needed! Electives are not only enriching but also give kids in one arts emphasis the opportunity to experience other emphasis programs if they are considering switching - like moving from VA to production design or literary arts for HS. The tutoring is mostly to support core and lower skilled students, many of which don't take advantage of this time, while higher performing students, who don't need regular tutoring or learning support options, lose out with the elimination of enrichment courses. The school is sacrificing higher performing student opportunities for lower performing students. Please bring back enrichment courses!!!!

2) my child loves visual arts but not the program and teachers. The VA program is a disorganized mess, which is mostly the result of the teachers and dept leadership being disorganized and undisciplined. Everything is a scramble or fire drill because Mr Junge and Mr Underwood are not prepared for lessons, much less the art shows. Carmen does a heroic job trying to keep it together but she's swimming upstream. There's no clear curriculum, the students don't have a syllabus to follow, and teachers can't tell the students when projects are due. There's little communication with parents outside the small core VA program meetings (difficult for working parents to attend). Most of these meetings are about supporting the teachers and art shows, probably because the teachers are making it up day to day, and not about the academic arts curriculum, or how to support the students better. The teachers joke that they don't have a syllabus for students, that they make it up day to day. Keeping students confused and guessing all the time isn't funny. Also, while the teachers are probably good practicing artists, they need outside development to support their teaching habits, particularly providing feedback. From speaking with some of my daughter's friends it sounds like they focus their time developing students who easily "get it" and let the rest struggle without adequate feedback and instruction. My child puts a lot of effort into her art work but is struggling mightily under Mr Underwood because he can't communicate feedback to students or parents. It was the same issue when he taught Science in 6th grade. In contrast, She was doing very well under Ms Heidi Clegg last year, who's a fabulous teacher, who's organized, focused and provides valuable feedback, who unfortunately left to do the digital arts program. I've spoken with a number of parents whose kids, already in 7th grade, want to transfer to another emphasis or look at other HS options outside OSA. That's sad.

In contrast some of the English and History teachers are wonderful, like Ms Bradburn for English and History, Ms Humphrey in Science. Organized, engaged with students and keeps them motivated. Mr Underwood should not be teaching Science btw!!!! My daughter, who loved science in elementary school (yes, some arts kids love science) almost lost her passion for it, and learned almost nothing under Mr Underwood in 6th grade science, while Ms Humphrey has been great for science in 7th grade. Mr Underwood and Mr Junge sound like they are never prepared to teach on any given day. Like many schools, the teachers are a mixed bag, which brings me to the math program....

3) The match program really needs work - I come from the perspective as a former teacher - its the teaching, not because we've switched to a new state program. Teachers need to try different approaches with different types of learners. Many arts students learn differently than traditional students and a one style approach is losing some kids. For example, Mr Thaggard rarely provides students with feedback and weeks go by before graded assignment work is returned to students. Without feedback students can't get better and they don't adequately learn a module before moving on. We've spoken with him after school but felt he didn't have a path forward. We hired an outside tutor from UC Berkeley to make sure our daughter is

progressing adequately in math, as the OSA program isn't sufficient. She did not struggle with math before OSA. My daughter just took the math star test, and was, "what the heck, we didn't cover a lot of this stuff." Hummm...

btw, why are there 80 kids in a PE class?

Thanks for the opportunity to unload and provide feedback. I hope this doesn't sound like I'm angry or frustrated, I'm not, just observations. Return the enrichment programs if nothing else!

- 106 170 I LOVE this school. We feel so lucky for Zane to attend.
- I would like more emphasis put on the academic achievements though. I know that Zane works really hard at all of his subjects and it would be great for him to be recognized more for that tenacity, follow-through, hard work and seriousness. I know it bodes well for OSA.
- I have offered to start a program for honor roll- Briana Larkin and I have been in touch.
- Thank you for giving this school all of your energy, time and spirit. It is a wonderful place.
- (I wish my younger son had an 'art')
- Thank you-
Joy Johnson
- 107 171 I have sent multiple emails to teachers, administrators, and the Director with mixed short term results and, so far, no long term, meaningful solution for my child's individual needs as well as, what I consider, systemic problems at the school around communication. On multiple occasions staff have either not respond to email and voicemail or responded belatedly. I've been involved in one occasion where a staff member reacted unprofessionally at a fundraiser with parent and community volunteers. I've given up on teacher Websites because they are not updated regularly enough to be helpful. I have serious concerns for OSA and, unfortunately, am considering other options for my child.
- 108 172 I feel there should be gradients to the answer selections above. The answer selection is swayed to either positive or negative with any "somewhat agree", which could better show areas of improvement. You should resurvey offering a "somewhat agree" so you can truly see areas that need improvement.
- 109 177 Math and science 6th grade teachers need to improve their teaching skills and engagement of kids. Science is too short on lab and hands-on learning and too focused on workbooks. Math text book is bad. Math is too focused on group learning.
- 110 179 Thank You OSA!
- 111 182 It would be nice for students to have an opportunity to take a class in another art emphasis. It is a shame that they can only focus on one art with all the great teachers we have. High School physical education is a BIG missing!! The kids need to move each day. Please change this. Sports in the high school would make a difference in keeping my son at the school.
- 112 183 We are very happy with the school.
- I would like to see more opportunities for the children to be in Leadership roles.

- 113 184 The answers that are left blank are because I can't answer for my child, it doesn't apply, or I don't know
- 114 185 artistic expectations are not clear; some faculty is great some not so much hard to judge all in one statement
- 115 186 OSA is fantastic. I was blown away at my first "back to school night" with the enthusiasm and professionalism of the teachers. The art schools really have more of a professional studio feeling than a high school feeling - I really feel it prepares my kids for the outside world.
- I love the place.
- 116 188 -Class sizes are way too big this year.
- too many substitute teachers used for teachers taking long vacations.
 - not qualified or engaging teachers teaching history, science, and math. My child is not engaged in history.
 - Mr. Moore has been a problem for two years. Doesn't update website of homework, disengaging, inappropriate at times.
 - There needs to be more leadership in the middle school. Ms. Smith can't teach and be a principal. That is a huge job.
 - more opportunities for the vocal students to perform. Maybe an open mic once a month!???
- 117 189 I been unsuccessful on a number of attempts to contact a few of the faculty about my son's placement and concerns I have about my son's performance in certain areas. I have used the email addresses listed on the website, but have not received any replies, except on one occasion. I take partial ownership of not following through via some other means of communication, but would have liked to have been told from the start of the year, the best way to reach a faculty member.
- 118 191 My child is thriving at OSA
- 119 193 Overall my child & family have been happy at OSA for middle school, but my child is not that engaged in her classes & is the kind of kid who absolutely has it in her to be fully engaged.
- Class sizes are too big & the kids have had way too many substitutes this year. I understand that illnesses & other things come up, but we never experienced teacher absences like this at our daughter's public elementary, or at our older kids' private and catholic high schools. I don't feel like there is anything going on in the academic classrooms that really hooks the kids. My daughter has said, "I guess middle school is just something that you need to get through." I feel that the shift to Core Math is a good one in the long run, but we were told that all of the 7th graders were being placed in 8th grade Core- no one mentioned that they would only make it half way through the curriculum. I wish there was more of a standard way that things were done. For example, most schools state that grades will be entered in Powerschool either within a week, or within 2 weeks. My daughter has waited over a month to find out how she did on Chapter tests- weird. Assignments should be posted on line & they should be clear. Ms Humphrey has done a great job w/this. Ms. Bradburn was excellent w/this the first half of the year, then fell off the train the second half & to say that Mr. Moore has been inconsistent is very generous. More attention needs to be given to the overall academic program. My son covered a lot more material in a more engaging manner through middle school & it served him well in high school. More attention needs to be given to academics and teaching. BTW- I don't feel that better academics means more homework & more testing.
- I'm unlikely to send my child there for high school because of the long drive

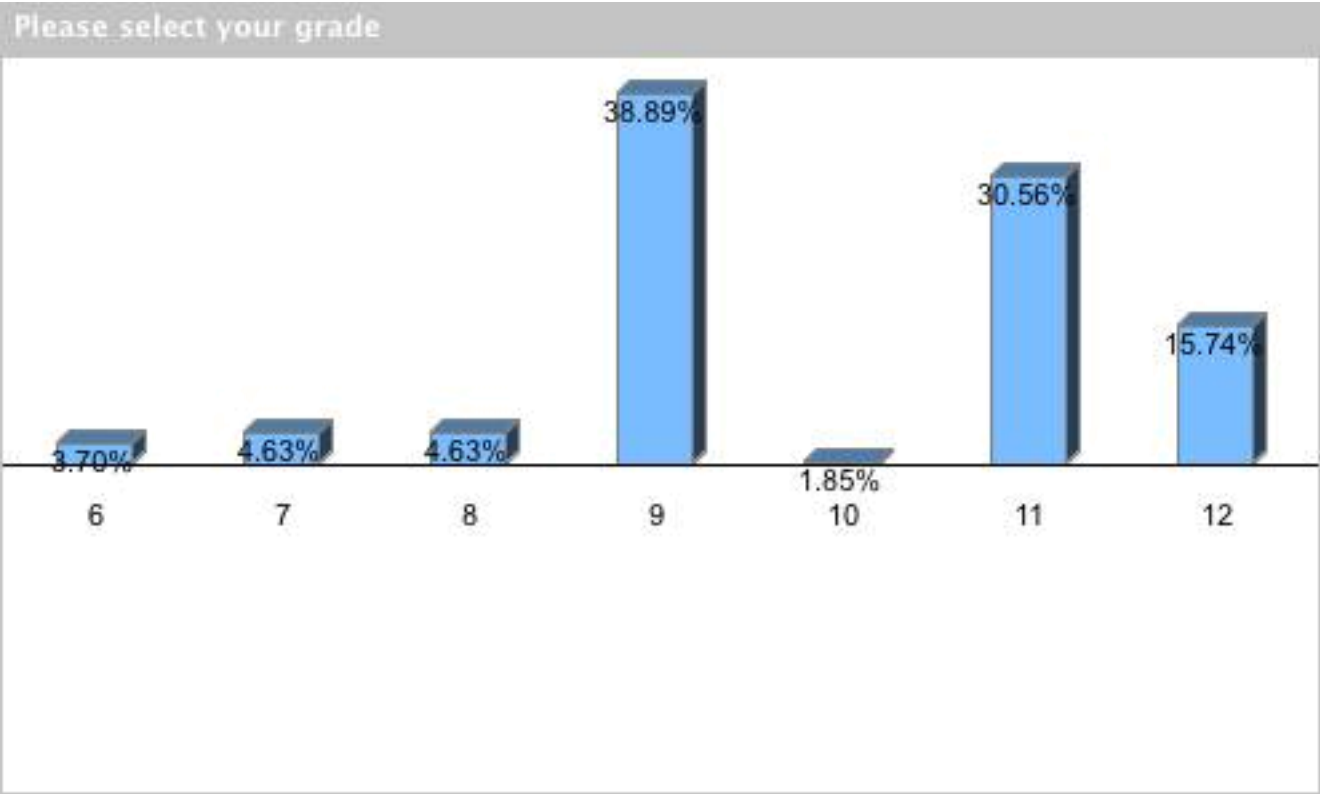
modified block schedule just doesn't seem workable with the rehearsal schedules. I don't know how well prepared for college the students can be without that academic focus.

I don't attend APT meetings, because they don't fit into my schedule. I feel the school needs more academic leadership. It seems that many of the people in leadership positions are working hard, but are wearing too many hats. You can have a great teacher, but if no one is challenging them, observing them, pushing them, learning from their successes and recognizing them- they can become deflated & uninspired. You can have a young teacher with intelligence, education, and charisma- but if no one is guiding them, mentoring them, challenging them- they can fail to develop. I feel that much of the success of my daughter's elementary school was due to a principal who really had all of the faculty working together, learning from each other, supporting & challenging each other- the teachers had room to bring their own gifts to the classroom w/in a framework of standards and expectations.

Regarding behavioral expectations- I think the kids at OSA are great kids & most are reasonably well behaved. I wish there was more of a dress code- on hot days I see middle school girls in booty shorts & spaghetti straps- or shirts that are longer than their very short shorts. Also, my daughter doesn't want to go to the high school because she says kids come back from lunch high & sometimes drunk & that sometimes it goes on in the bathrooms- not just open campus.

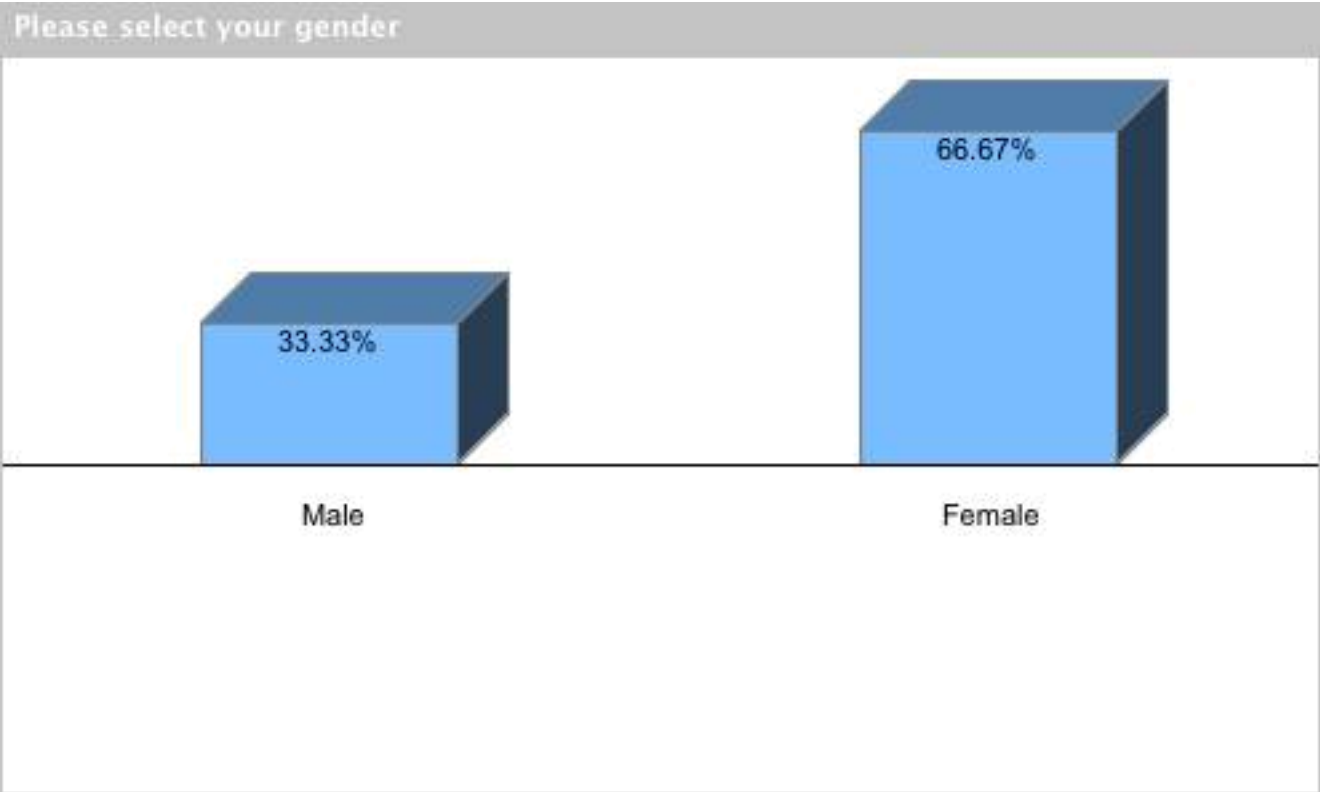
Kids were getting high & drunk back when I was in school too, but you best believe it was only going on in the bathrooms & for that very reason we

Please select your grade



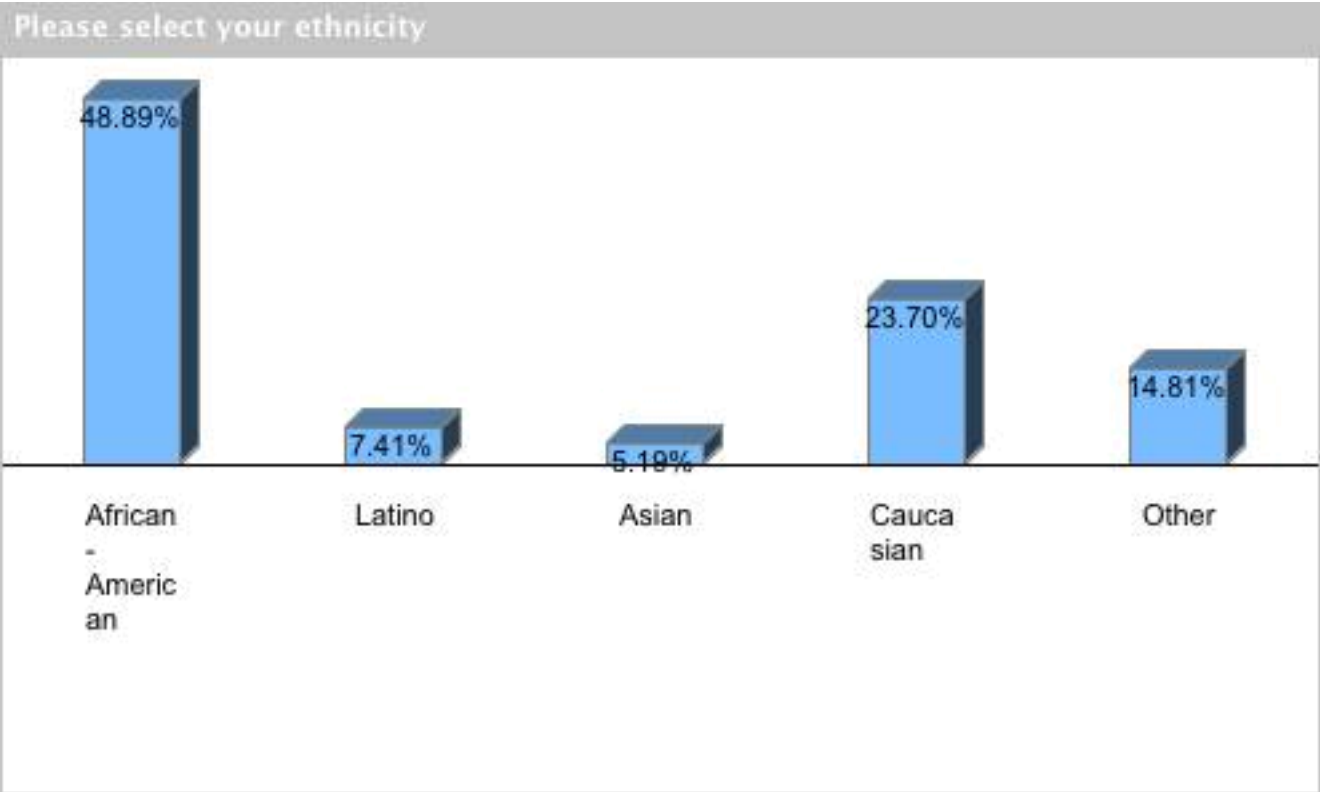
Answers	%	#
6	3.70	4
7	4.63	5
8	4.63	5
9	38.89	42
10	1.85	2
11	30.56	33
12	15.74	17

Please select your gender



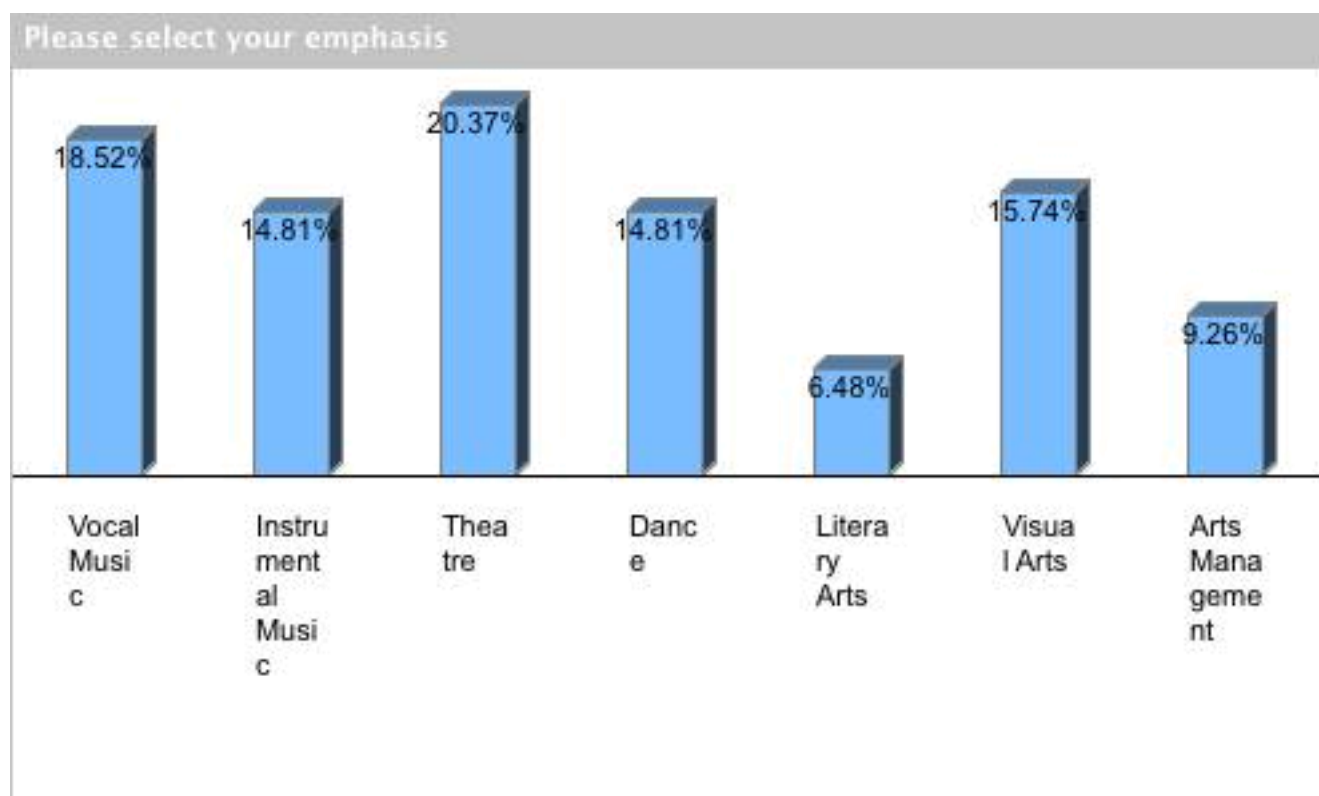
Answers	%	#
Male	33.33	36
Female	66.67	72

Please select your ethnicity



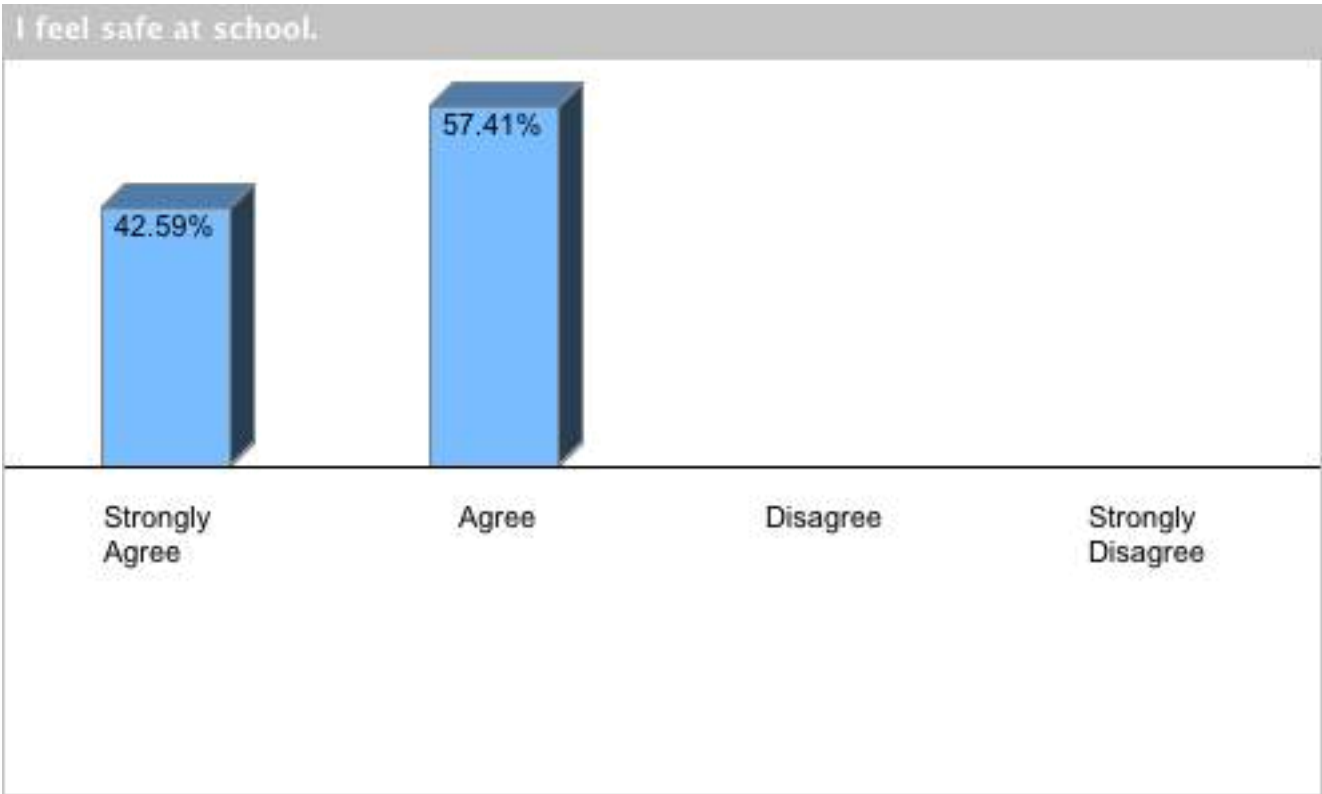
Answers	%	#
African-American	48.89	66
Latino	7.41	10
Asian	5.19	7
Caucasian	23.70	32
Other	14.81	20

Please select your emphasis



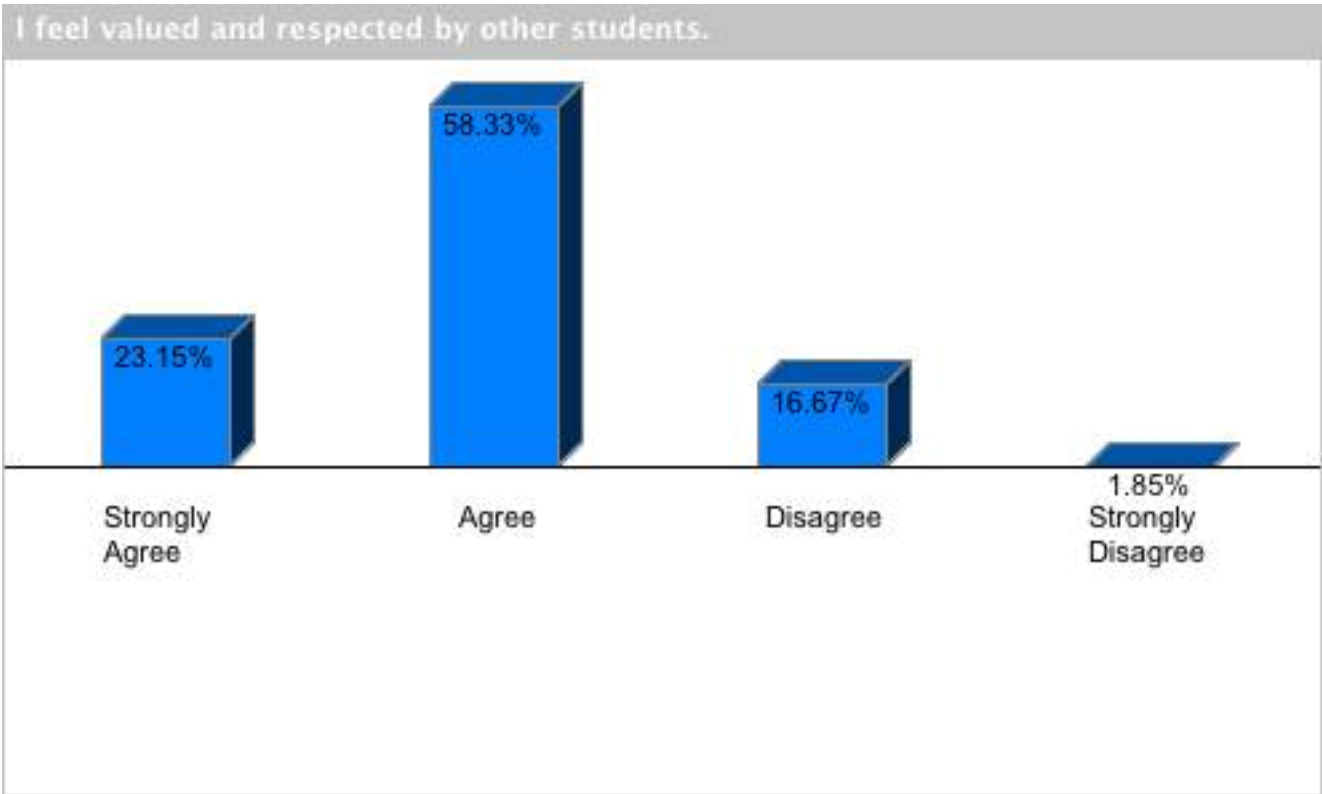
Answers	%	#
Vocal Music	18.52	20
Instrumental Music	14.81	16
Theatre	20.37	22
Dance	14.81	16
Literary Arts	6.48	7
Visual Arts	15.74	17
Arts Management	9.26	10

I feel safe at school.



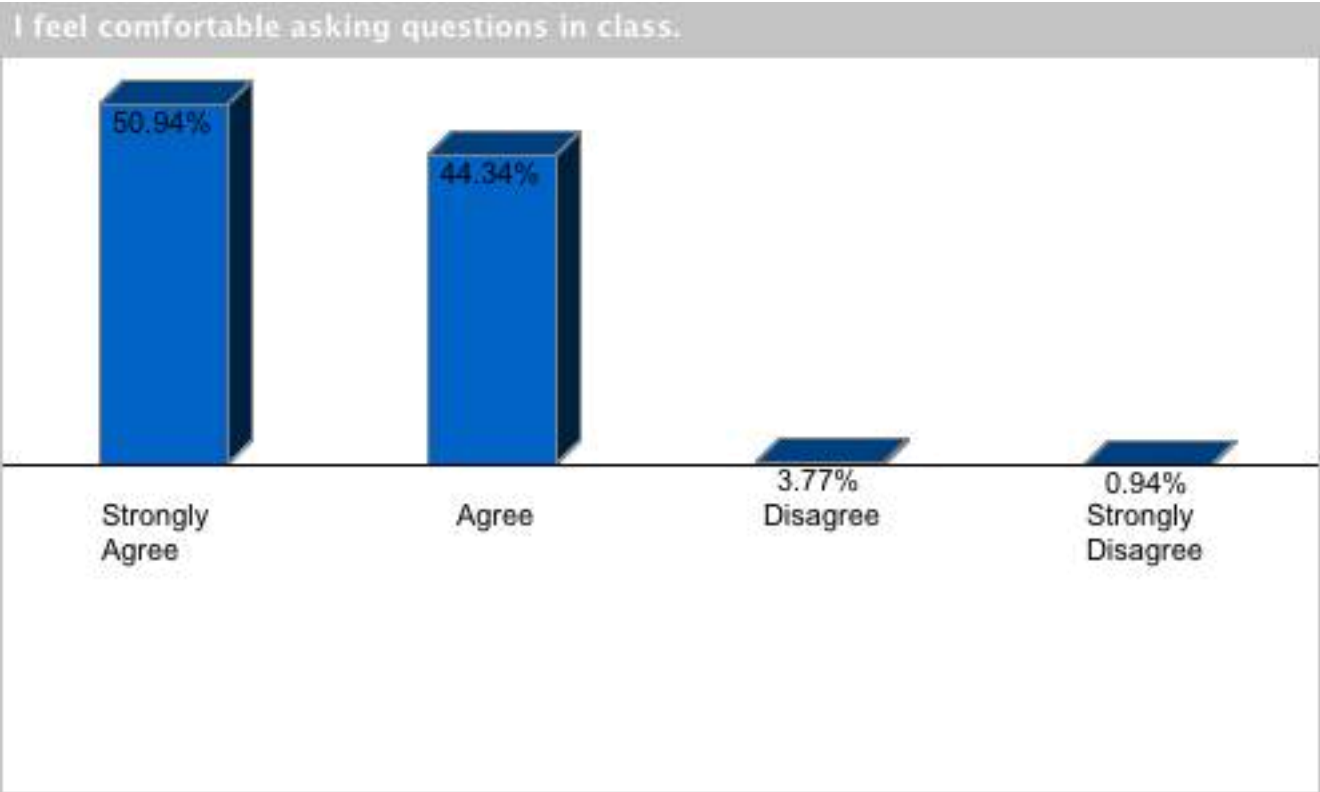
Answers	%	#
Strongly Agree	42.59	46
Agree	57.41	62
Disagree	0.00	0
Strongly Disagree	0.00	0

I feel valued and respected by other students.



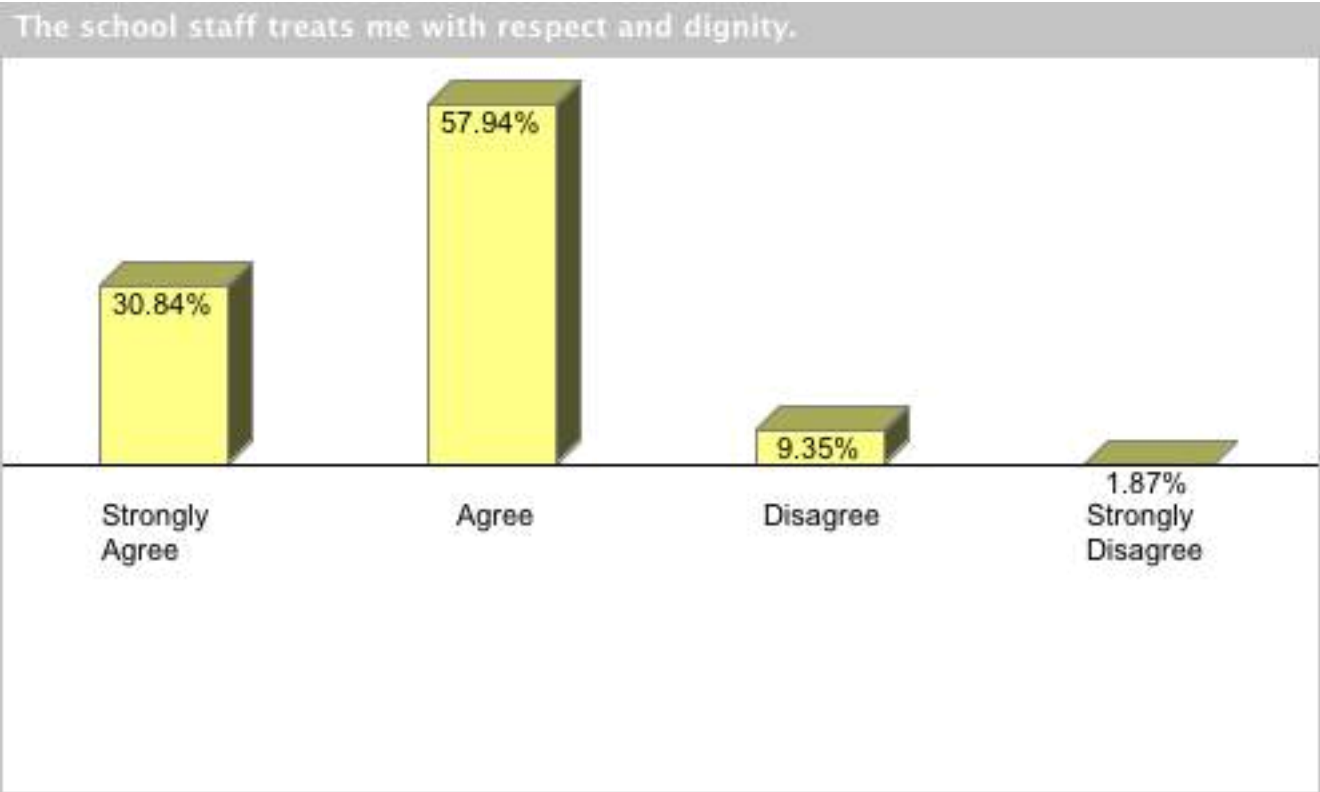
Answers	%	#
Strongly Agree	23.15	25
Agree	58.33	63
Disagree	16.67	18
Strongly Disagree	1.85	2

I feel comfortable asking questions in class.



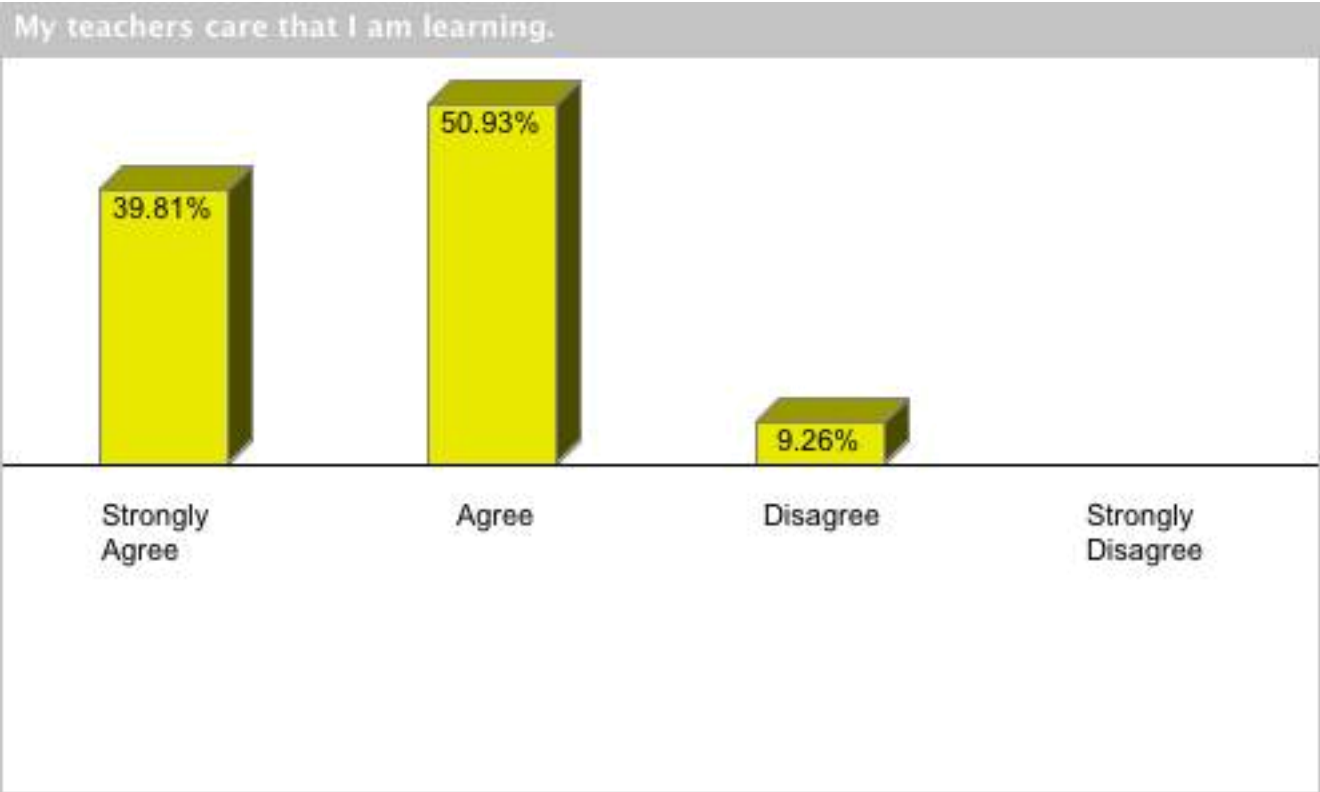
Answers	%	#
Strongly Agree	50.94	54
Agree	44.34	47
Disagree	3.77	4
Strongly Disagree	0.94	1

The school staff treats me with respect and dignity.



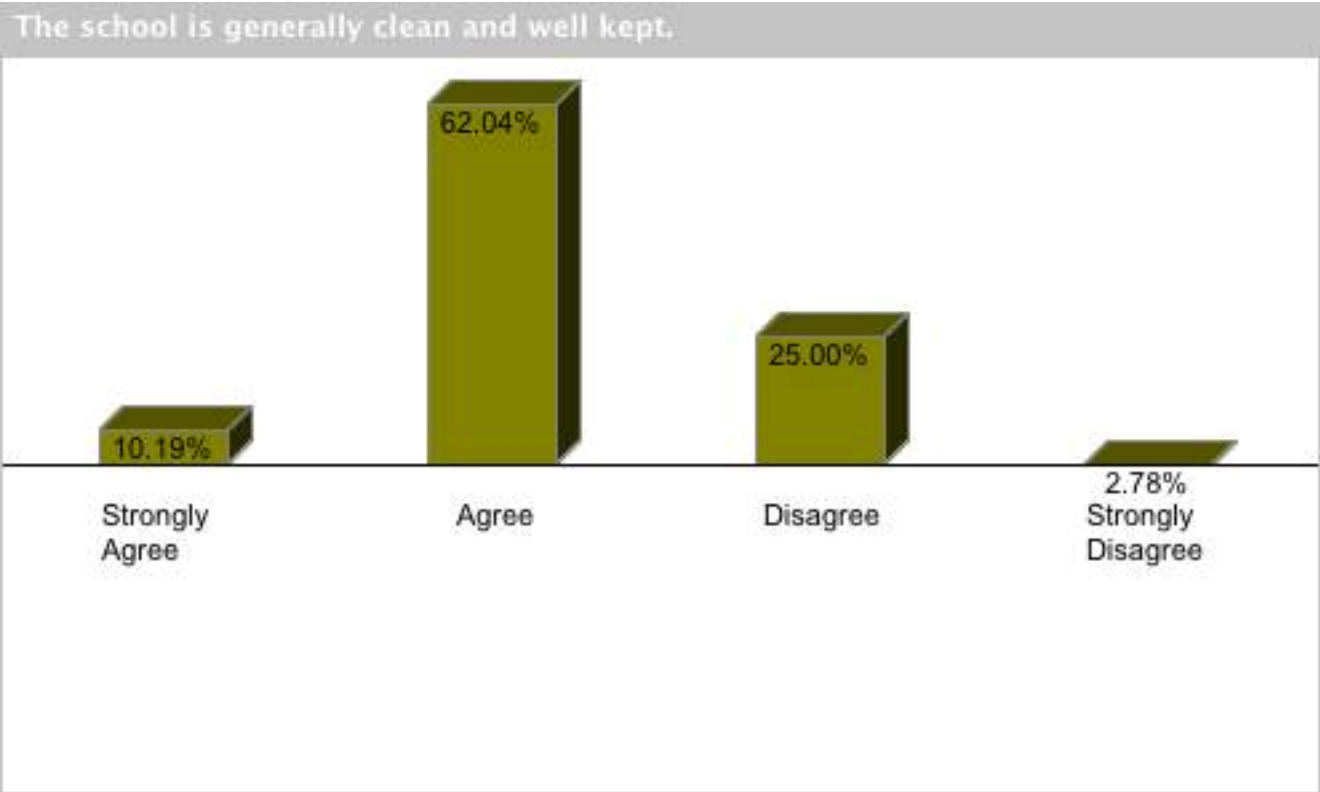
Answers	%	#
Strongly Agree	30.84	33
Agree	57.94	62
Disagree	9.35	10
Strongly Disagree	1.87	2

My teachers care that I am learning.



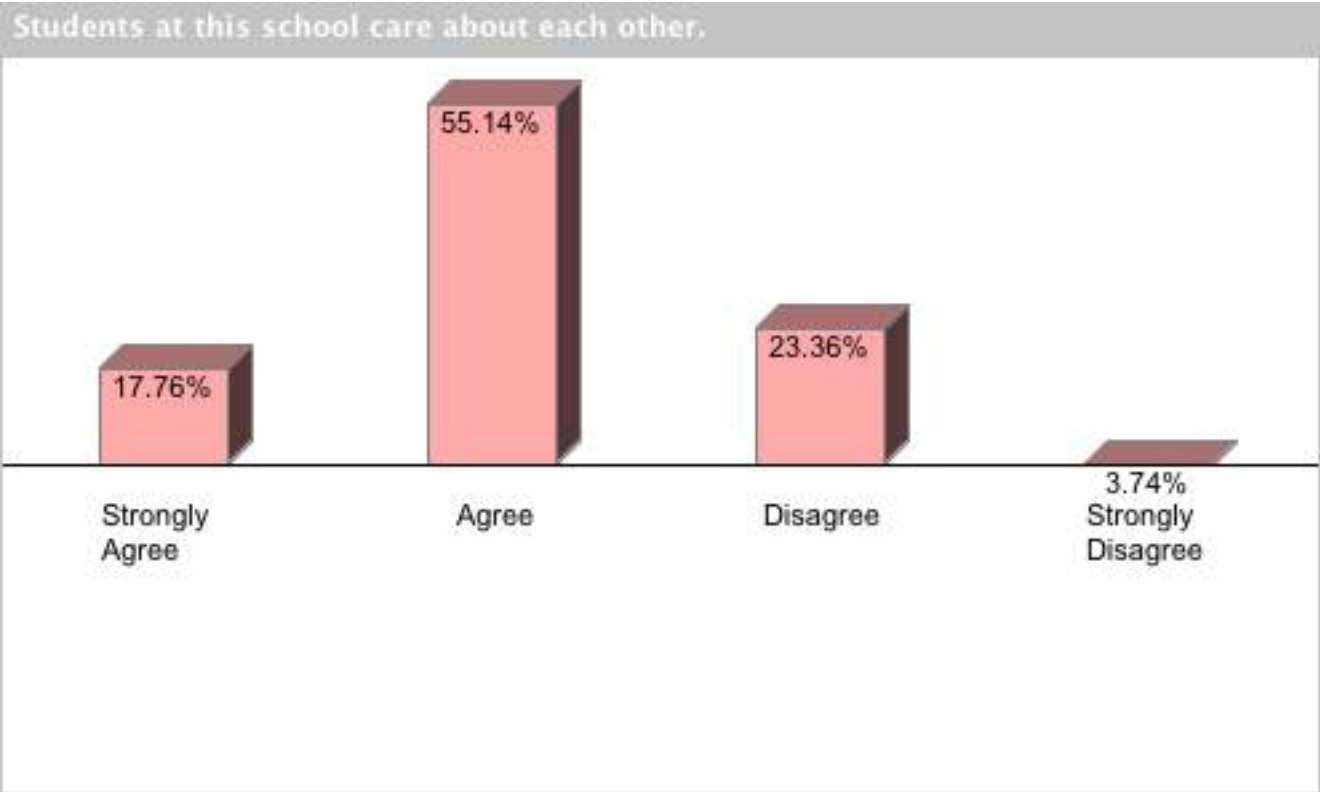
Answers	%	#
Strongly Agree	39.81	43
Agree	50.93	55
Disagree	9.26	10
Strongly Disagree	0.00	0

The school is generally clean and well kept.



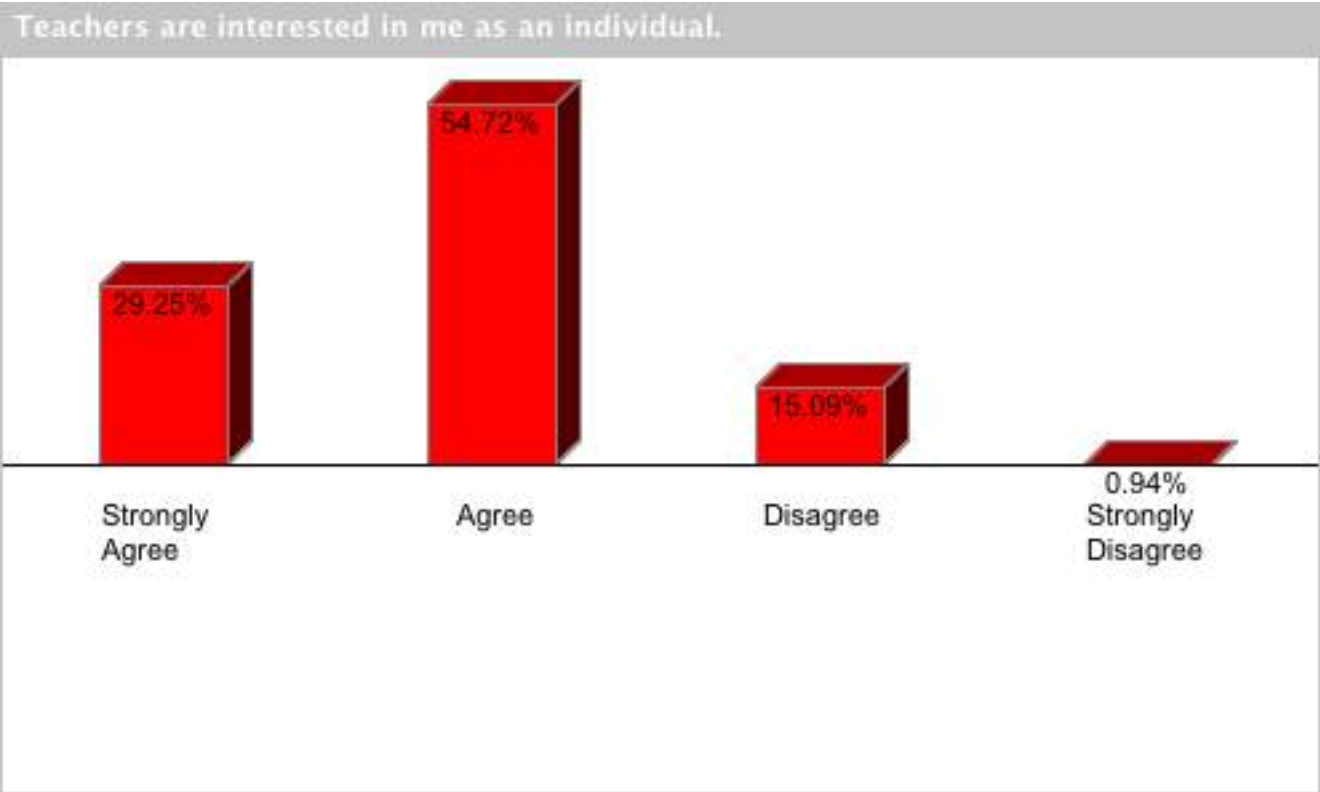
Answers	%	#
Strongly Agree	10.19	11
Agree	62.04	67
Disagree	25.00	27
Strongly Disagree	2.78	3

Students at this school care about each other.



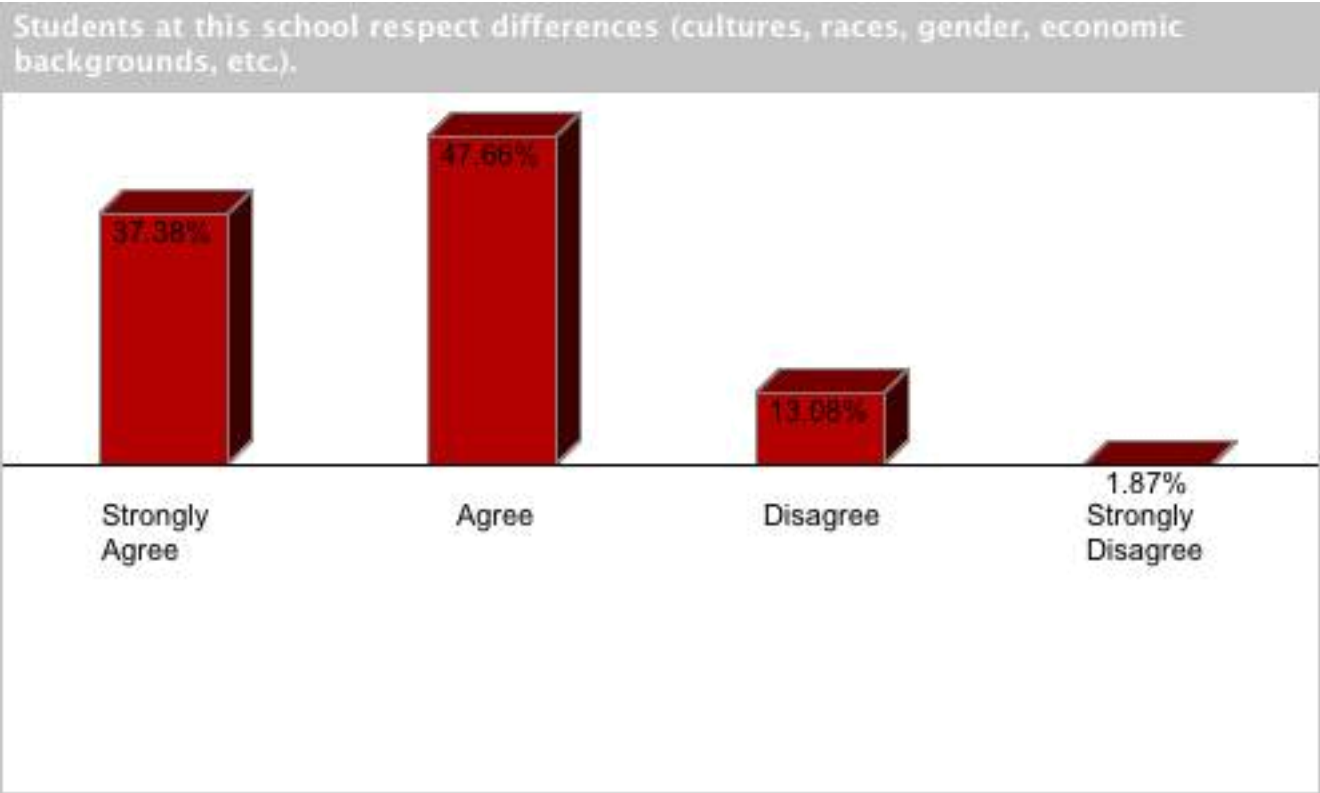
Answers	%	#
Strongly Agree	17.76	19
Agree	55.14	59
Disagree	23.36	25
Strongly Disagree	3.74	4

Teachers are interested in me as an individual.



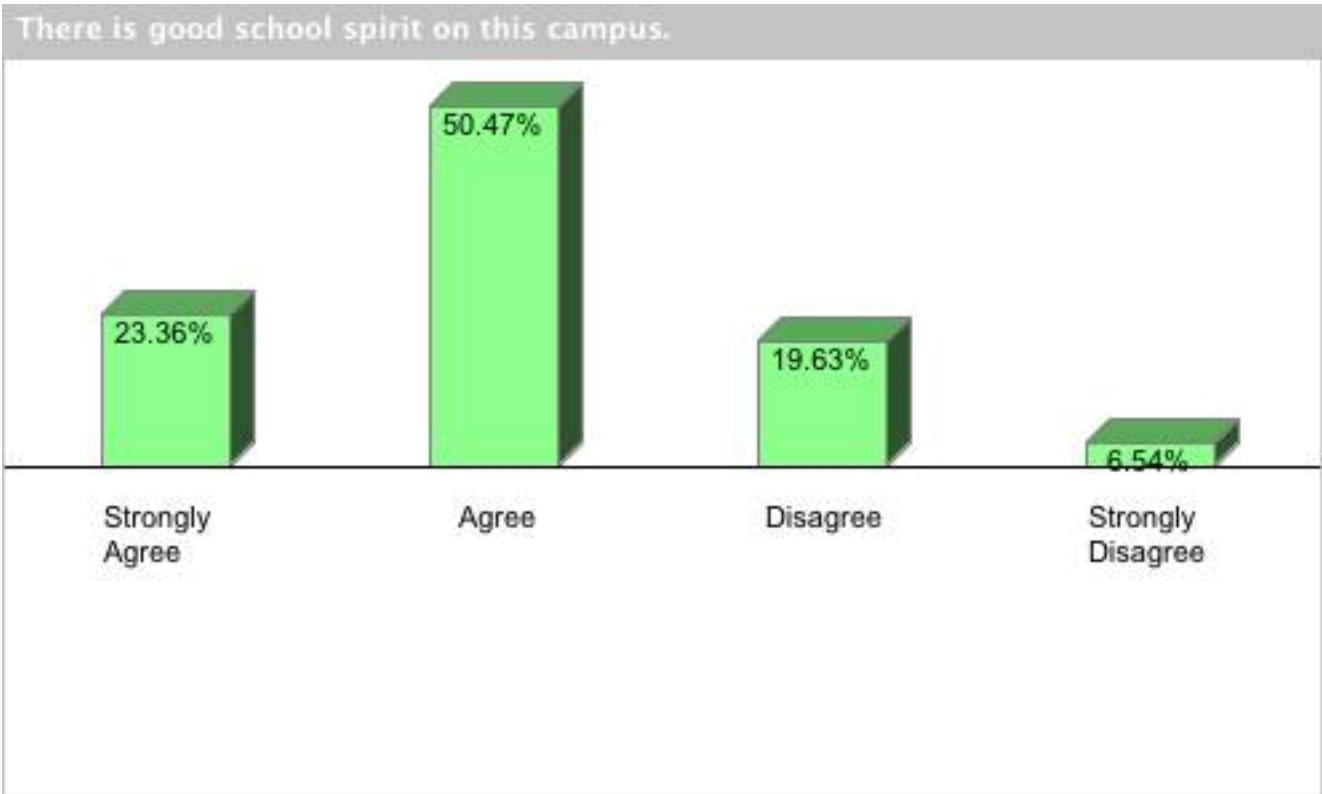
Answers	%	#
Strongly Agree	29.25	31
Agree	54.72	58
Disagree	15.09	16
Strongly Disagree	0.94	1

Students at this school respect differences (cultures, races, gender, economic backgrounds, etc.).



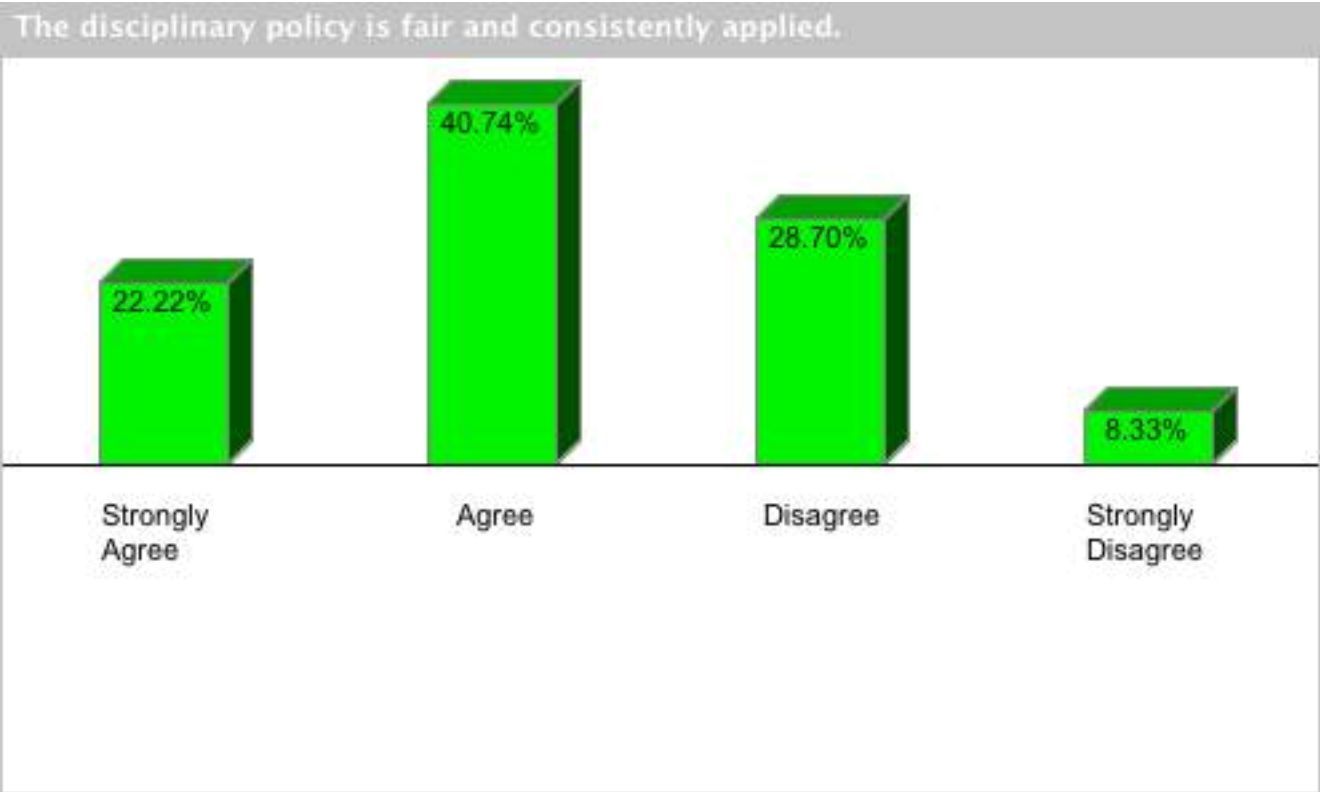
Answers	%	#
Strongly Agree	37.38	40
Agree	47.66	51
Disagree	13.08	14
Strongly Disagree	1.87	2

There is good school spirit on this campus.



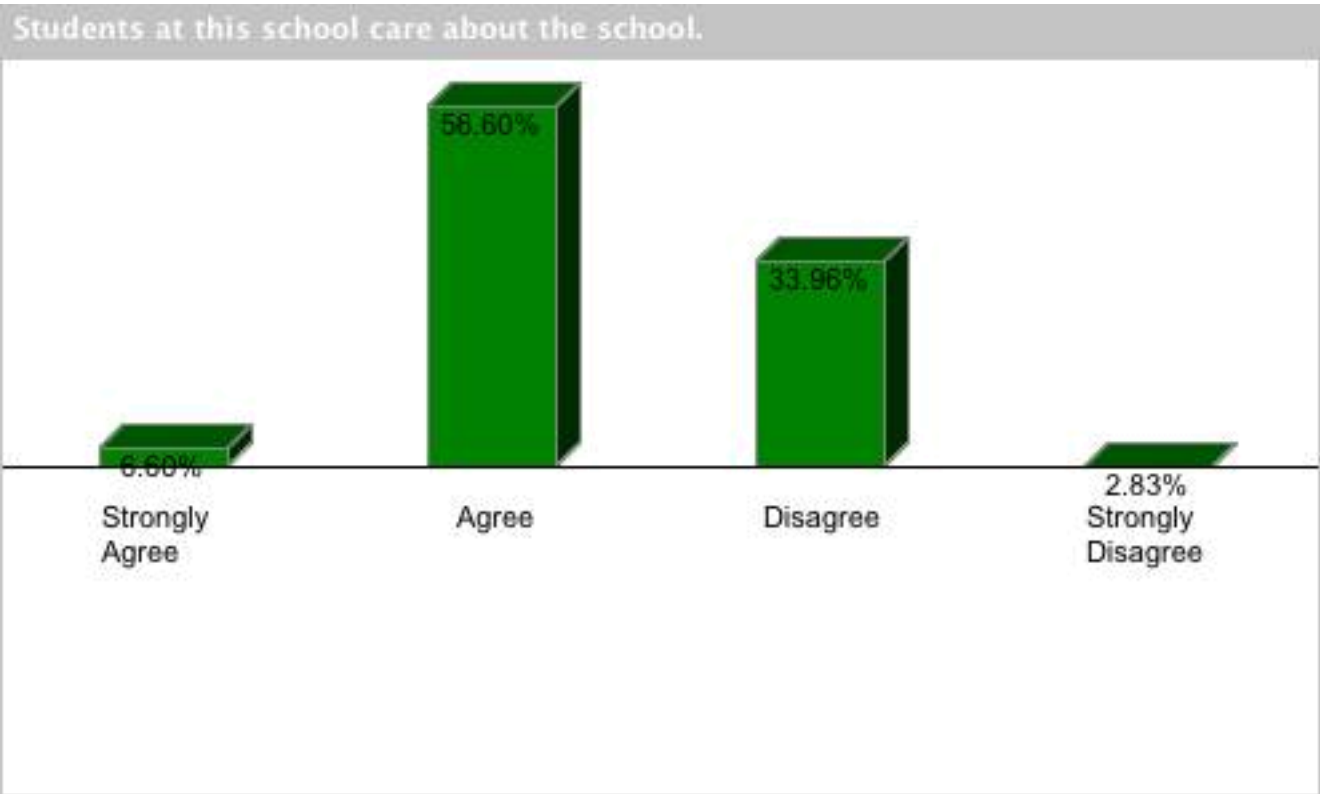
Answers	%	#
Strongly Agree	23.36	25
Agree	50.47	54
Disagree	19.63	21
Strongly Disagree	6.54	7

The disciplinary policy is fair and consistently applied.



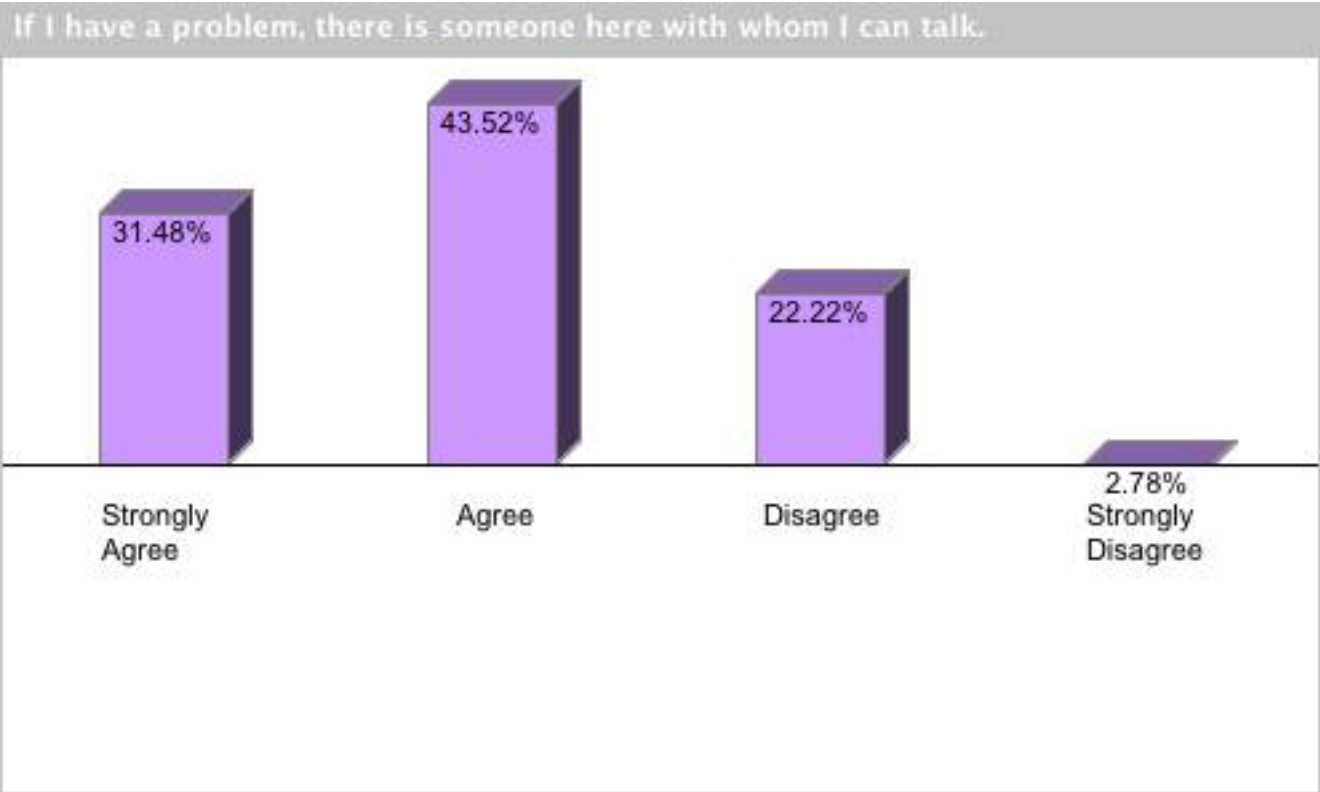
Answers	%	#
Strongly Agree	22.22	24
Agree	40.74	44
Disagree	28.70	31
Strongly Disagree	8.33	9

Students at this school care about the school.



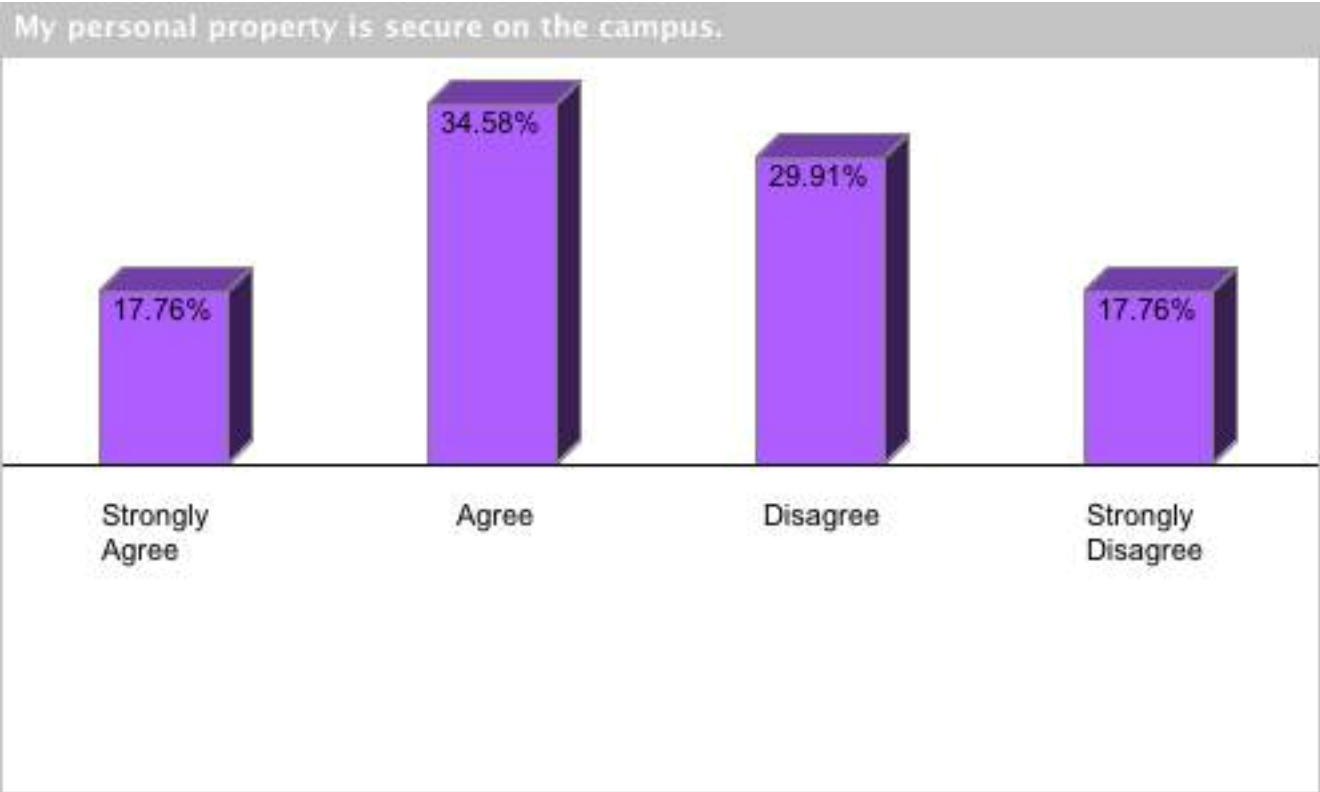
Answers	%	#
Strongly Agree	6.60	7
Agree	56.60	60
Disagree	33.96	36
Strongly Disagree	2.83	3

If I have a problem, there is someone here with whom I can talk.



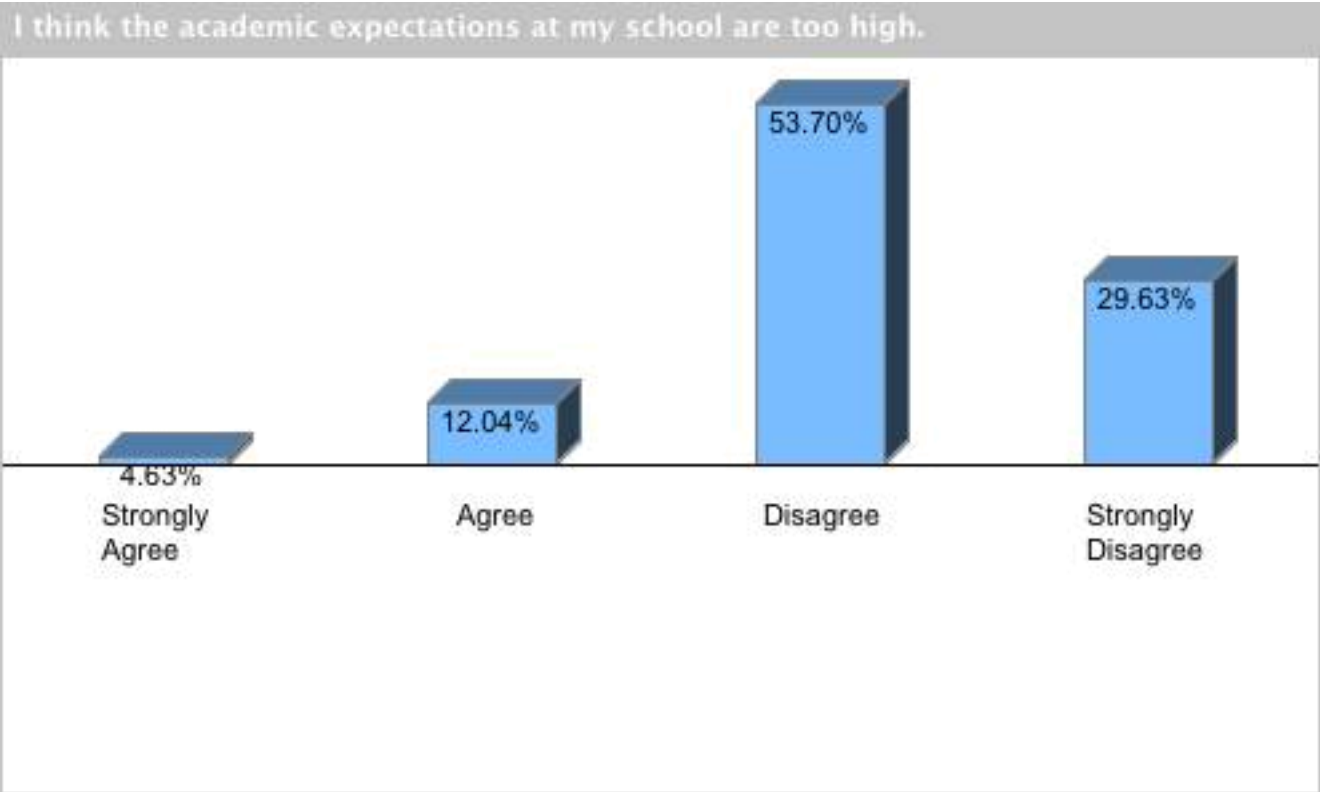
Answers	%	#
Strongly Agree	31.48	34
Agree	43.52	47
Disagree	22.22	24
Strongly Disagree	2.78	3

My personal property is secure on the campus.



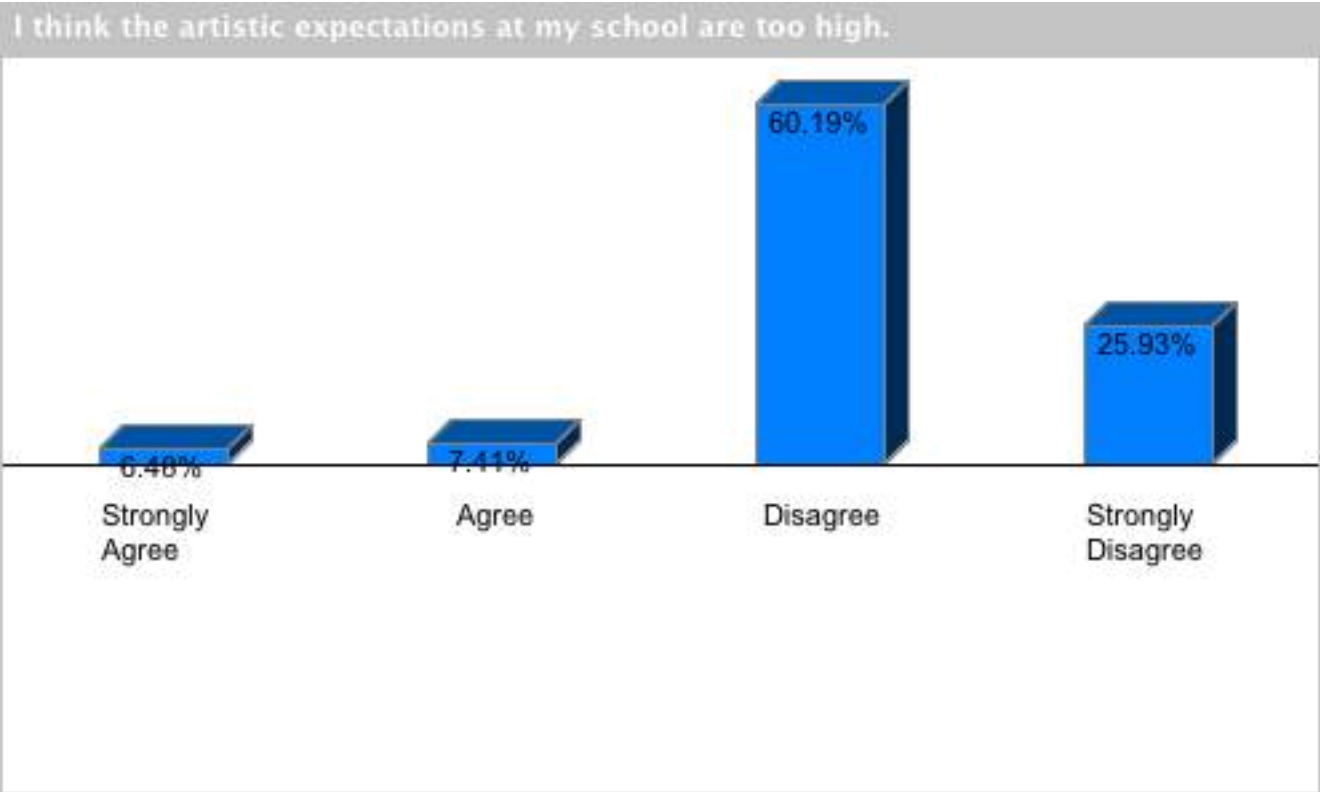
Answers	%	#
Strongly Agree	17.76	19
Agree	34.58	37
Disagree	29.91	32
Strongly Disagree	17.76	19

I think the academic expectations at my school are too high.



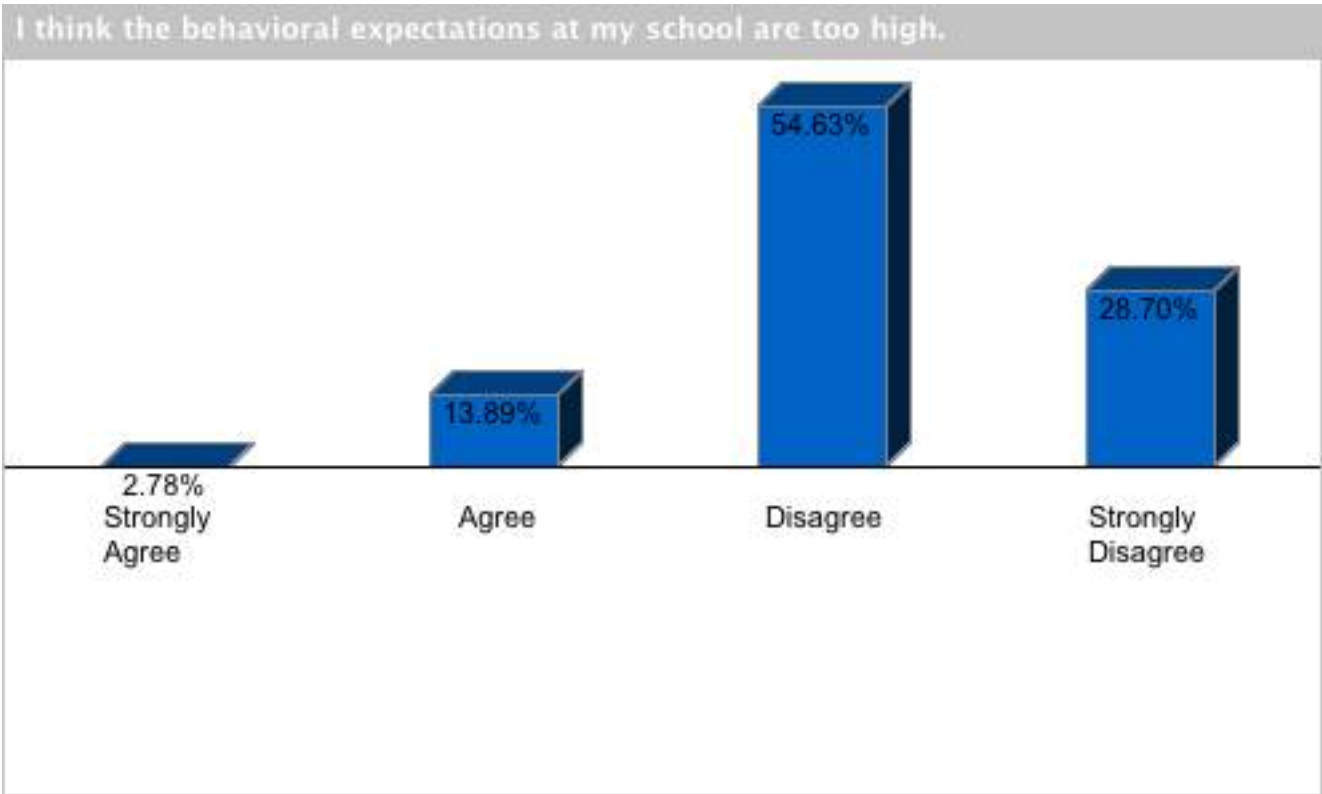
Answers	%	#
Strongly Agree	4.63	5
Agree	12.04	13
Disagree	53.70	58
Strongly Disagree	29.63	32

I think the artistic expectations at my school are too high.



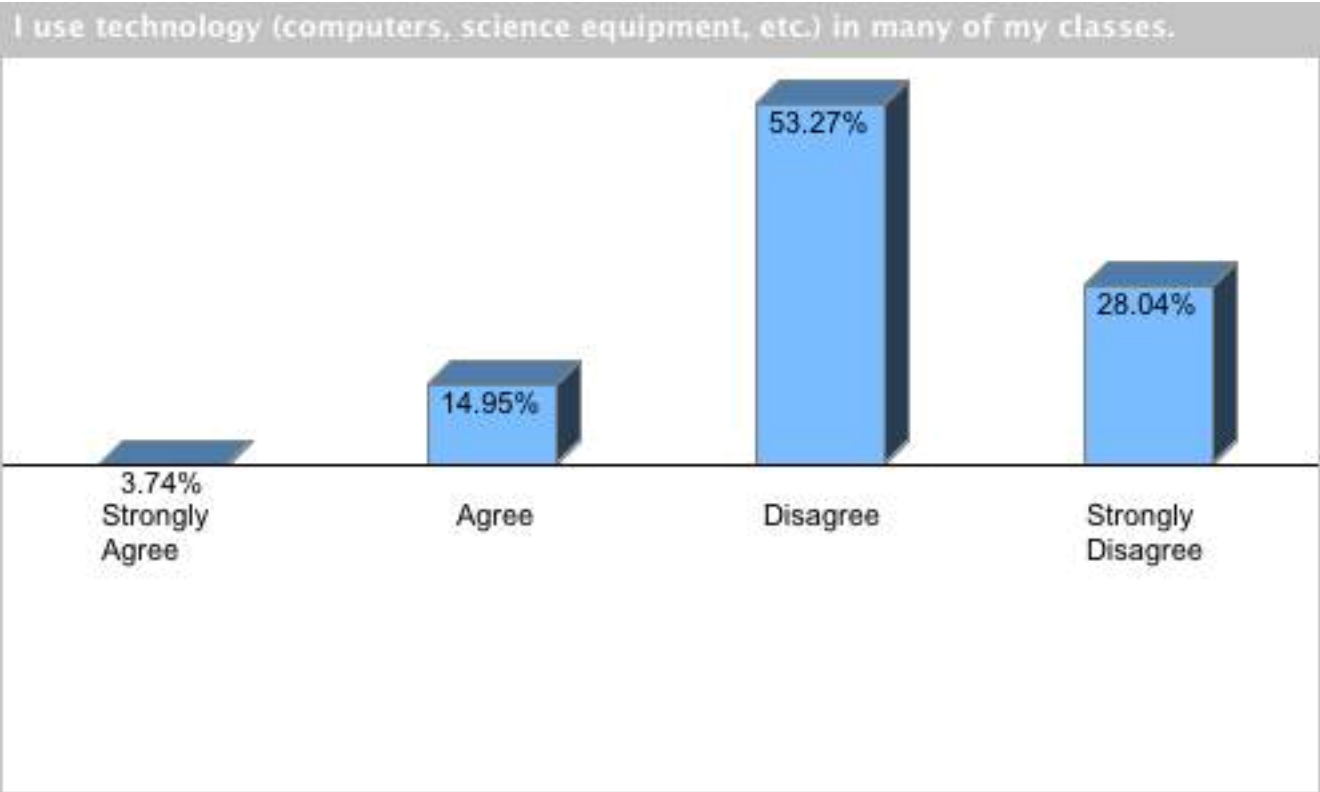
Answers	%	#
Strongly Agree	6.48	7
Agree	7.41	8
Disagree	60.19	65
Strongly Disagree	25.93	28

I think the behavioral expectations at my school are too high.



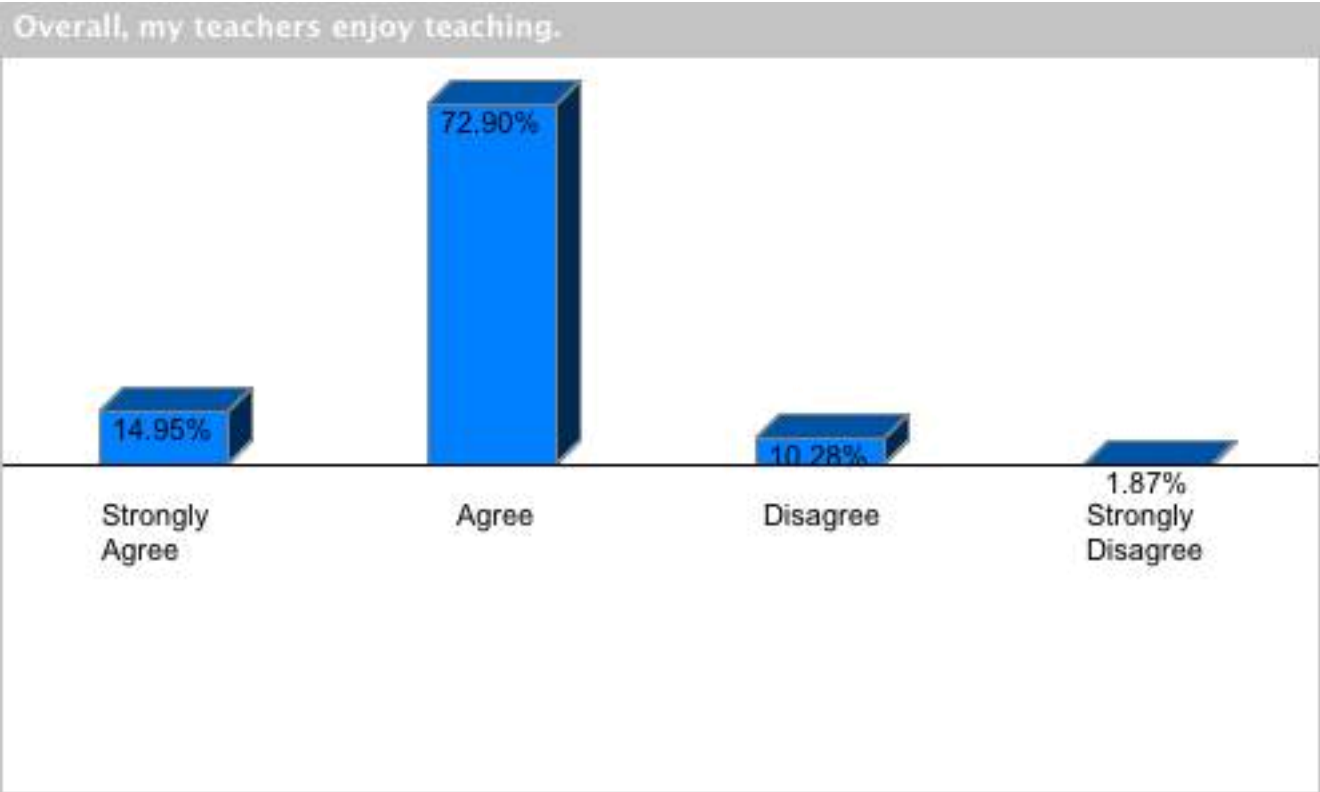
Answers	%	#
Strongly Agree	2.78	3
Agree	13.89	15
Disagree	54.63	59
Strongly Disagree	28.70	31

I use technology (computers, science equipment, etc.) in many of my classes.



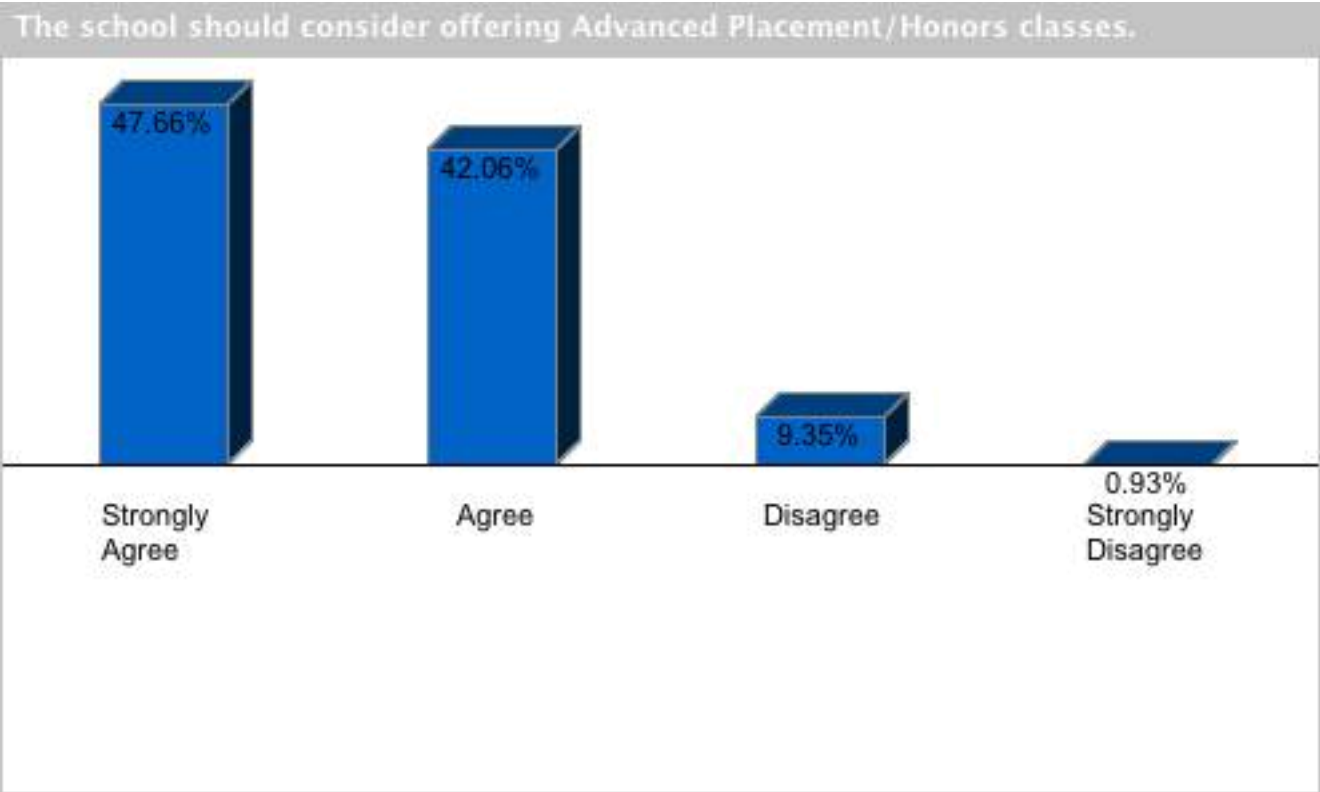
Answers	%	#
Strongly Agree	3.74	4
Agree	14.95	16
Disagree	53.27	57
Strongly Disagree	28.04	30

Overall, my teachers enjoy teaching.



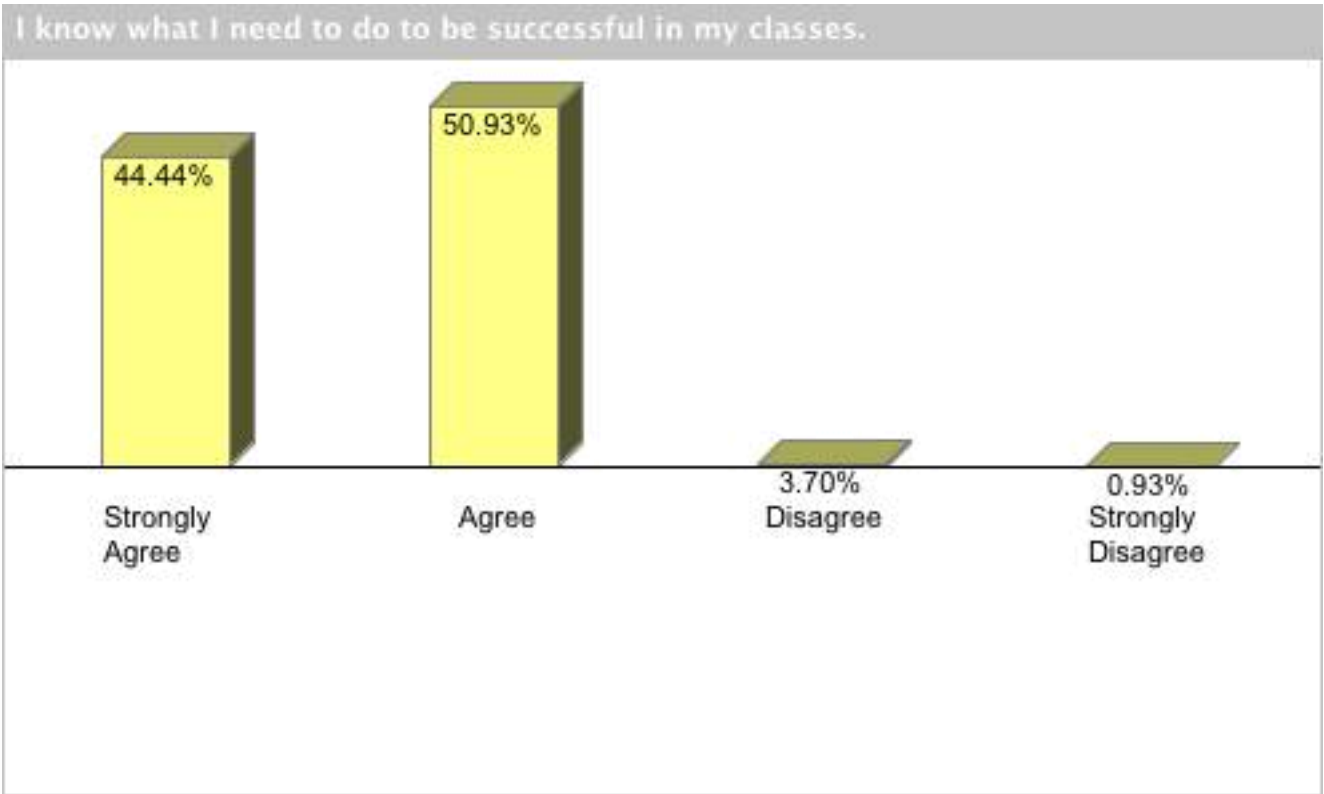
Answers	%	#
Strongly Agree	14.95	16
Agree	72.90	78
Disagree	10.28	11
Strongly Disagree	1.87	2

The school should consider offering Advanced Placement/Honors classes.



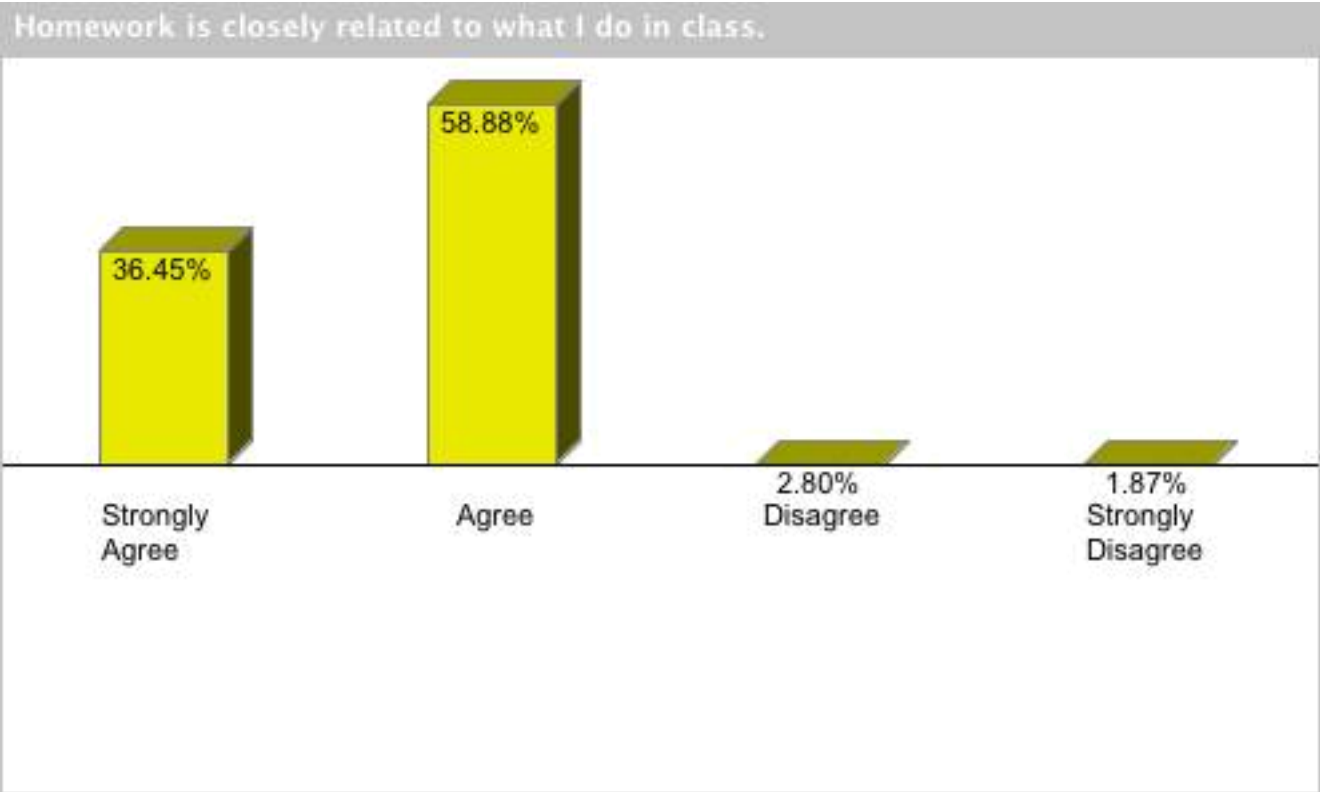
Answers	%	#
Strongly Agree	47.66	51
Agree	42.06	45
Disagree	9.35	10
Strongly Disagree	0.93	1

I know what I need to do to be successful in my classes.



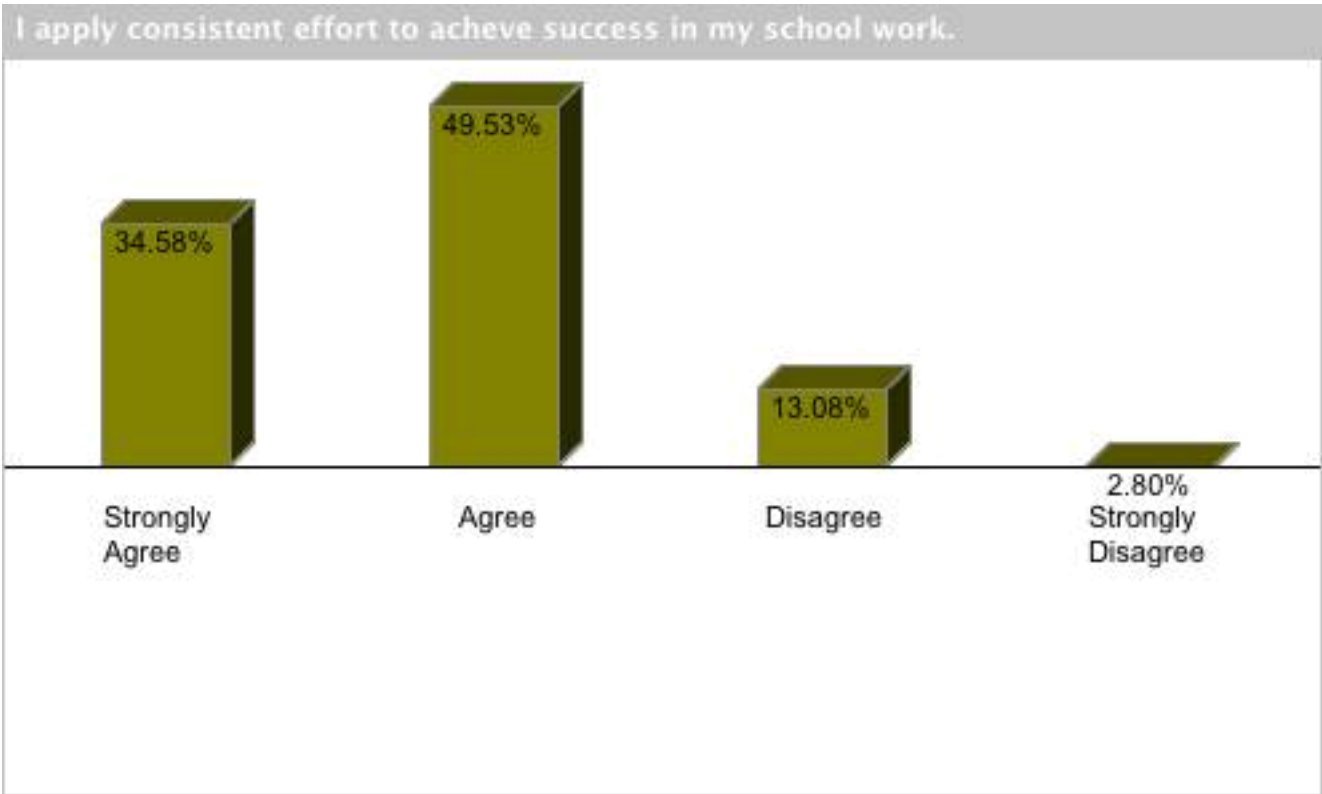
Answers	%	#
Strongly Agree	44.44	48
Agree	50.93	55
Disagree	3.70	4
Strongly Disagree	0.93	1

Homework is closely related to what I do in class.



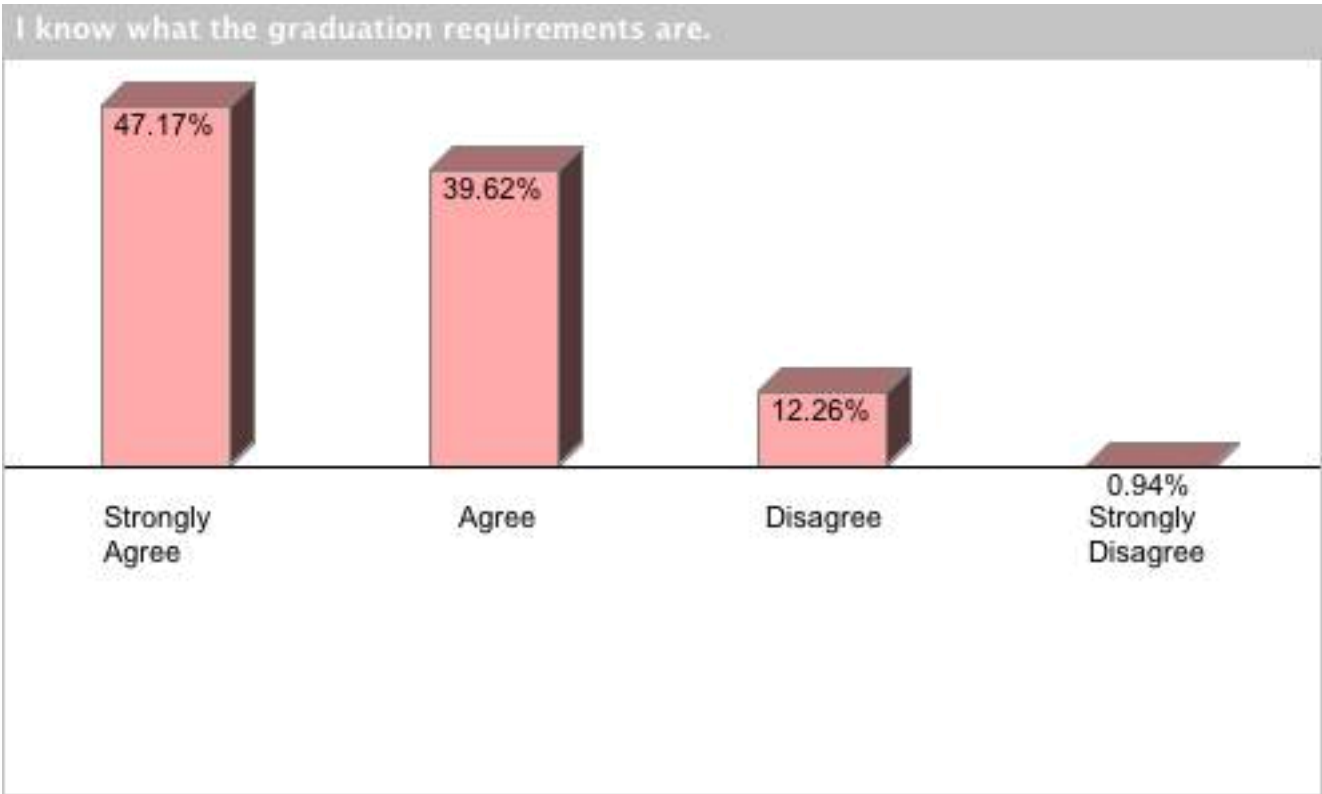
Answers	%	#
Strongly Agree	36.45	39
Agree	58.88	63
Disagree	2.80	3
Strongly Disagree	1.87	2

I apply consistent effort to acheve success in my school work.



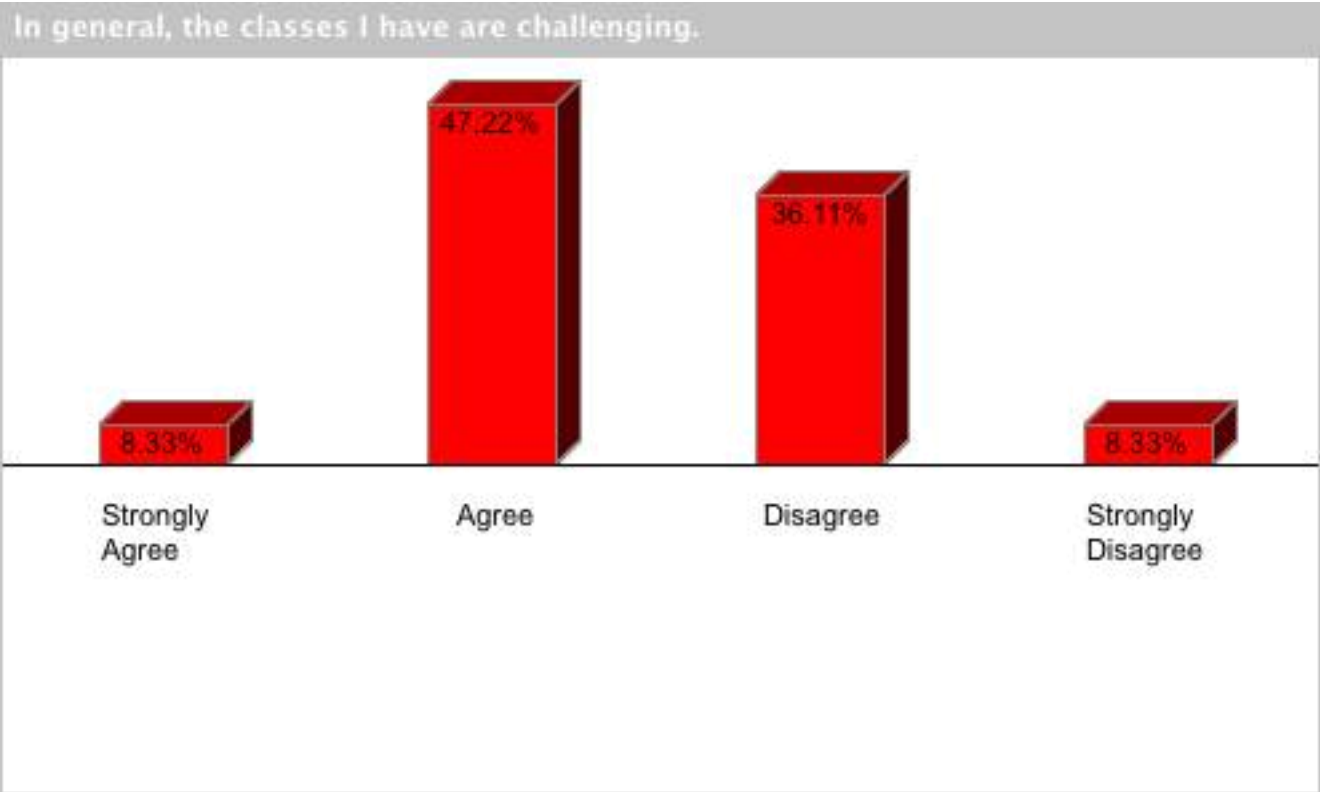
Answers	%	#
Strongly Agree	34.58	37
Agree	49.53	53
Disagree	13.08	14
Strongly Disagree	2.80	3

I know what the graduation requirements are.



Answers	%	#
Strongly Agree	47.17	50
Agree	39.62	42
Disagree	12.26	13
Strongly Disagree	0.94	1

In general, the classes I have are challenging.



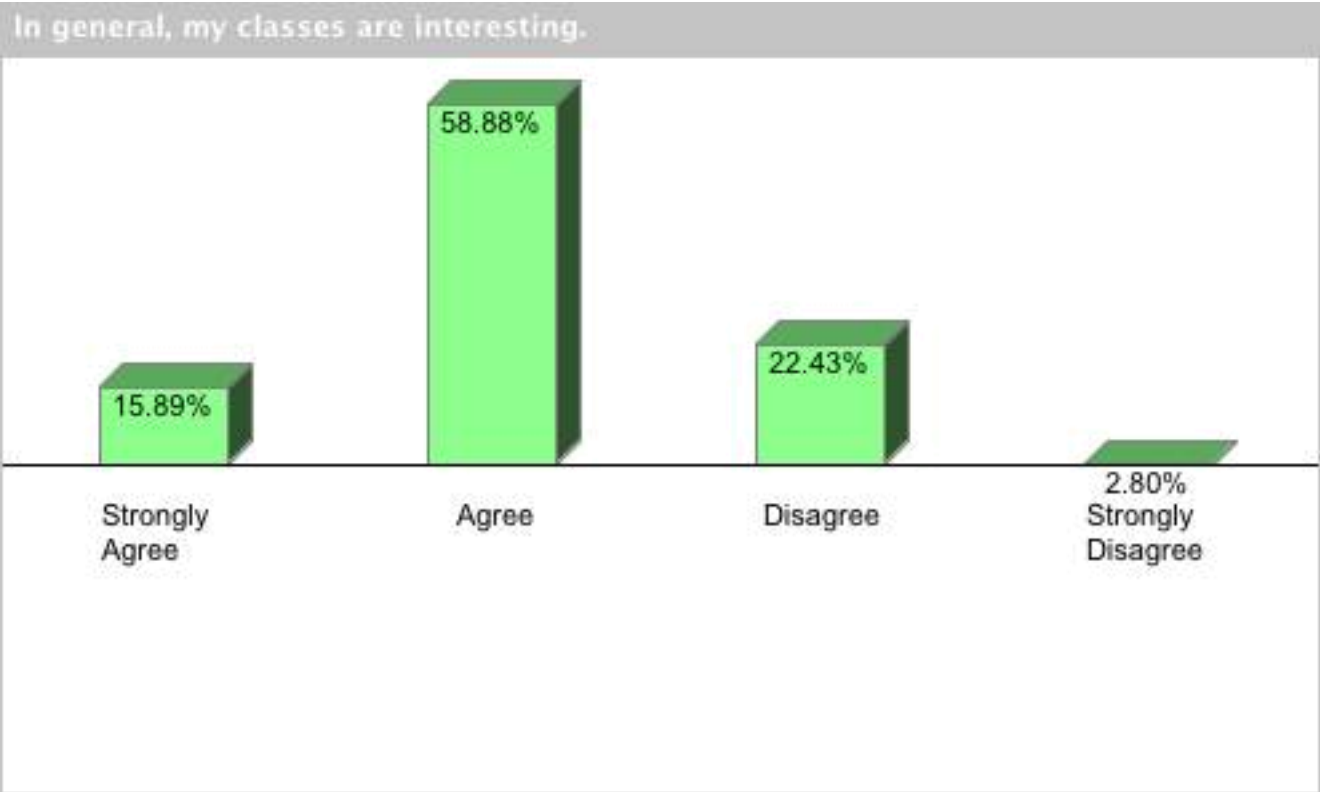
Answers	%	#
Strongly Agree	8.33	9
Agree	47.22	51
Disagree	36.11	39
Strongly Disagree	8.33	9

My teachers are readily available when I need help.



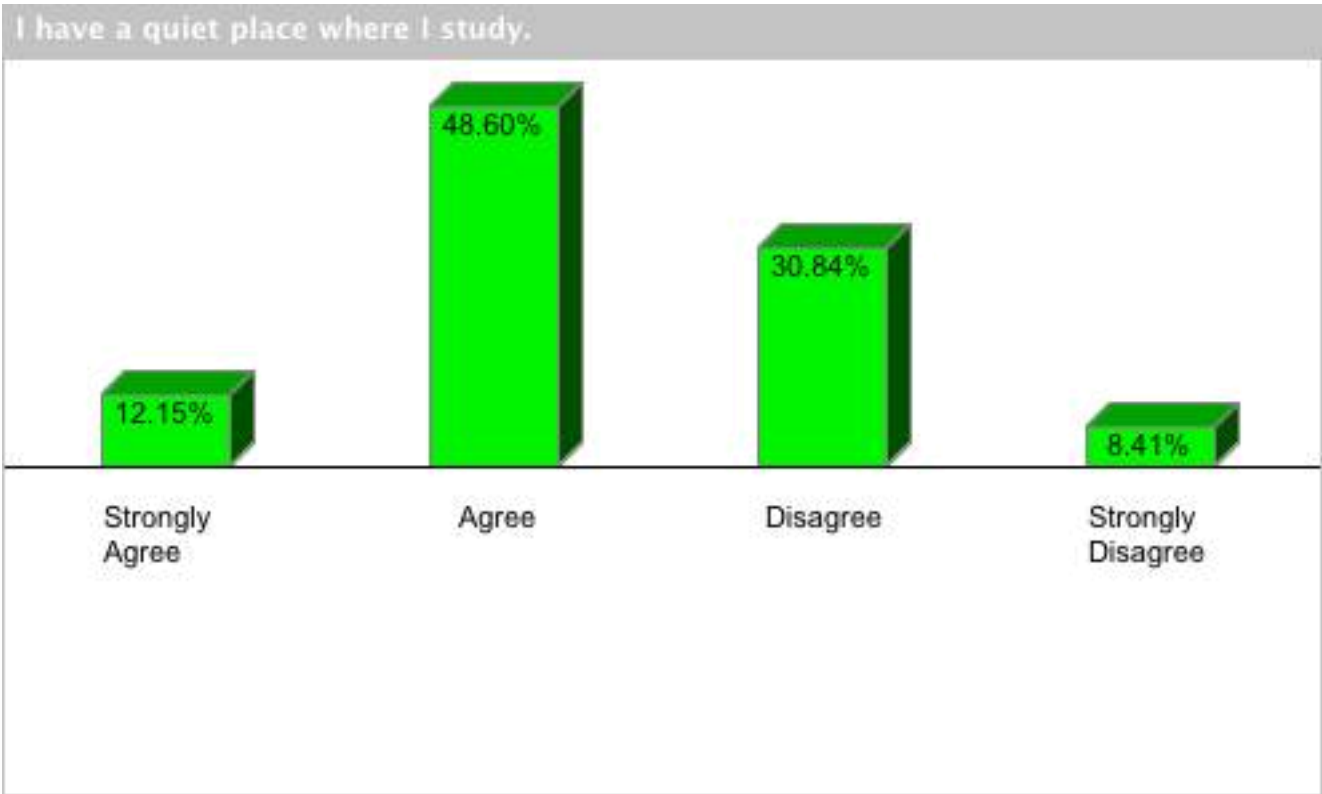
Answers	%	#
Strongly Agree	20.75	22
Agree	53.77	57
Disagree	22.64	24
Strongly Disagree	2.83	3

In general, my classes are interesting.



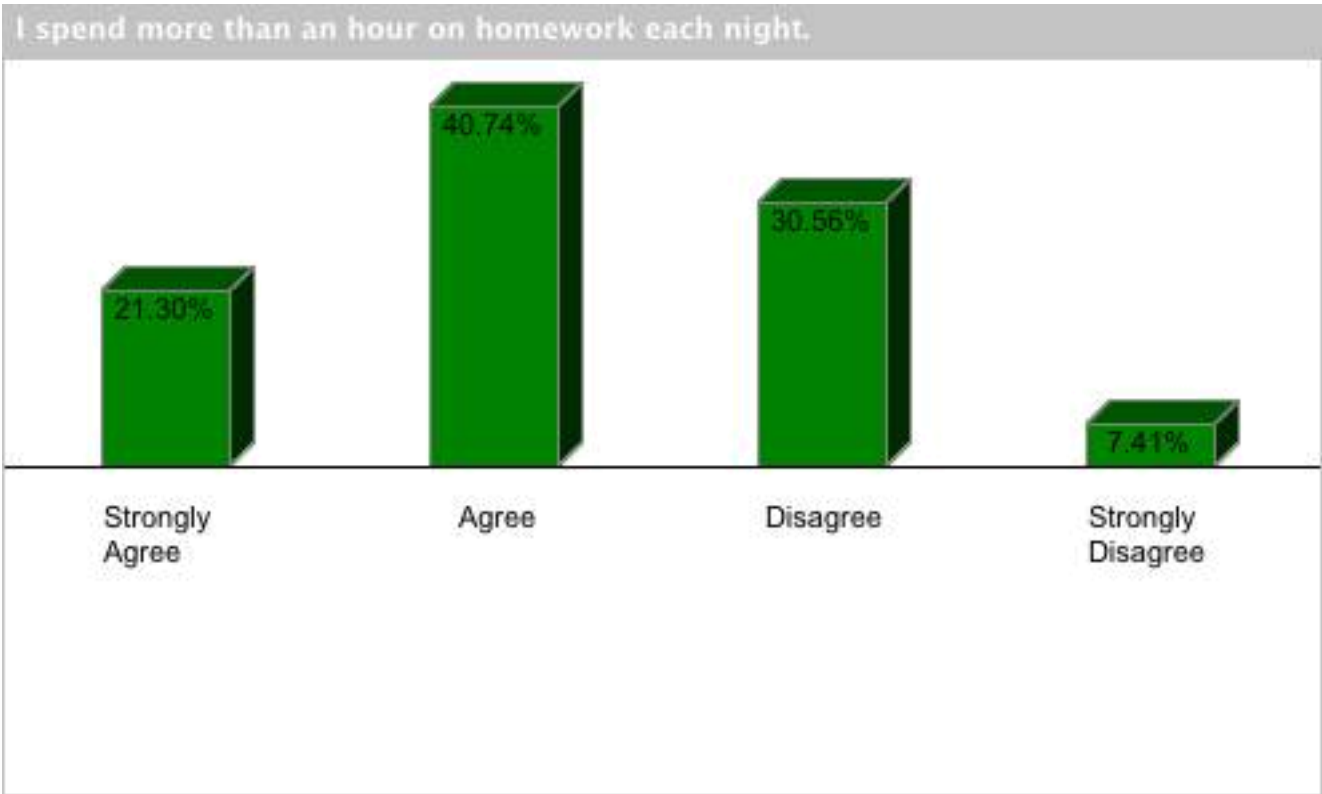
Answers	%	#
Strongly Agree	15.89	17
Agree	58.88	63
Disagree	22.43	24
Strongly Disagree	2.80	3

I have a quiet place where I study.



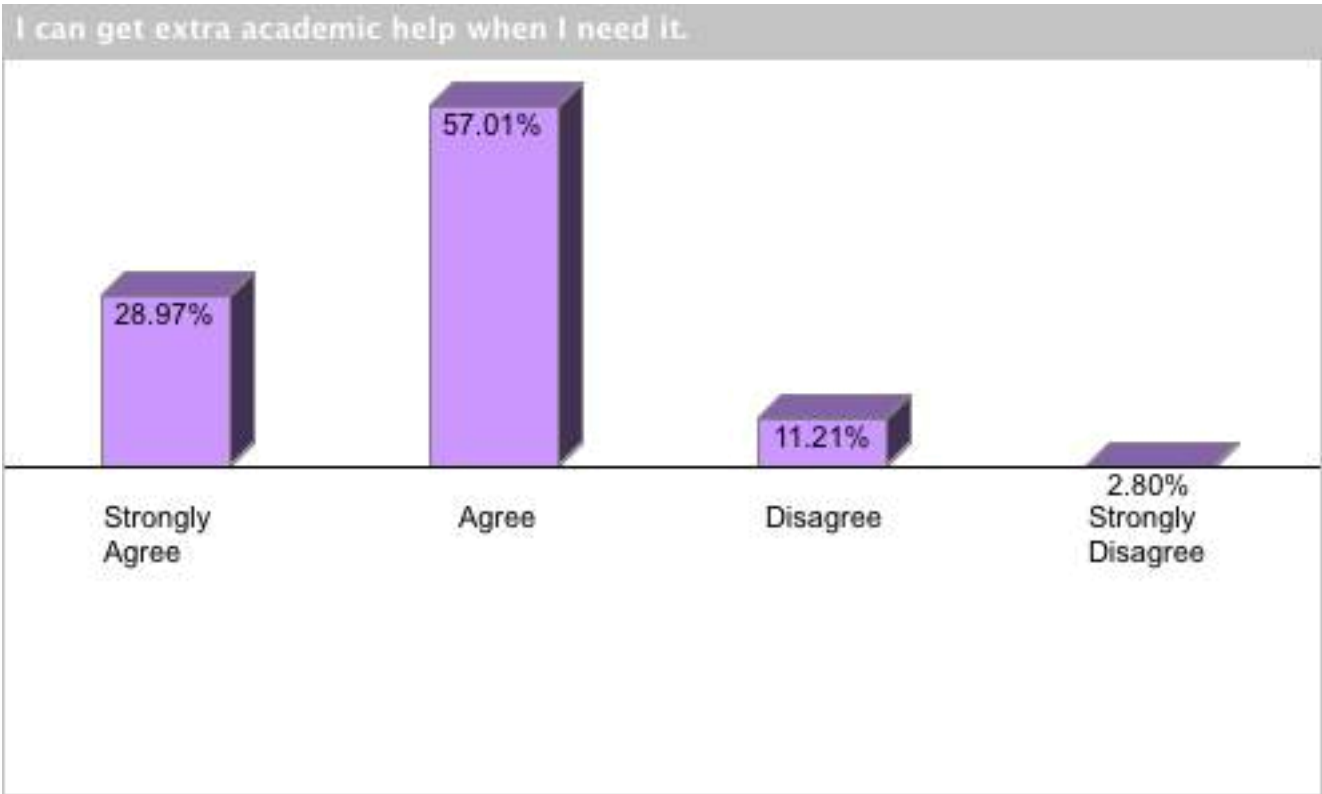
Answers	%	#
Strongly Agree	12.15	13
Agree	48.60	52
Disagree	30.84	33
Strongly Disagree	8.41	9

I spend more than an hour on homework each night.



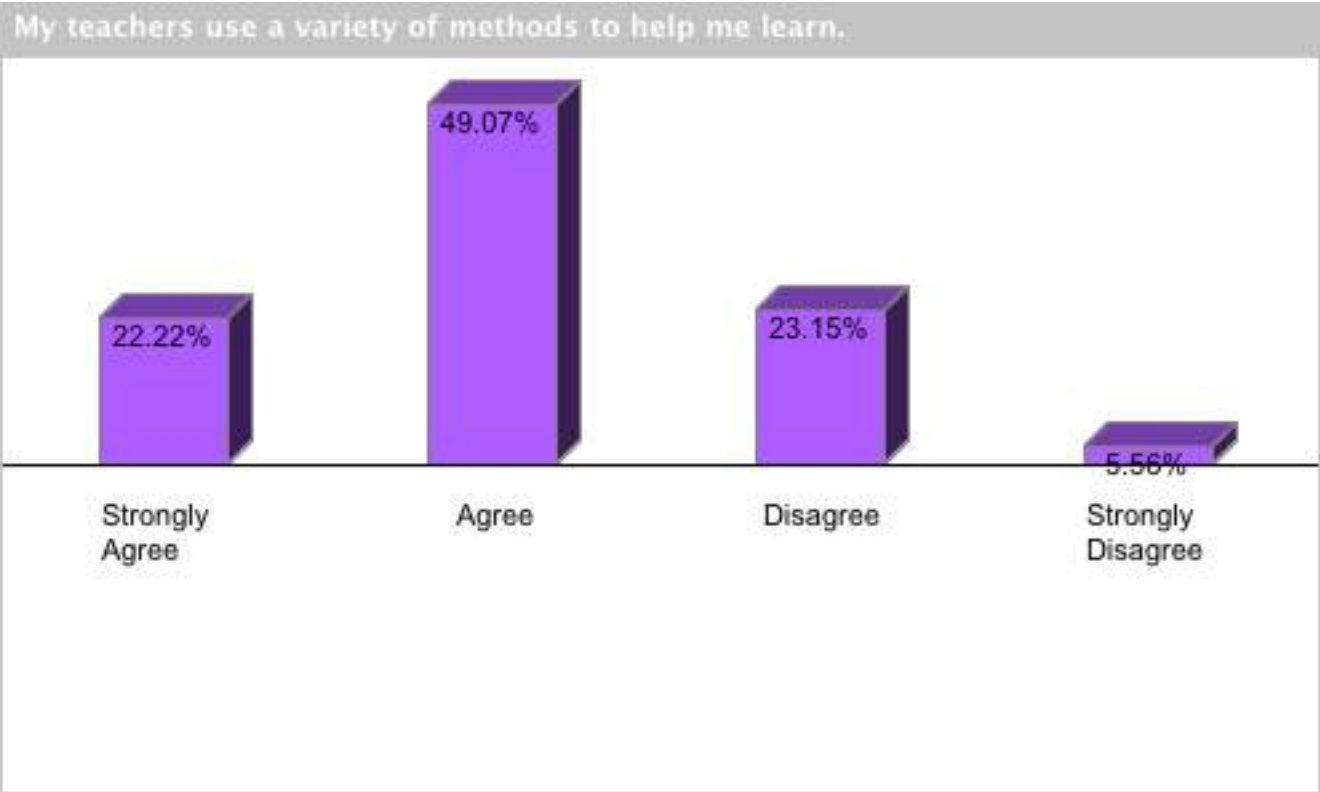
Answers	%	#
Strongly Agree	21.30	23
Agree	40.74	44
Disagree	30.56	33
Strongly Disagree	7.41	8

I can get extra academic help when I need it.



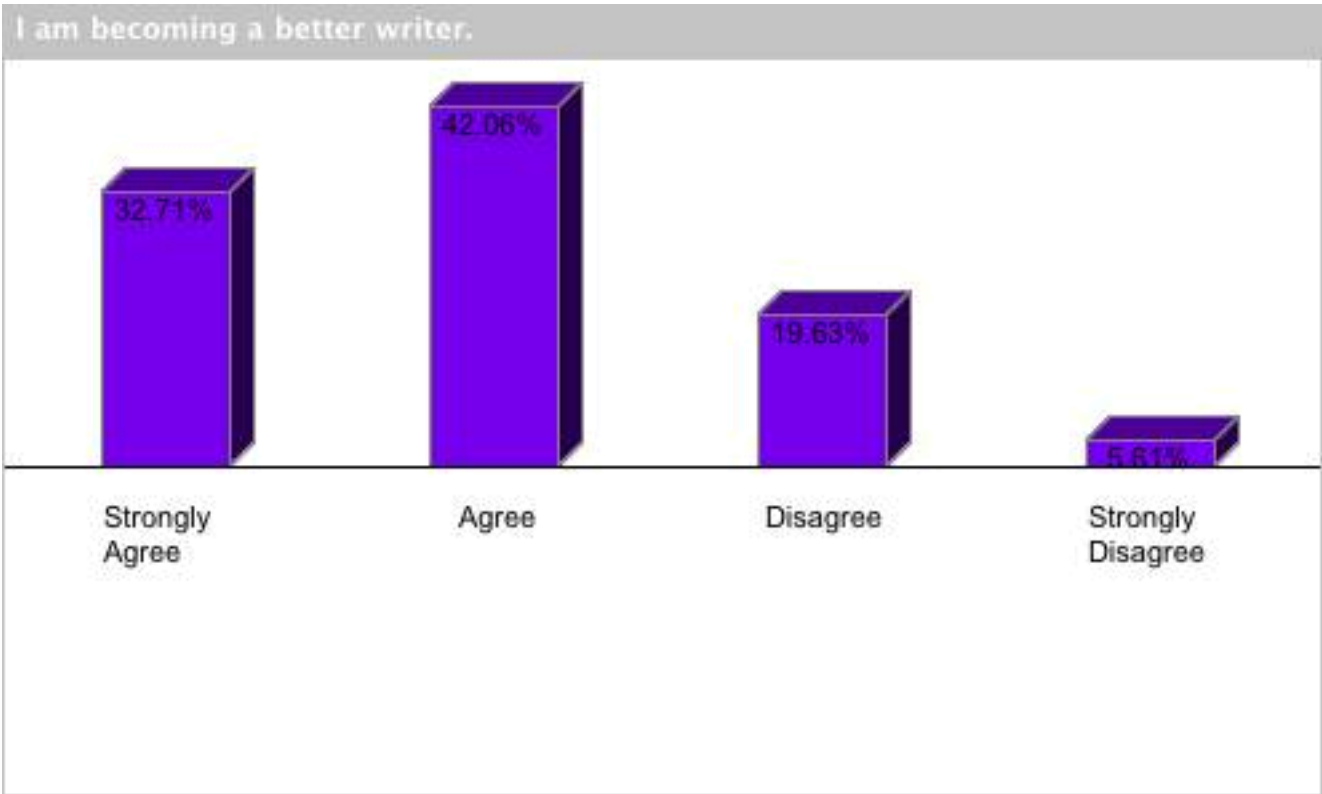
Answers	%	#
Strongly Agree	28.97	31
Agree	57.01	61
Disagree	11.21	12
Strongly Disagree	2.80	3

My teachers use a variety of methods to help me learn.



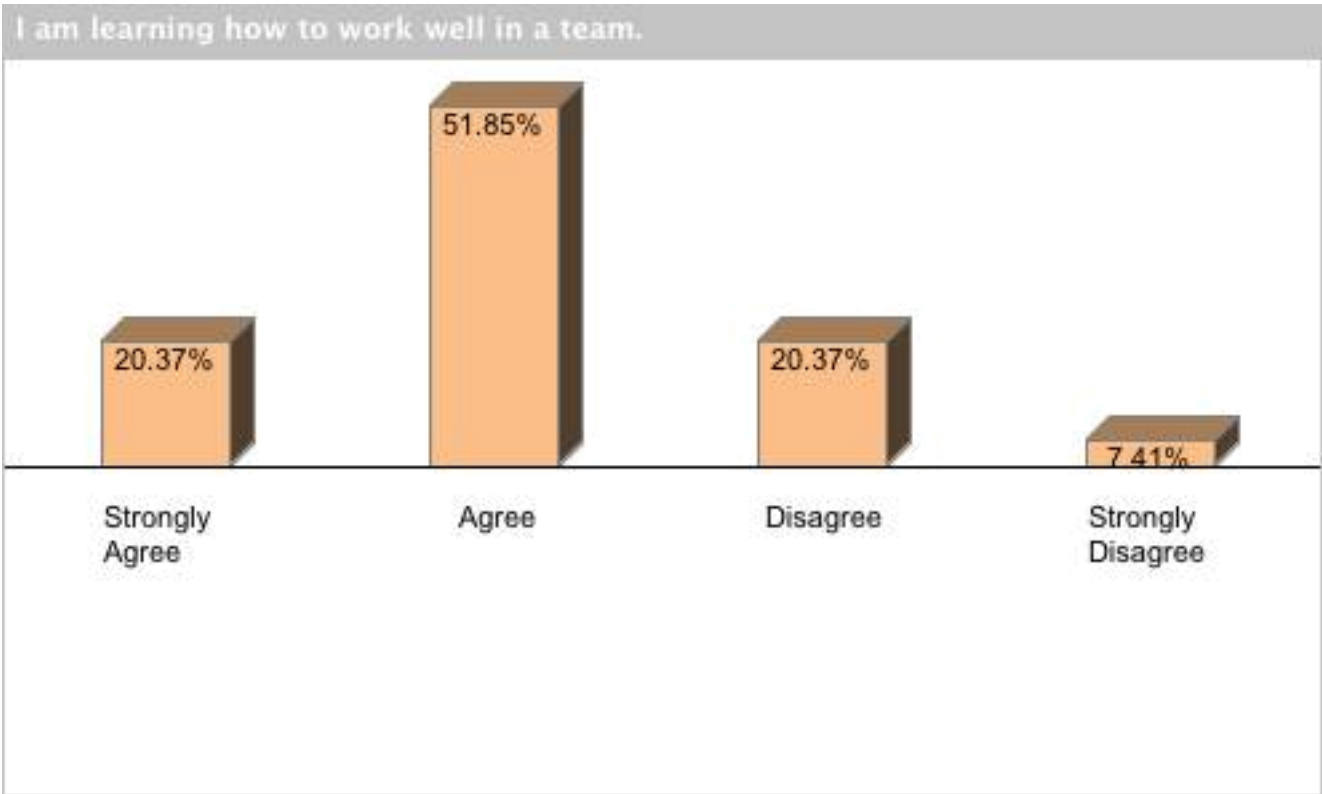
Answers	%	#
Strongly Agree	22.22	24
Agree	49.07	53
Disagree	23.15	25
Strongly Disagree	5.56	6

I am becoming a better writer.



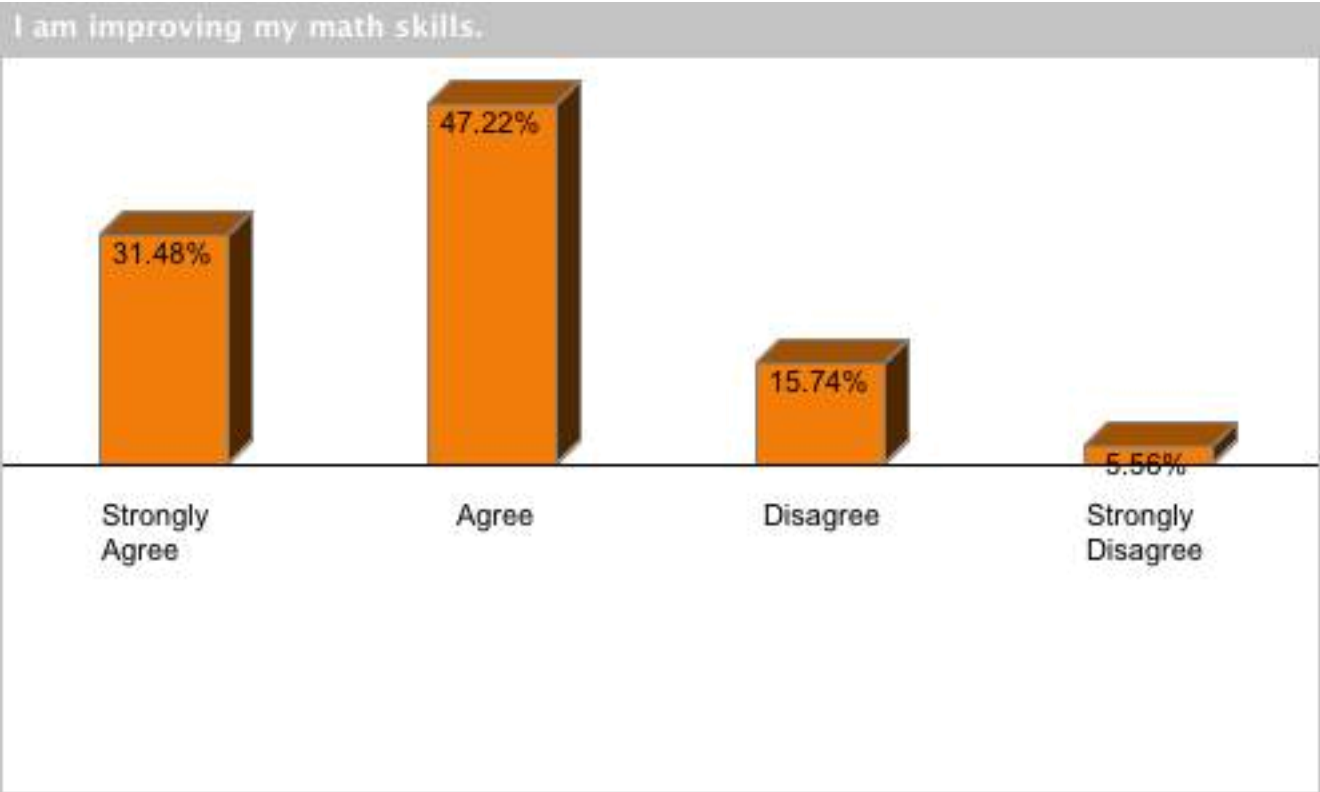
Answers	%	#
Strongly Agree	32.71	35
Agree	42.06	45
Disagree	19.63	21
Strongly Disagree	5.61	6

I am learning how to work well in a team.



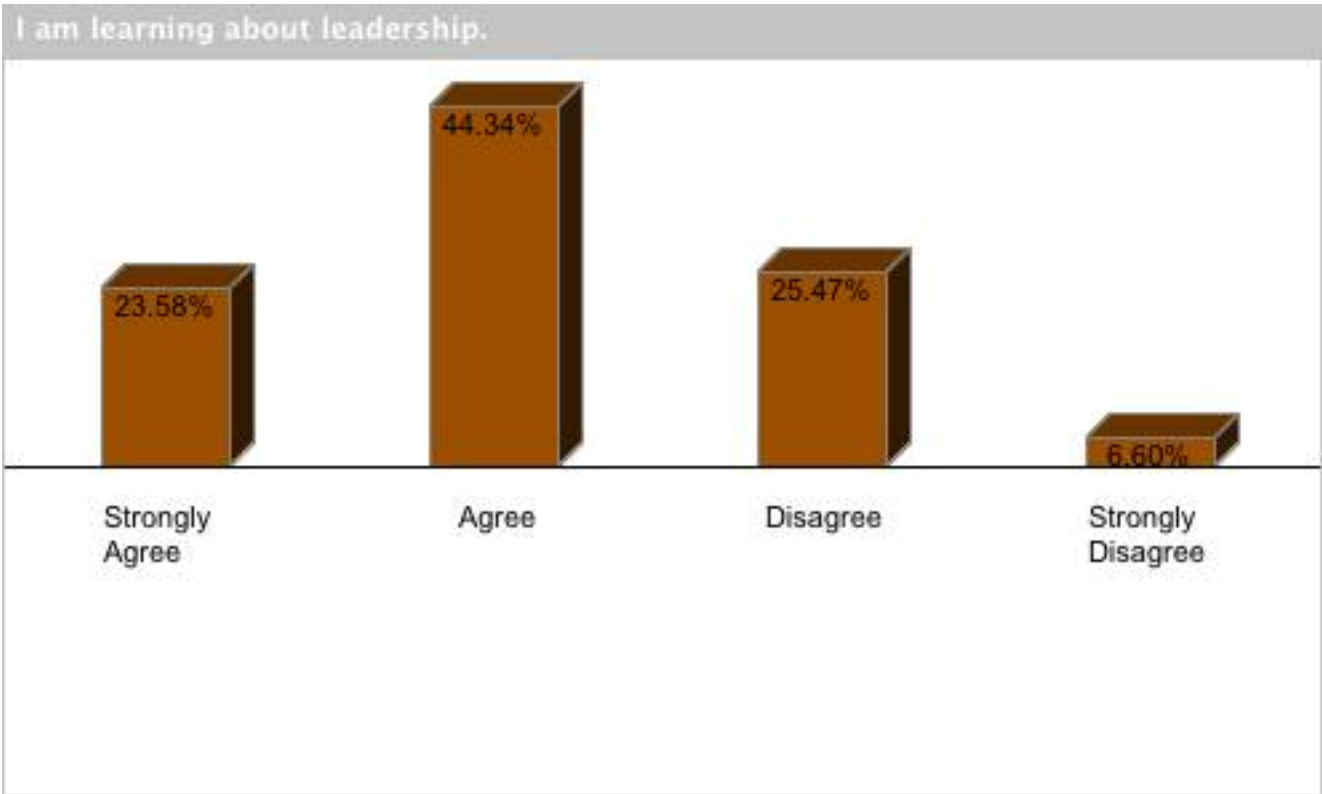
Answers	%	#
Strongly Agree	20.37	22
Agree	51.85	56
Disagree	20.37	22
Strongly Disagree	7.41	8

I am improving my math skills.



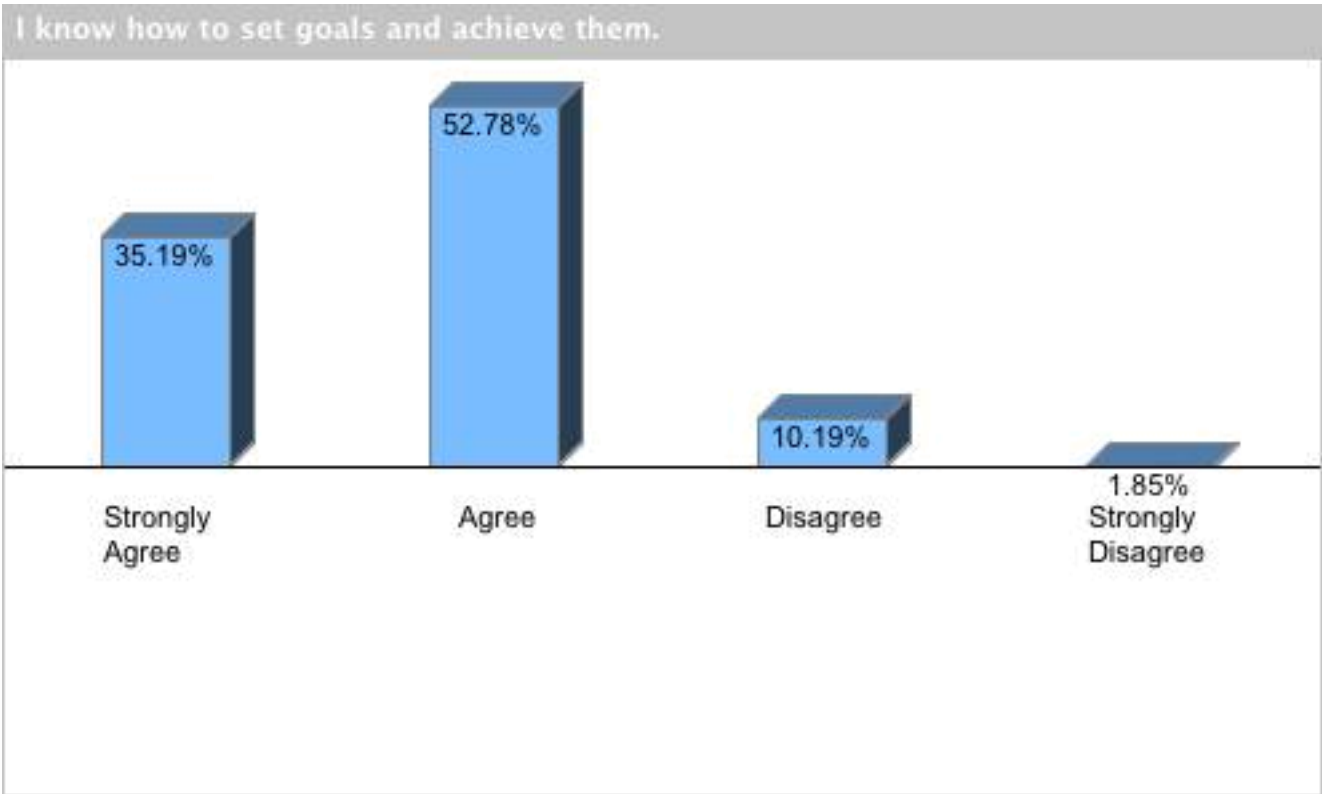
Answers	%	#
Strongly Agree	31.48	34
Agree	47.22	51
Disagree	15.74	17
Strongly Disagree	5.56	6

I am learning about leadership.



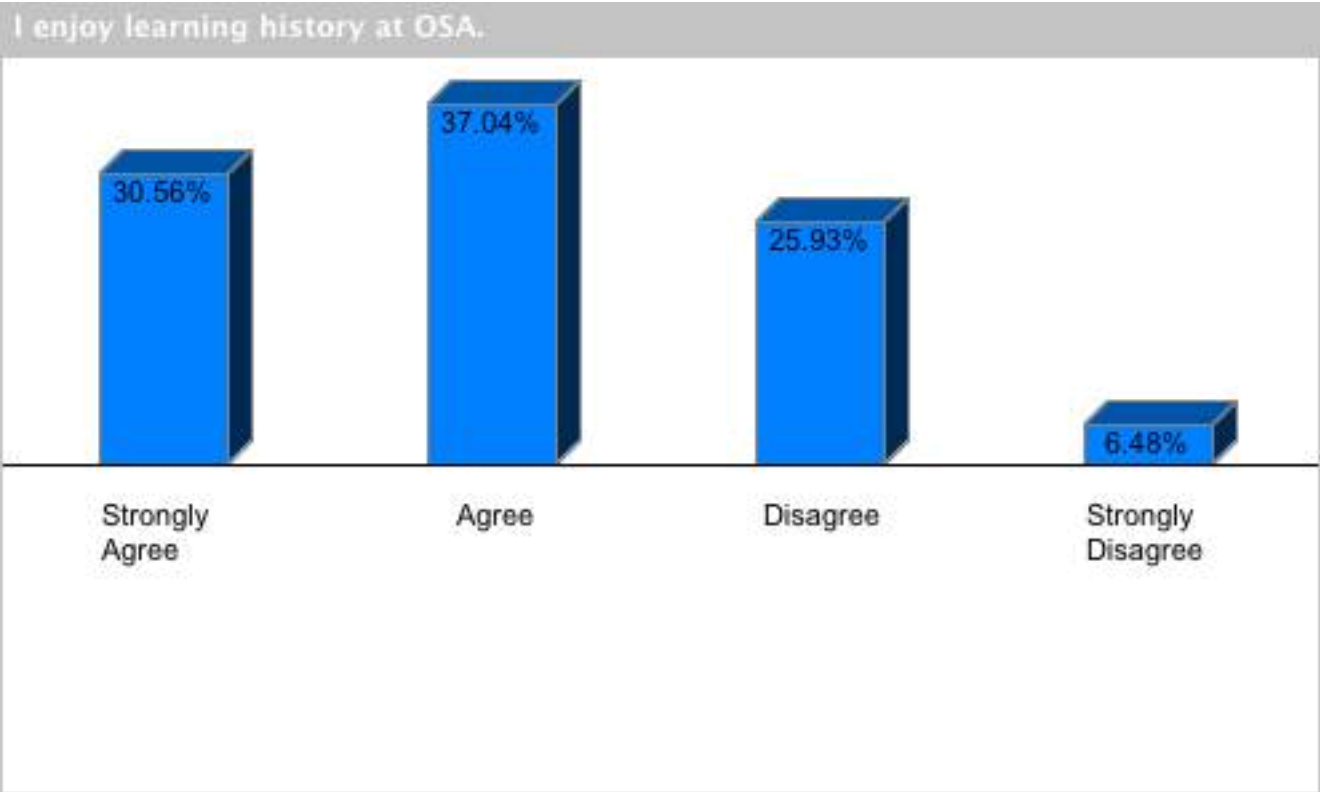
Answers	%	#
Strongly Agree	23.58	25
Agree	44.34	47
Disagree	25.47	27
Strongly Disagree	6.60	7

I know how to set goals and achieve them.



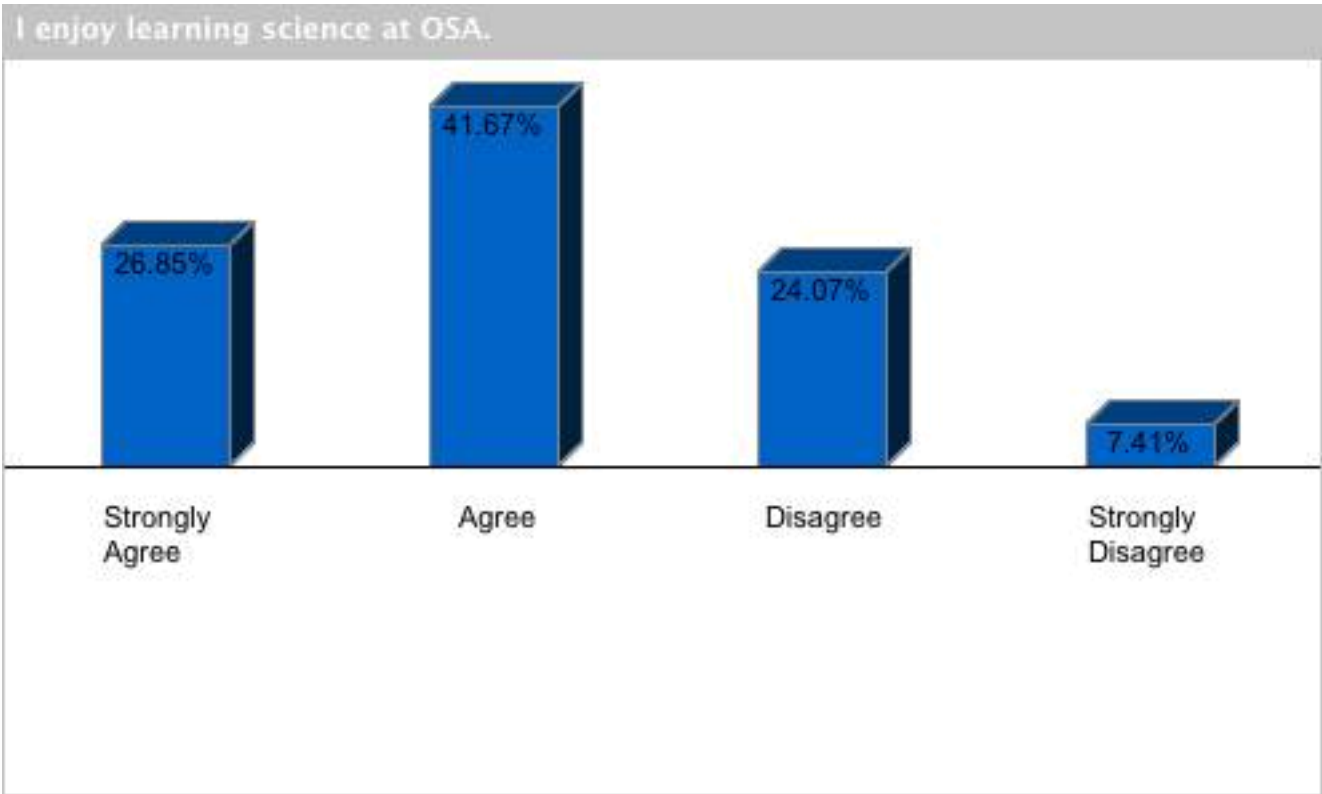
Answers	%	#
Strongly Agree	35.19	38
Agree	52.78	57
Disagree	10.19	11
Strongly Disagree	1.85	2

I enjoy learning history at OSA.



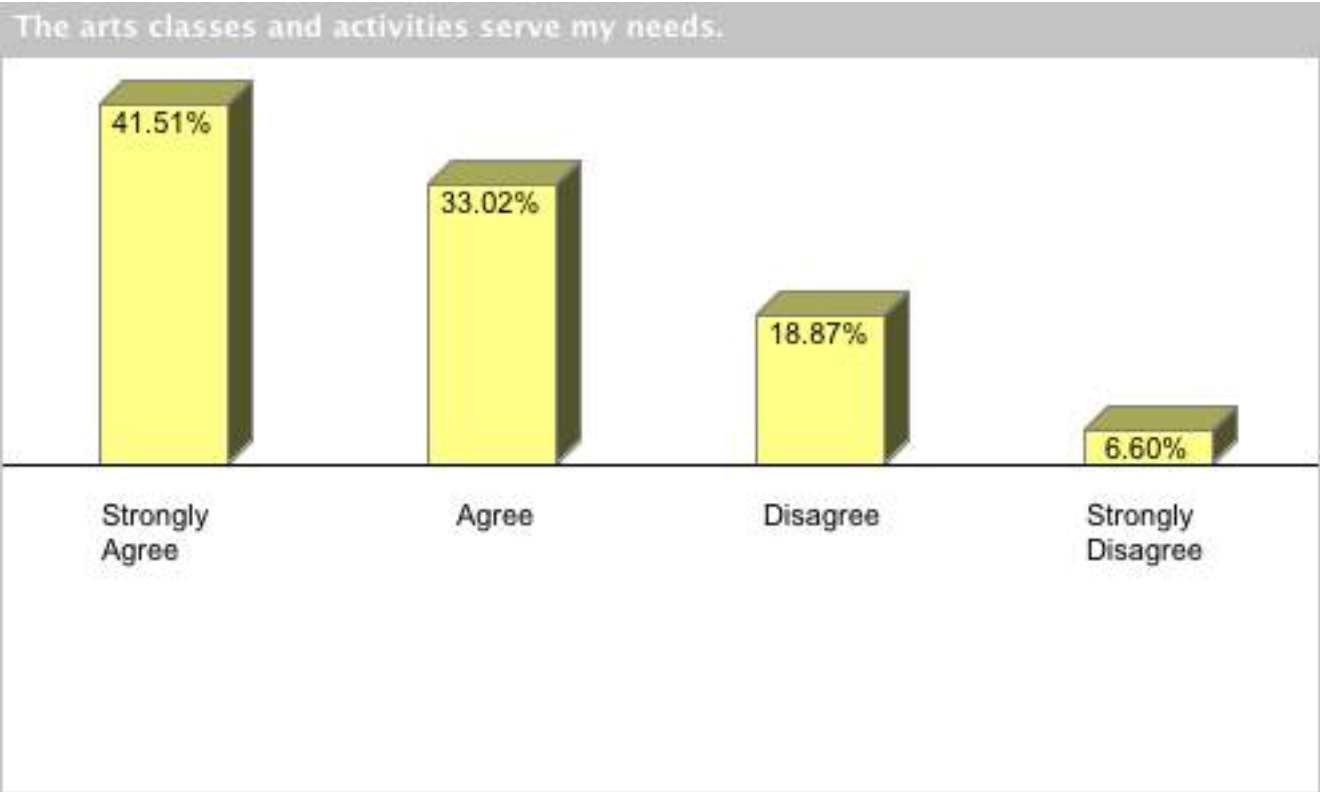
Answers	%	#
Strongly Agree	30.56	33
Agree	37.04	40
Disagree	25.93	28
Strongly Disagree	6.48	7

I enjoy learning science at OSA.



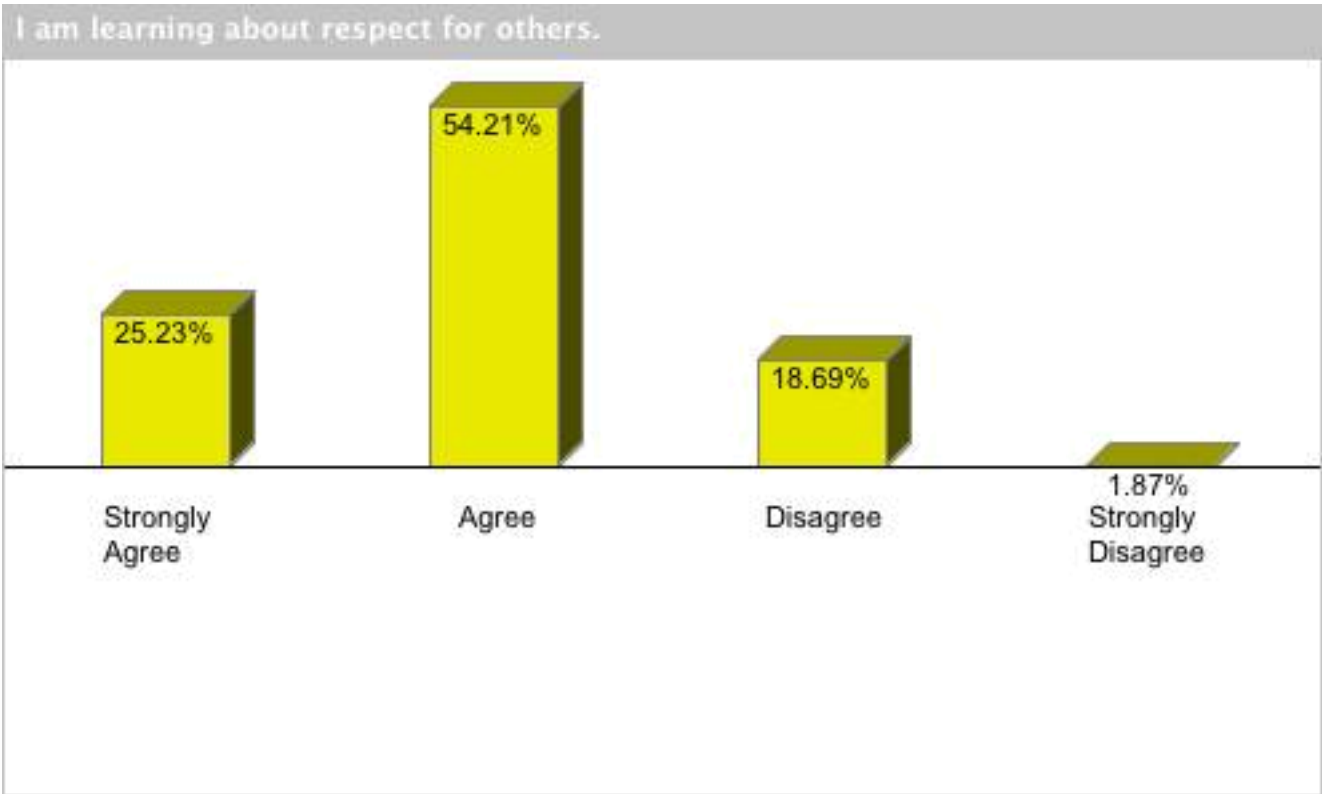
Answers	%	#
Strongly Agree	26.85	29
Agree	41.67	45
Disagree	24.07	26
Strongly Disagree	7.41	8

The arts classes and activities serve my needs.



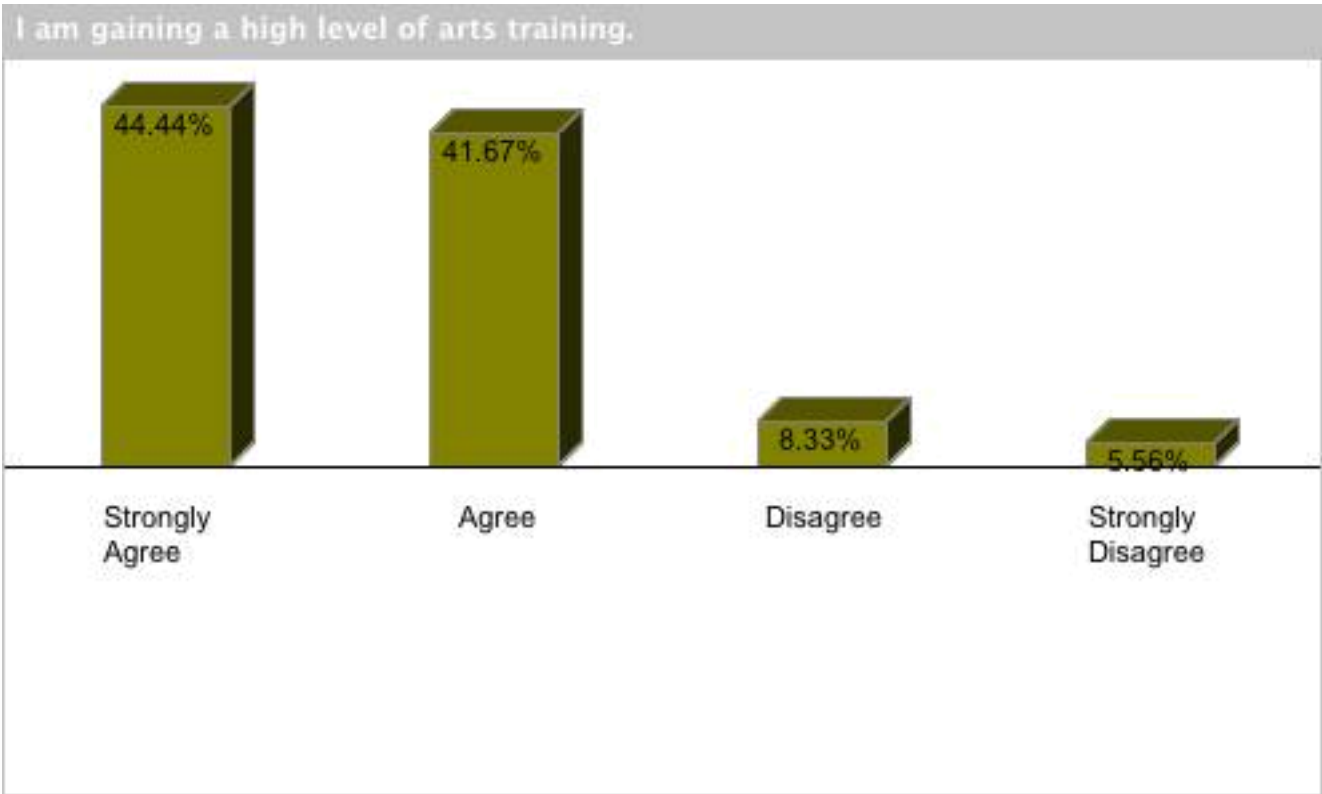
Answers	%	#
Strongly Agree	41.51	44
Agree	33.02	35
Disagree	18.87	20
Strongly Disagree	6.60	7

I am learning about respect for others.



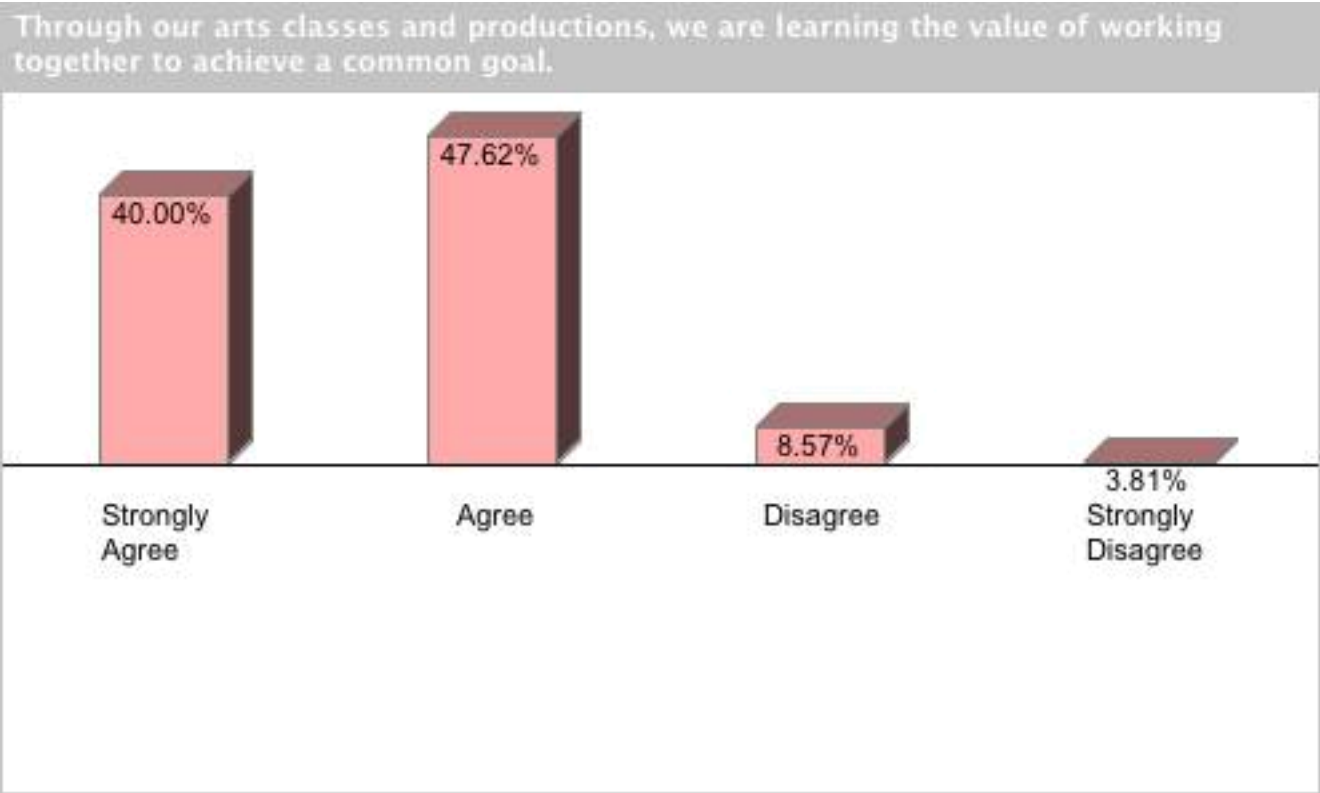
Answers	%	#
Strongly Agree	25.23	27
Agree	54.21	58
Disagree	18.69	20
Strongly Disagree	1.87	2

I am gaining a high level of arts training.



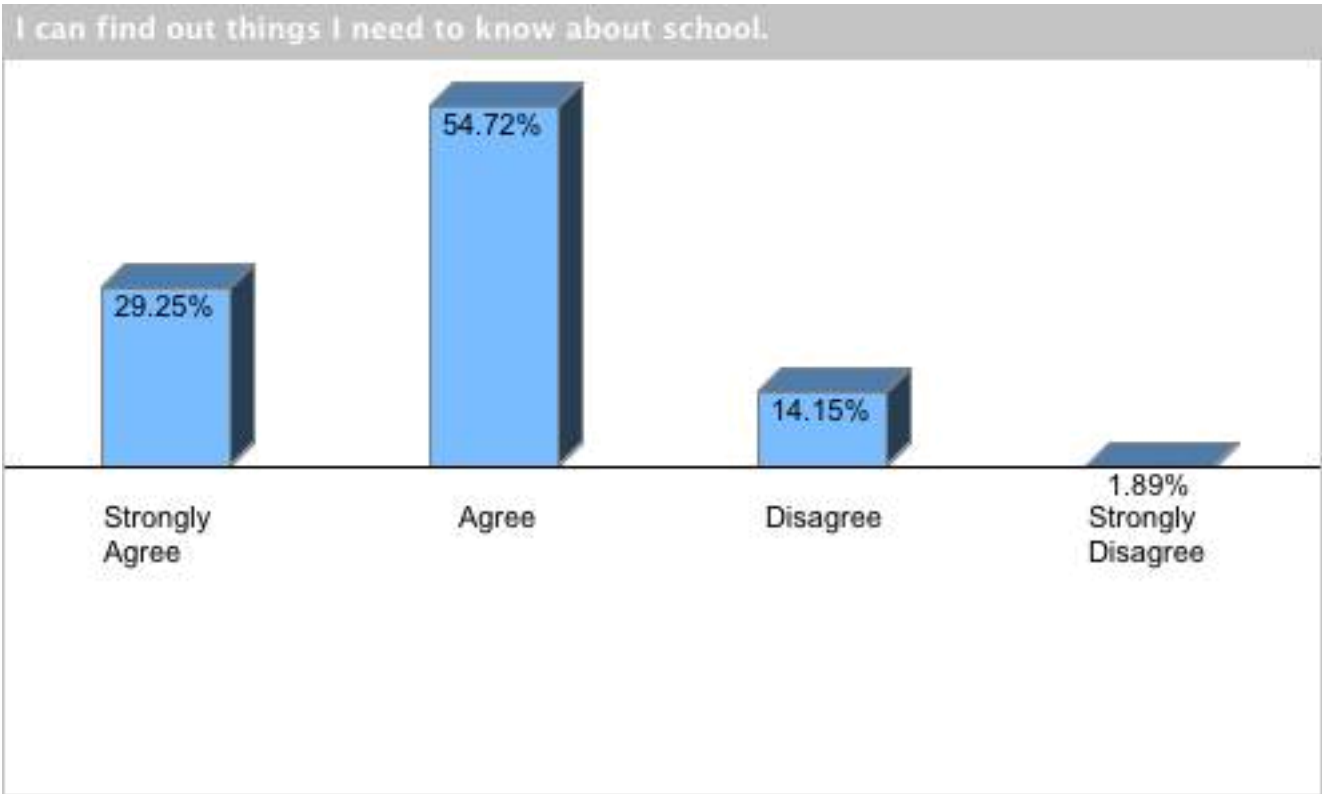
Answers	%	#
Strongly Agree	44.44	48
Agree	41.67	45
Disagree	8.33	9
Strongly Disagree	5.56	6

Through our arts classes and productions, we are learning the value of working together to achieve a common goal.



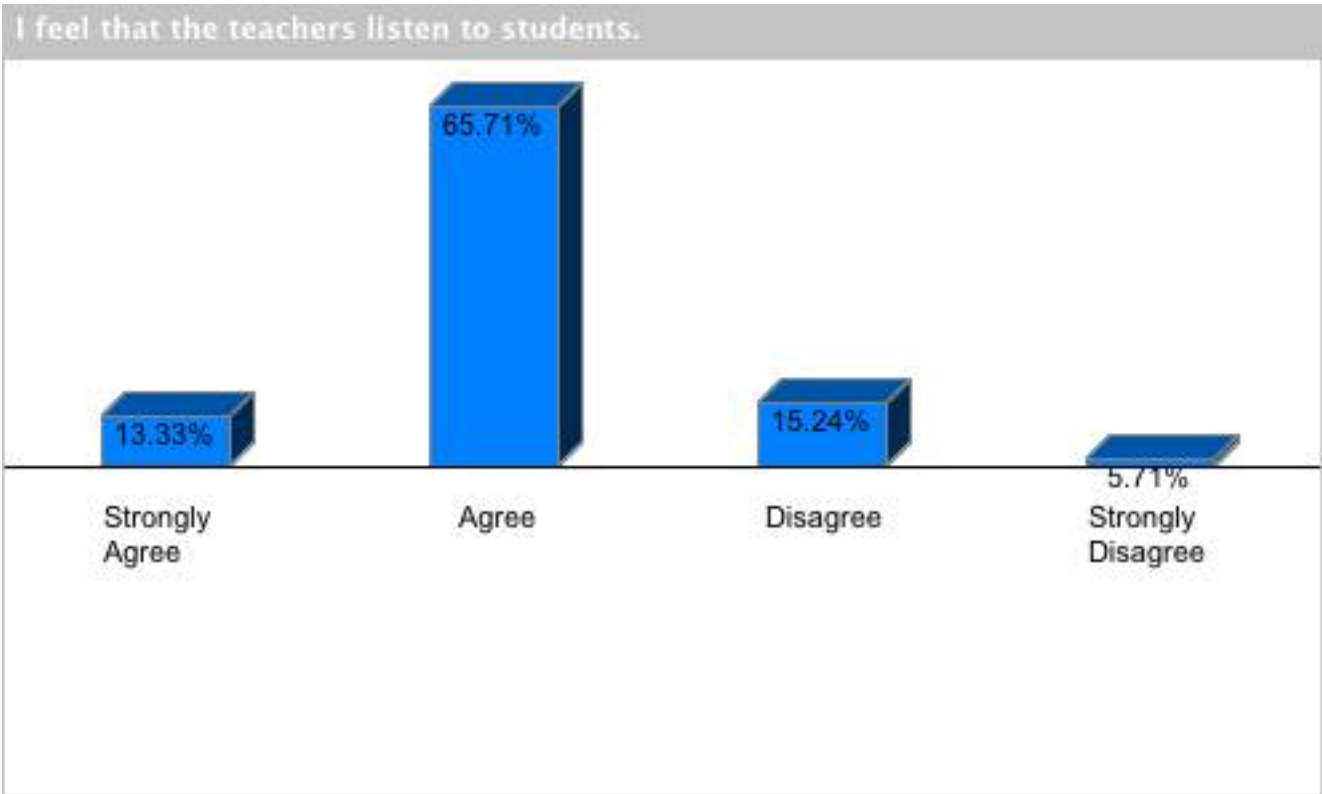
Answers	%	#
Strongly Agree	40.00	42
Agree	47.62	50
Disagree	8.57	9
Strongly Disagree	3.81	4

I can find out things I need to know about school.



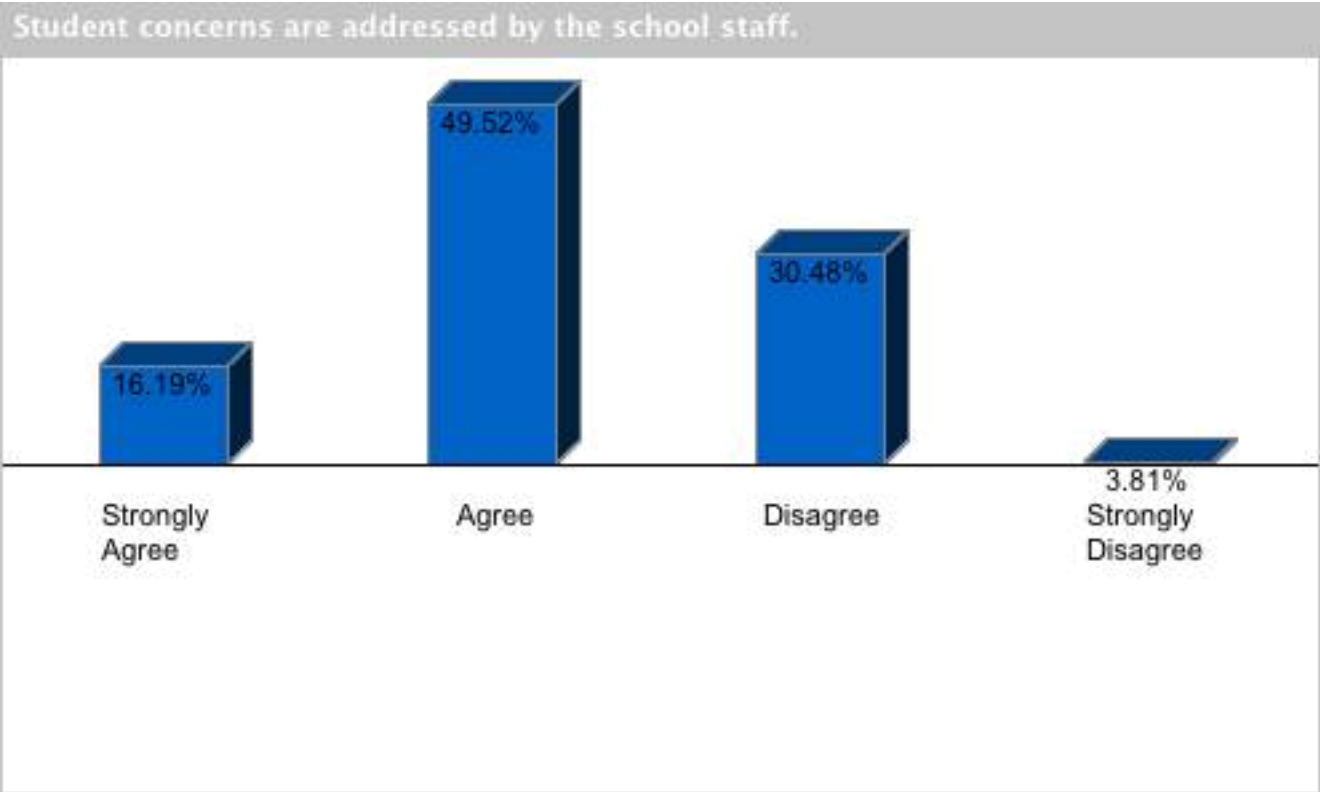
Answers	%	#
Strongly Agree	29.25	31
Agree	54.72	58
Disagree	14.15	15
Strongly Disagree	1.89	2

I feel that the teachers listen to students.



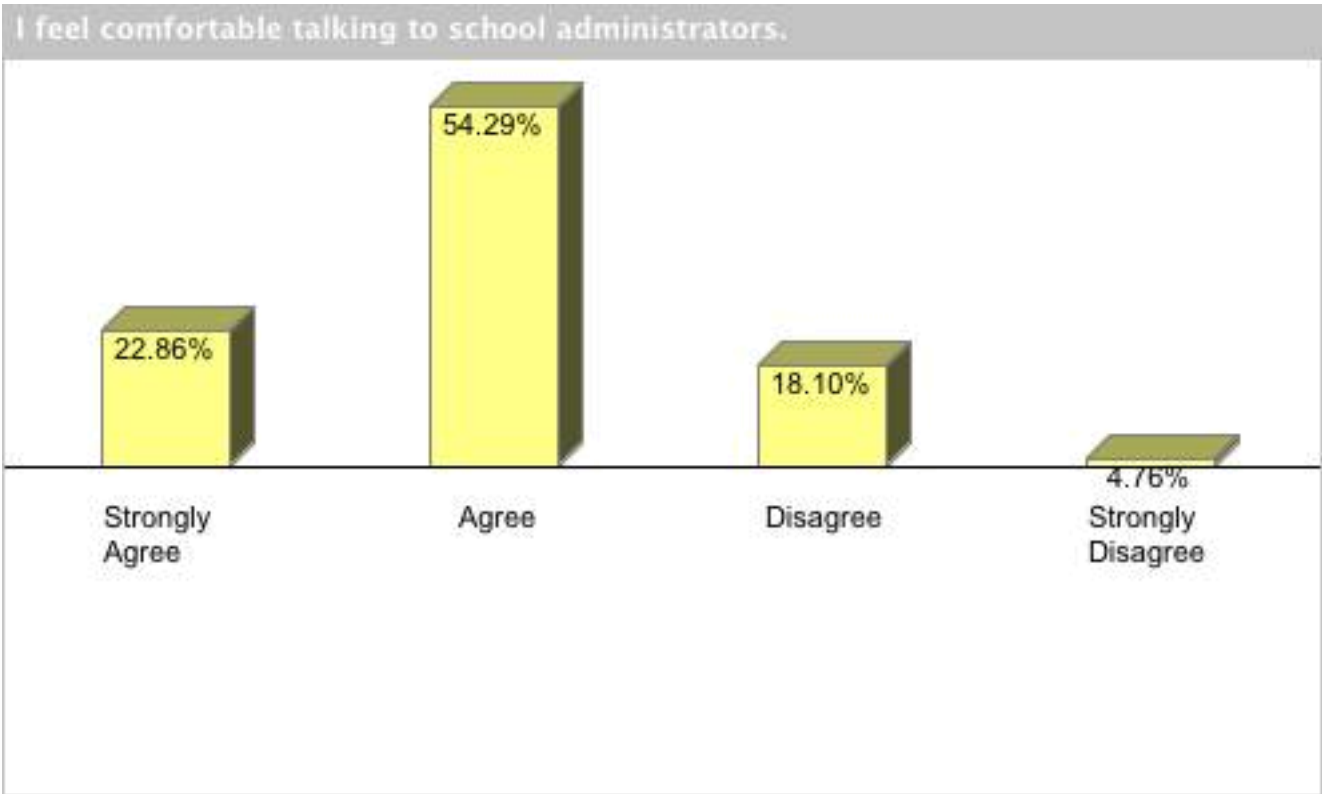
Answers	%	#
Strongly Agree	13.33	14
Agree	65.71	69
Disagree	15.24	16
Strongly Disagree	5.71	6

Student concerns are addressed by the school staff.



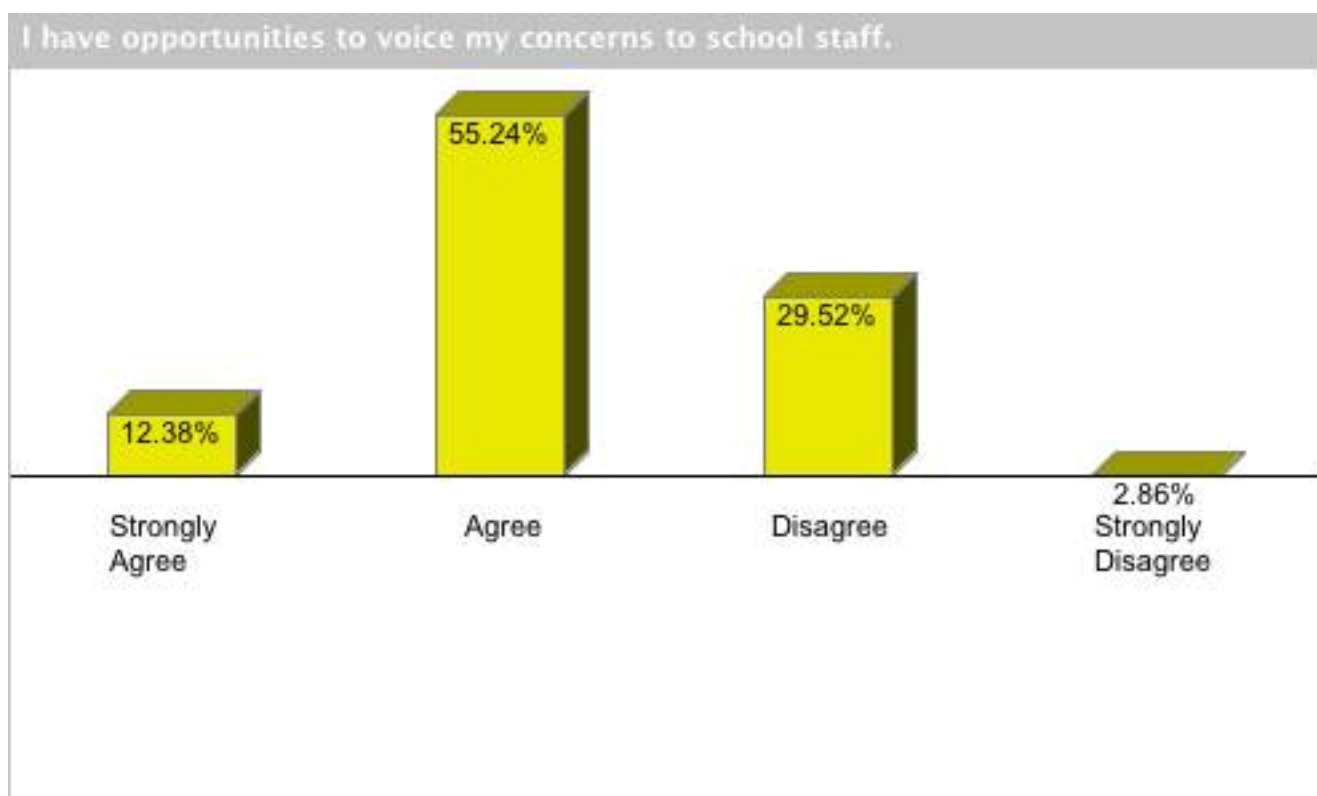
Answers	%	#
Strongly Agree	16.19	17
Agree	49.52	52
Disagree	30.48	32
Strongly Disagree	3.81	4

I feel comfortable talking to school administrators.



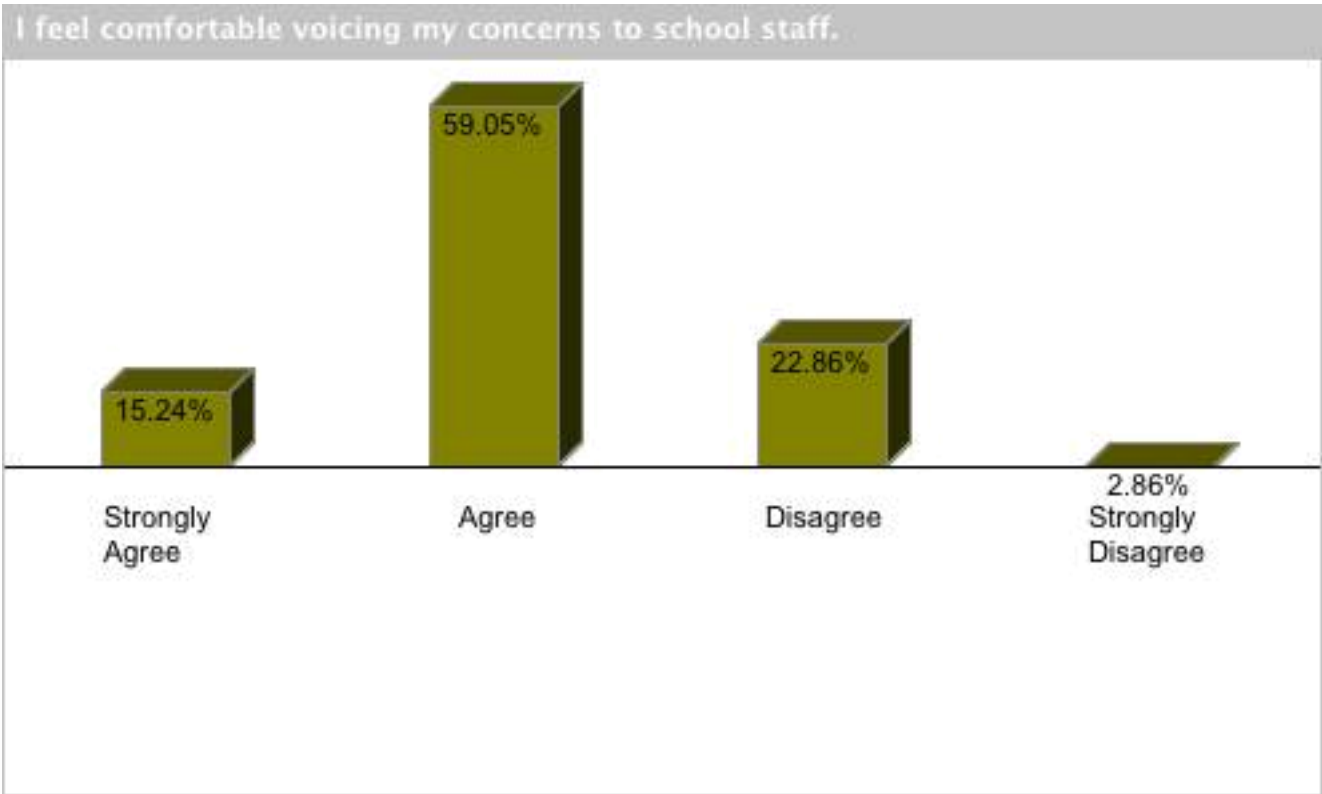
Answers	%	#
Strongly Agree	22.86	24
Agree	54.29	57
Disagree	18.10	19
Strongly Disagree	4.76	5

I have opportunities to voice my concerns to school staff.



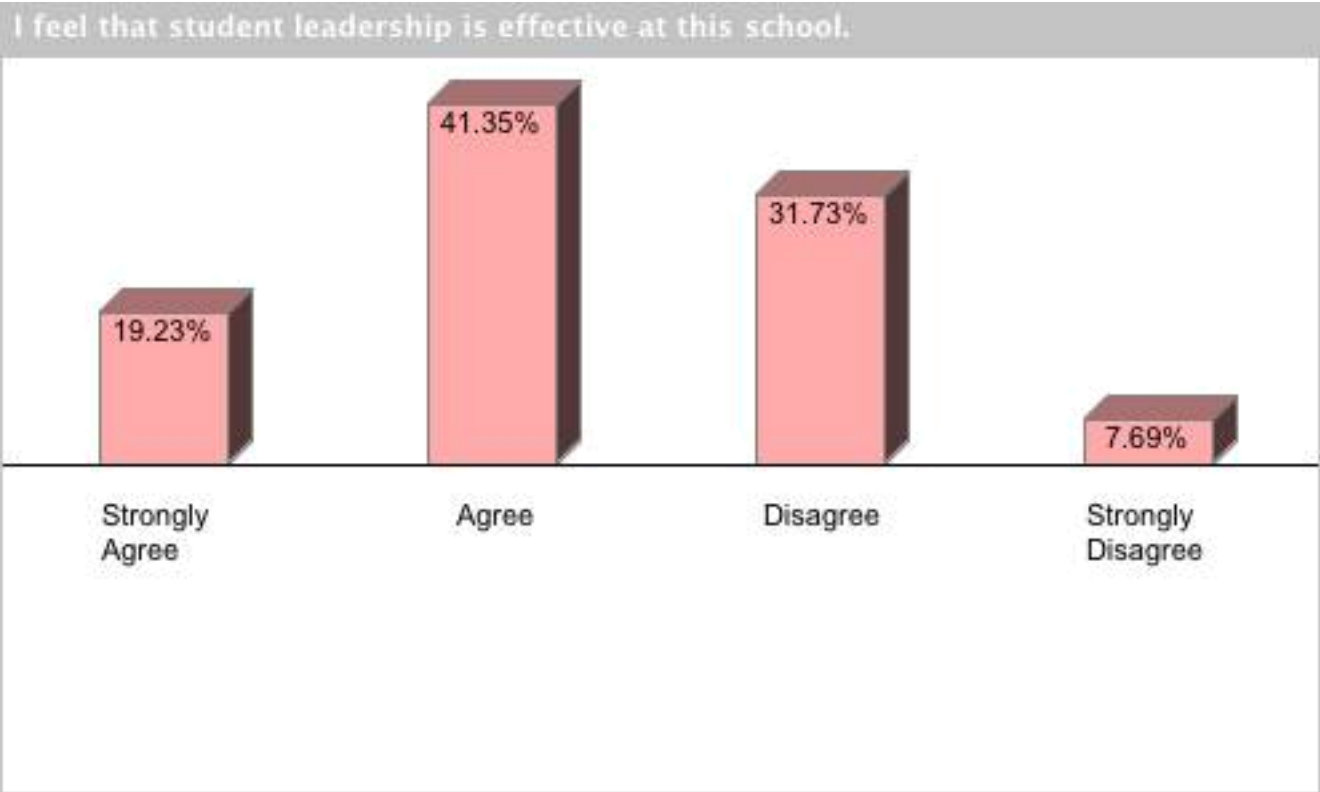
Answers	%	#
Strongly Agree	12.38	13
Agree	55.24	58
Disagree	29.52	31
Strongly Disagree	2.86	3

I feel comfortable voicing my concerns to school staff.



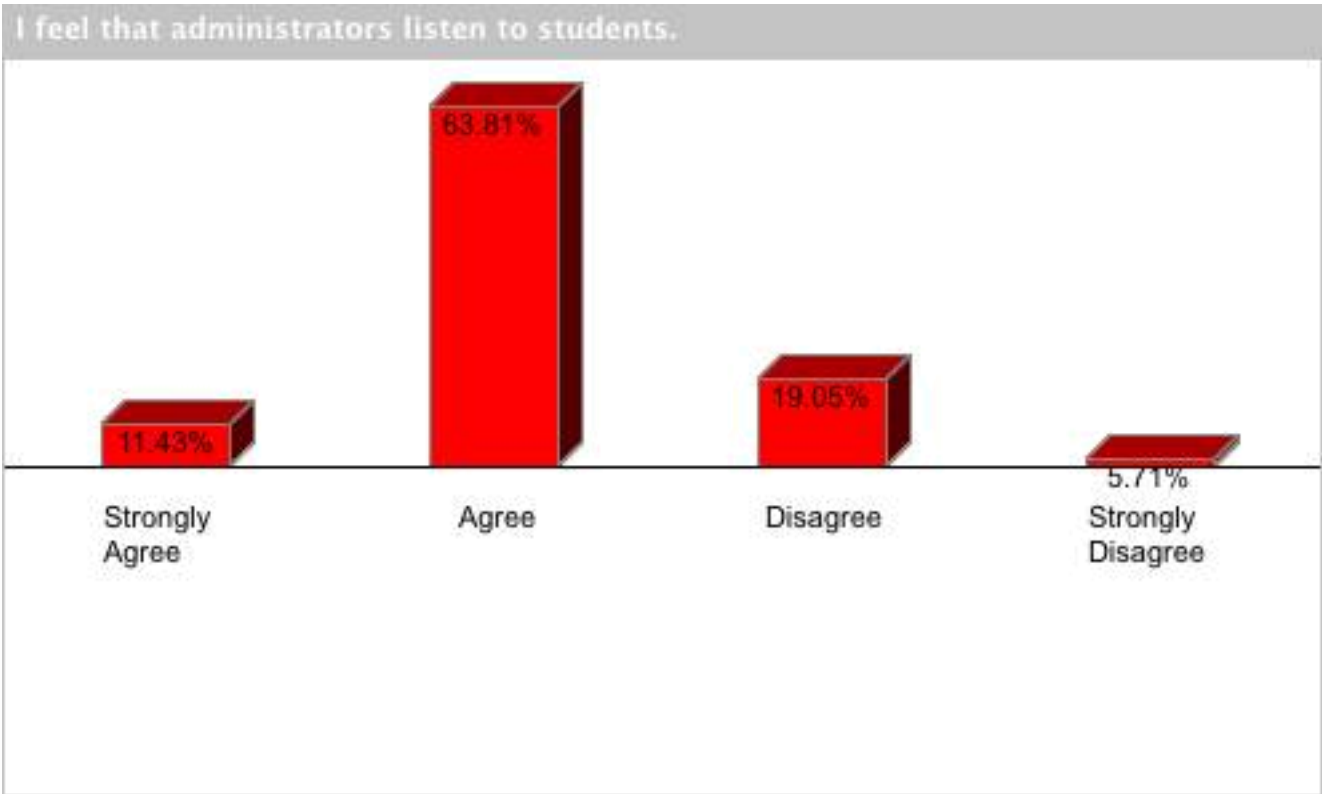
Answers	%	#
Strongly Agree	15.24	16
Agree	59.05	62
Disagree	22.86	24
Strongly Disagree	2.86	3

I feel that student leadership is effective at this school.



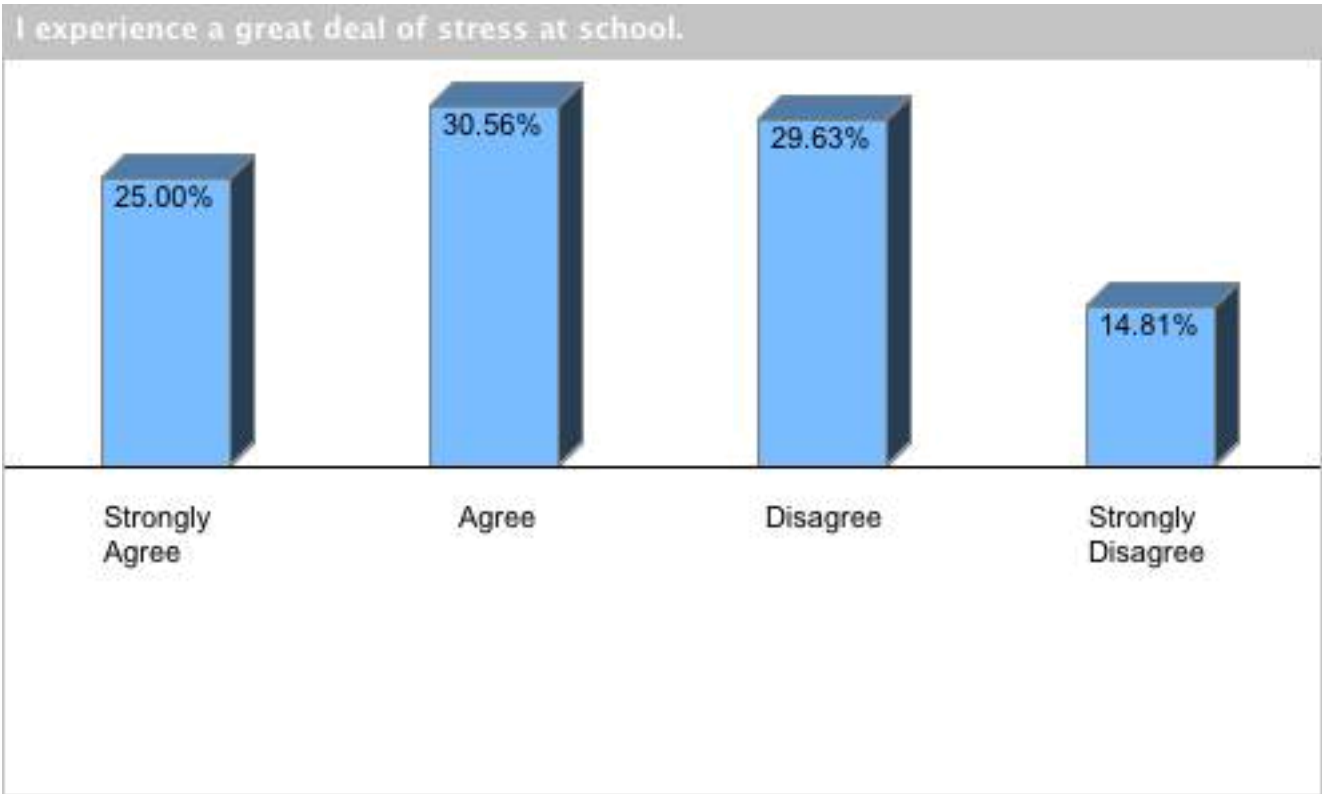
Answers	%	#
Strongly Agree	19.23	20
Agree	41.35	43
Disagree	31.73	33
Strongly Disagree	7.69	8

I feel that administrators listen to students.



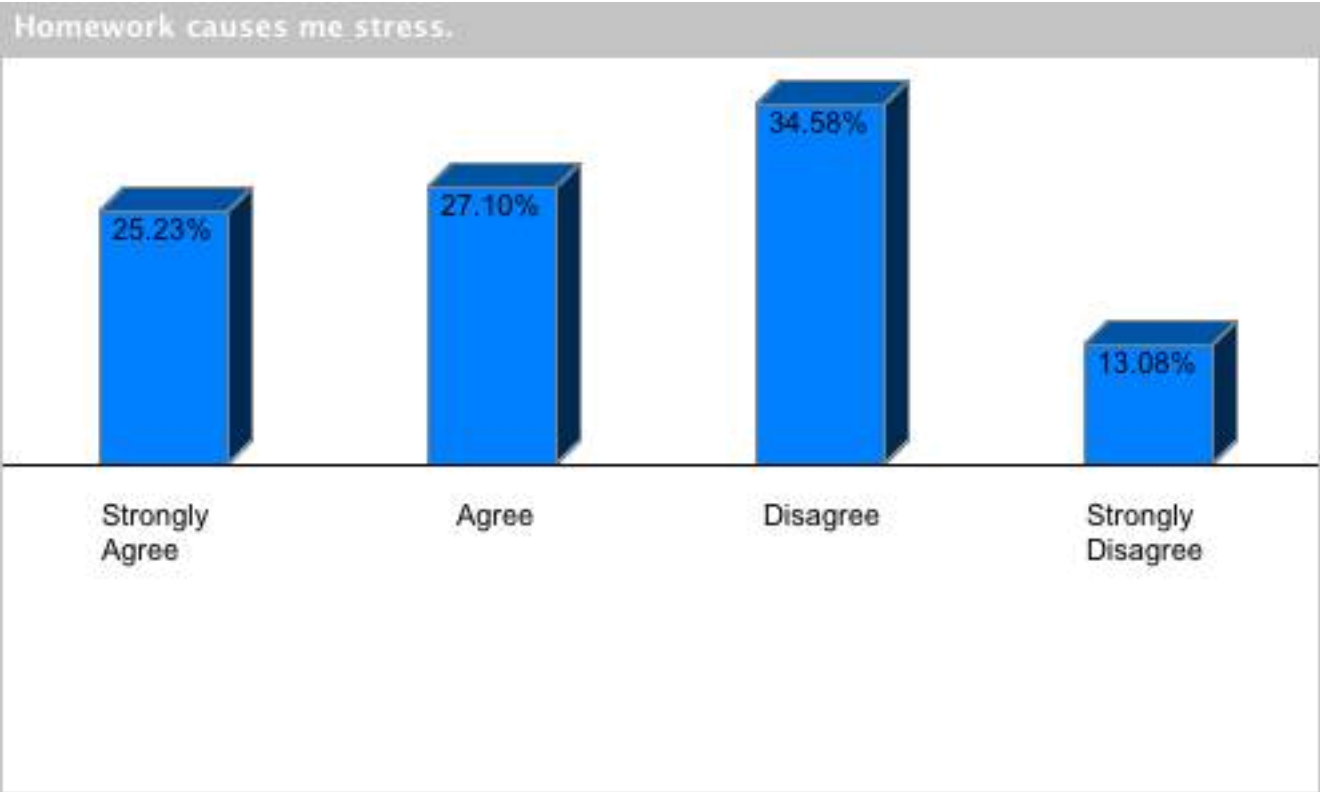
Answers	%	#
Strongly Agree	11.43	12
Agree	63.81	67
Disagree	19.05	20
Strongly Disagree	5.71	6

I experience a great deal of stress at school.



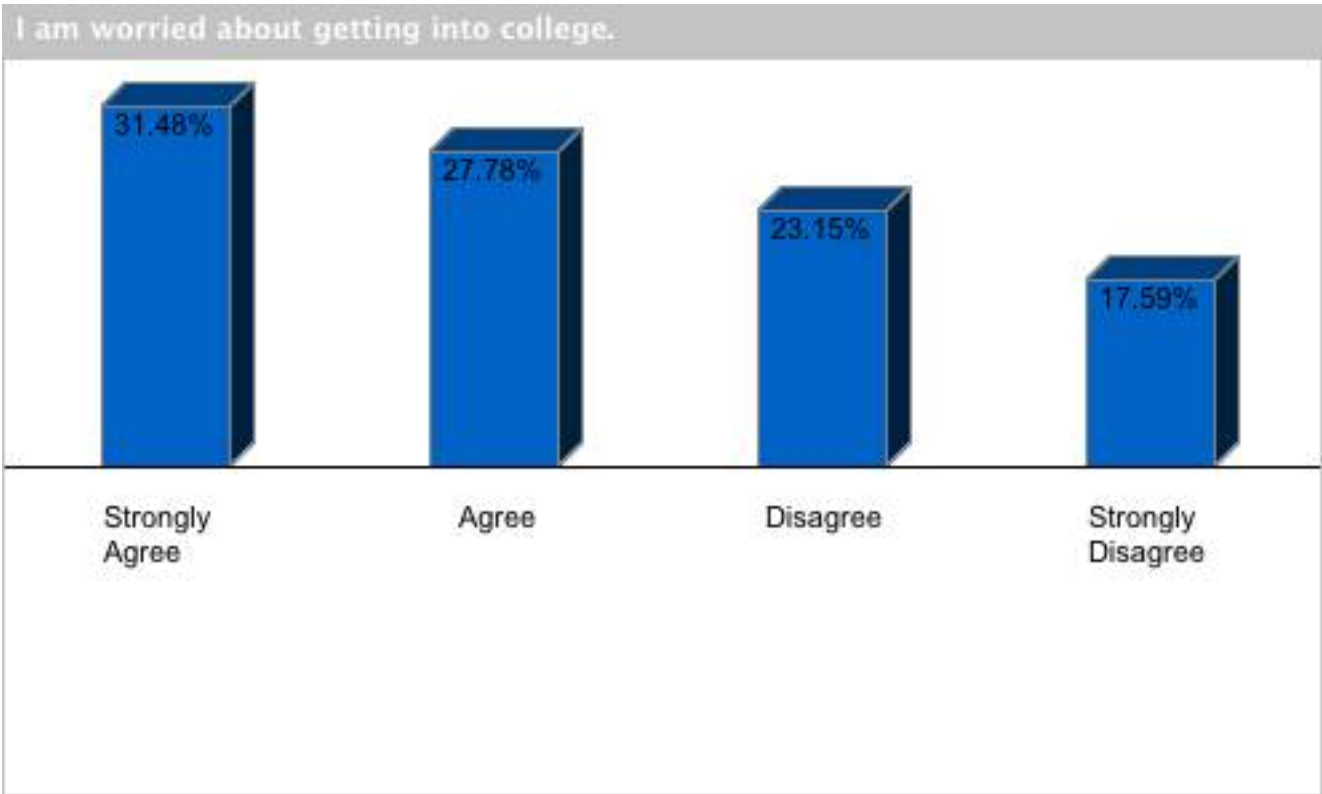
Answers	%	#
Strongly Agree	25.00	27
Agree	30.56	33
Disagree	29.63	32
Strongly Disagree	14.81	16

Homework causes me stress.



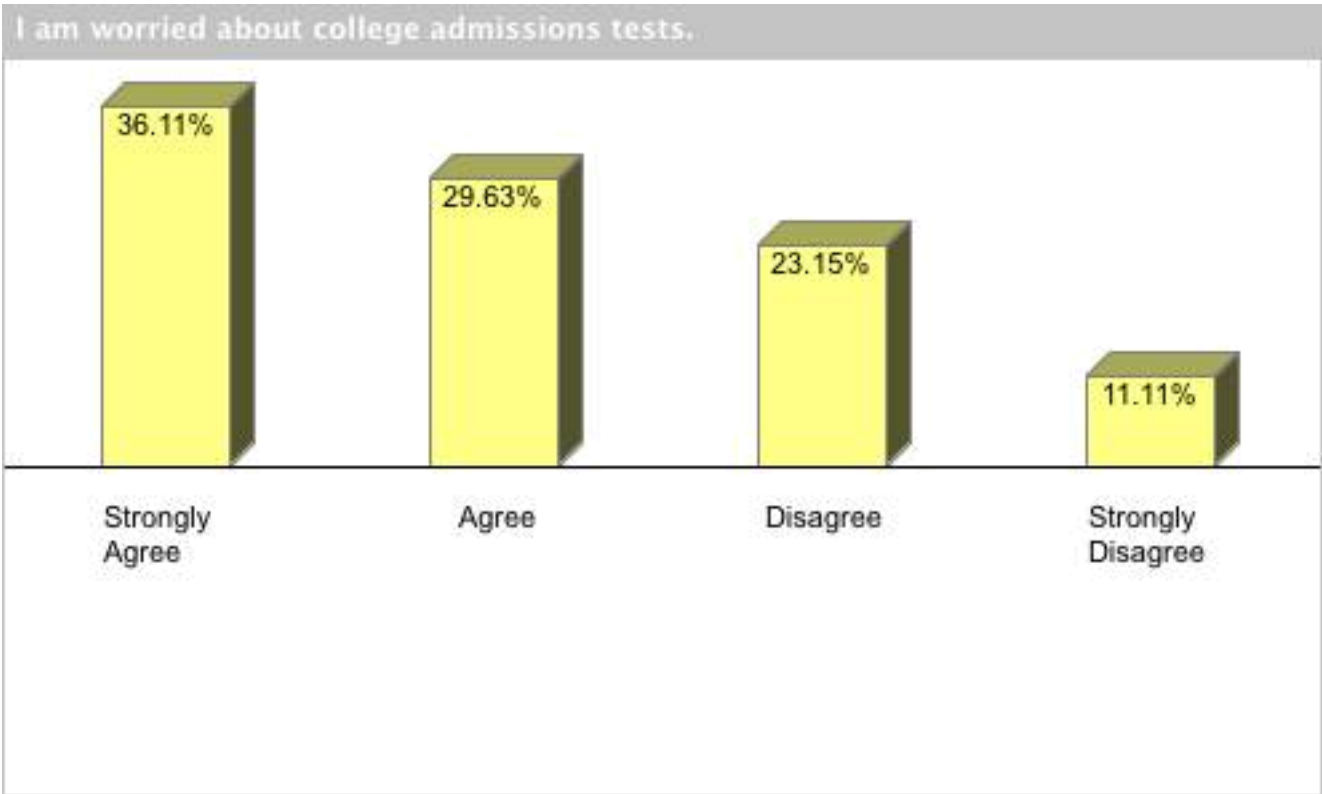
Answers	%	#
Strongly Agree	25.23	27
Agree	27.10	29
Disagree	34.58	37
Strongly Disagree	13.08	14

I am worried about getting into college.



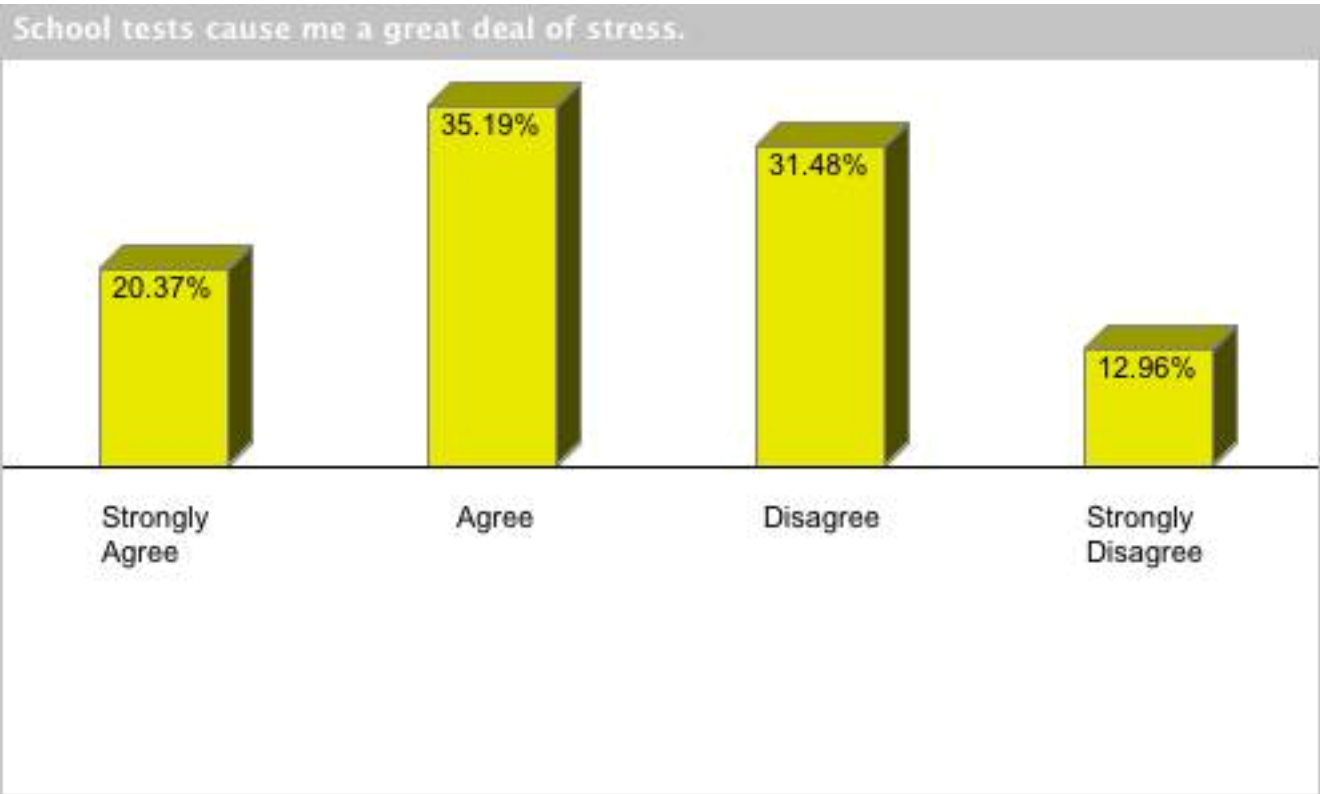
Answers	%	#
Strongly Agree	31.48	34
Agree	27.78	30
Disagree	23.15	25
Strongly Disagree	17.59	19

I am worried about college admissions tests.



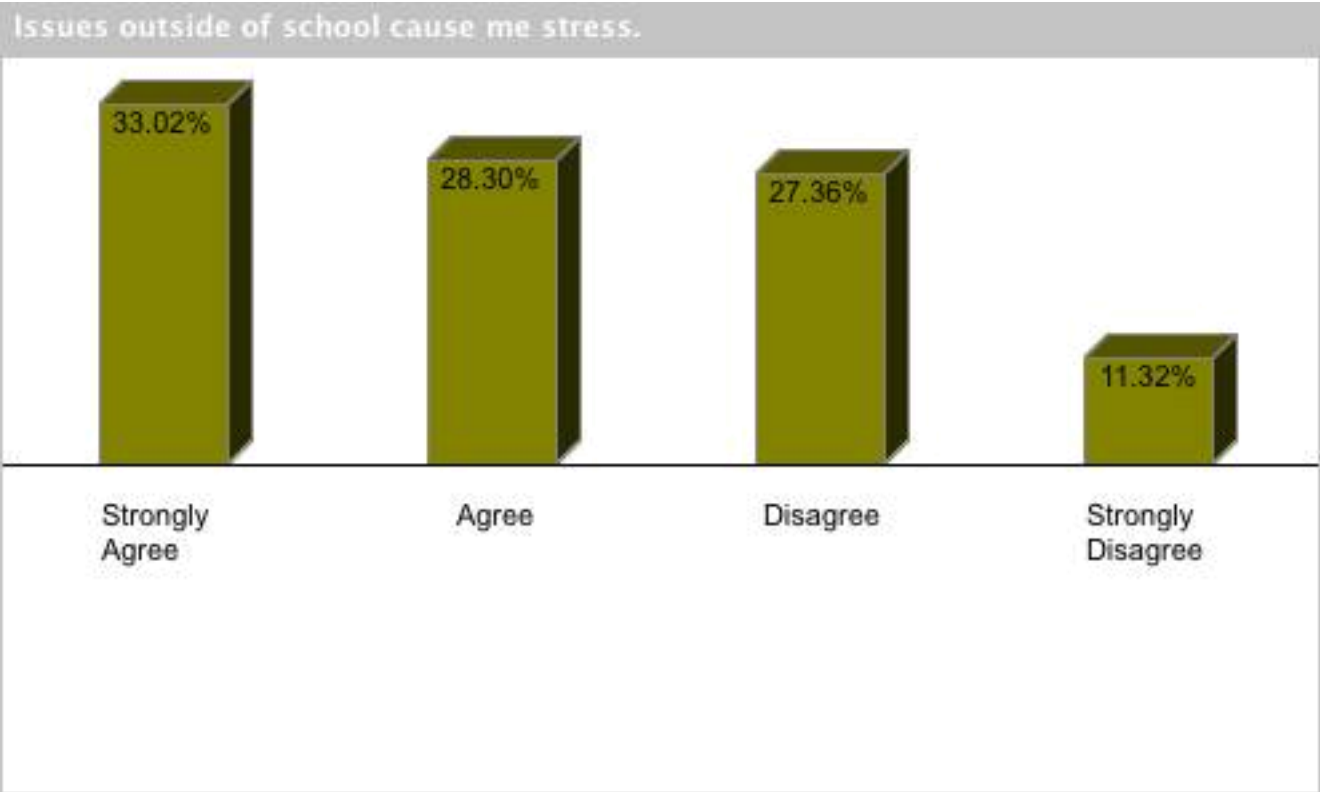
Answers	%	#
Strongly Agree	36.11	39
Agree	29.63	32
Disagree	23.15	25
Strongly Disagree	11.11	12

School tests cause me a great deal of stress.



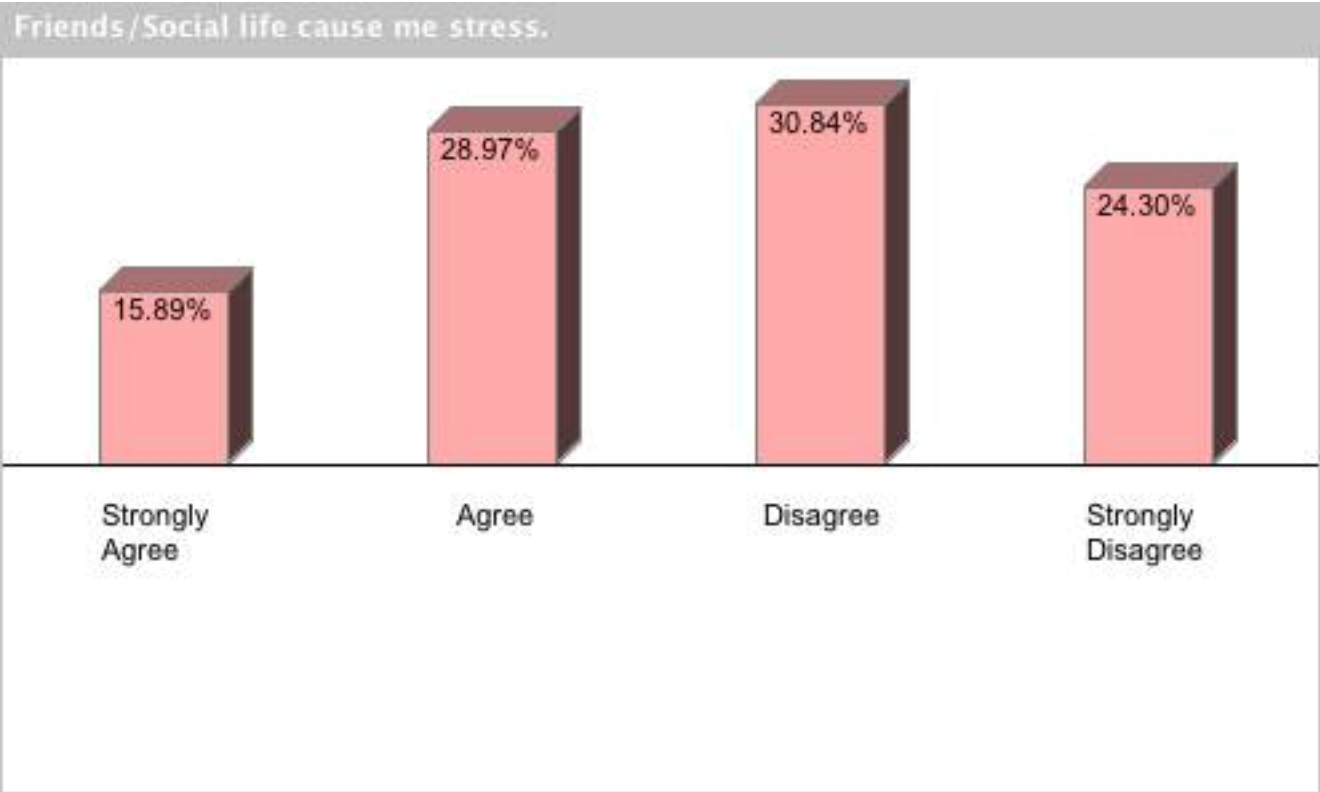
Answers	%	#
Strongly Agree	20.37	22
Agree	35.19	38
Disagree	31.48	34
Strongly Disagree	12.96	14

Issues outside of school cause me stress.



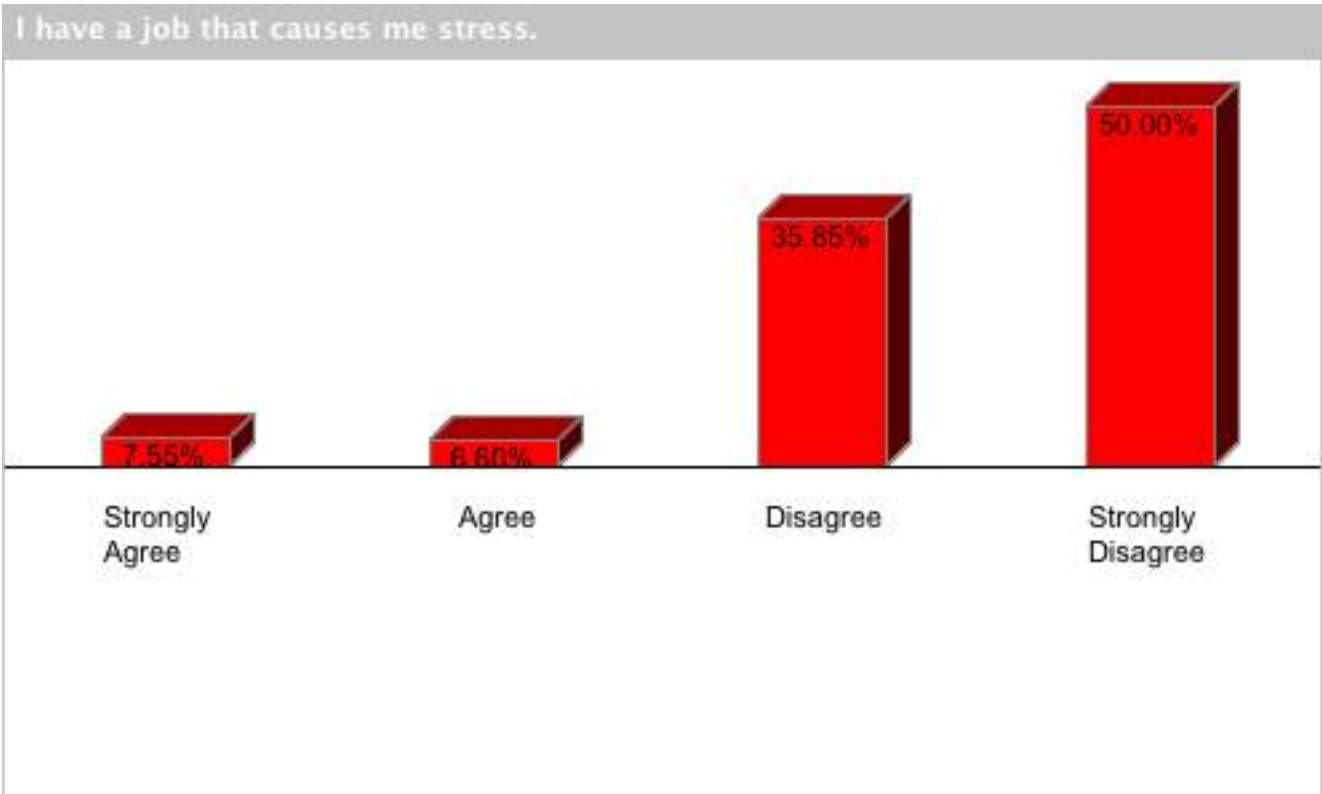
Answers	%	#
Strongly Agree	33.02	35
Agree	28.30	30
Disagree	27.36	29
Strongly Disagree	11.32	12

Friends/Social life cause me stress.



Answers	%	#
Strongly Agree	15.89	17
Agree	28.97	31
Disagree	30.84	33
Strongly Disagree	24.30	26

I have a job that causes me stress.



Answers	%	#
Strongly Agree	7.55	8
Agree	6.60	7
Disagree	35.85	38
Strongly Disagree	50.00	53

I feel comfortable speaking with OSA teachers/staff about my problems.



Answers	%	#
Strongly Agree	16.04	17
Agree	45.28	48
Disagree	31.13	33
Strongly Disagree	7.55	8

Technology Plan



Oakland Unified
Oakland School for the Arts

July 1, 2014 - June 30, 2017

06/16/2014 (revised 06/16/2014)
revision in progress

This plan is for E-Rate.

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I. Plan Duration

July 1, 2014 - June 30, 2017

OSA has crafted a 6-year Academic Action Plan that sets specific goals in each subject area, based on CST testing data. While the transition period into the Common Core and Smarter Balanced Assessment systems has not yet reached the point where a statistical model has been defined, OSA continues to strive for academic improvements on future CAASP data points and internal measures that include raising the number of students with 3.0 GPAs (currently 71%) and lowering the number of students below 2.0 (currently 4%). Through focused effort, academic support and technology integration, specifically in Math, our goal is to raise the current CAHSEE passing rate of 85% to 90% in Year One and 95% in Years Two and Three.

II. Goals and Strategies

List goals and realistic strategy for using telecommunications and information technology to improve education services.

OSA sees technology as an essential learning tool that allows students to explore, research and build a knowledge base that is both tied to State Standards and highly individualized. With the excitement and inspiration of discovery, with the multisensory capability to reinforce learning with sound and imagery, it is our vision that classroom technology tools will increase engagement, stimulate critical thinking and creativity, and provide a platform for learning and skills development that is at once familiar and strikingly new.

Student achievement targets at OSA have consistently risen with the exception of Math. Our API in 2013 was 839, our highest ever, and proficiency rates in Science, Social Science and Language Arts averaged close to 70%. Middle school mathematics are inching up to the 50% level, and high school mathematics levels were below 20% in Algebra, near 30% in Geometry, and virtually 0% in Algebra II. This is our key focal point. The use of technology to enrich learning, coupled with the adoption of a new curriculum for grades 6-11 and extensive teacher training, is among the main priorities of the school.

Our Action Plan, developed last year, highlights a technological focus that we are beginning to implement. A Technology Integration Specialist has been appointed and will run staff trainings on Chrome Book use and lesson planning. Technology tools will be phased into the school over a three year period, with the goal a 1:1 student/Chrome Book ratio by 2017. These tools will be supported by on-line subscriptions, subject-specific programs, and specialized data bases for student use. Again, math is a key focus.

The technology plan, described here, is driven by our Action Plan, submitted to WASC in May 2014. The technology plan is an extension of our goals for learning, achievement and engagement.

Goal 1: Students will increase their proficiency in ELA on an annual basis as illustrated in the cumulative scores on the California Assessment of Student Performance.

Objective 1.1: Increase the percentage of students demonstrating thorough understanding of ELA content (Achievement Level 4) by 10% by the end of June 2017 as measured by students' cumulative scores on the CAASPP.

Benchmarks:

- Year 1: In Year One, OSA students' scores on CAASPP will provide a baseline for future year data.
- Year 2: By Year Two, the percentage of OSA students demonstrating thorough understanding of ELA content (Achievement Level 4) will increase by 5% at the end of June 2016 as measured by students' cumulative scores on the CAASPP.

- Year 3: By Year Three, the percentage of OSA students demonstrating thorough understanding of ELA content (Achievement Level 4) will increase by 5% by the end of June 2017 as measured by students' cumulative scores on the CAASPP.

Implementation Plan				
Activity	Timeline	Person(s) Responsible	Monitoring & Evaluation	Evaluation Instrument
Classroom lesson development with technology support	Fall 2014 – Ongoing	Tech Team, Admin, Faculty	Monitoring and Evaluation will be performed annually by persons responsible.	Classroom observation form
Teacher delivers classroom lesson with technology component	Fall 2014 – Ongoing	Tech Team, Admin, Faculty	Monitoring and Evaluation will be performed annually by persons responsible.	Classroom observation form
Evaluation of lesson using in-house observation tool	Year One – Ongoing	Tech Team, Admin	Monitoring & Evaluation will be performed annually by persons responsible.	Classroom observation form
Data analysis of student performance on lesson; analyze student artifacts	Year One – Ongoing	Tech Team, Admin, Faculty	Monitoring & Evaluation will be performed annually by persons responsible.	Testing Data, Student Grades
Disseminate Best Practices based on data findings	Year Two Year Three	Tech Team, Professional Development Team	Monitoring & Evaluation will be performed annually by persons responsible.	In-house PD program activated

Goal 2: Students will increase their proficiency in Mathematics on an annual basis as illustrated in the cumulative scores on the California Assessment of Student Performance.

Objective 2.1: Increase the percentage of students demonstrating thorough understanding of Mathematics content (Achievement Level 4) by 10% at the end of June 2017 as measured by students' cumulative scores on the CAASPP.

Benchmarks:

- Year 1: In Year One, OSA students' scores on CAASPP will provide a baseline for future year data.
- Year 2: By Year Two, the percentage of OSA students demonstrating thorough understanding of Mathematics content (Achievement Level 4) will increase by 5% at the end of June 2016 as measured by students' cumulative scores on the CAASPP.
- Year 3: By Year Three, the percentage of OSA students demonstrating thorough understanding of Mathematics content (Achievement Level 4) will increase by 5% at the end of June 2017 as measured by students' cumulative scores on the CAASPP.

Implementation Plan

Activity	Timeline	Person(s) Responsible	Monitoring & Evaluation	Evaluation Instrument
Classroom lesson development with technology support	Fall 2014 – Ongoing	Tech Team, Admin, Faculty	Monitoring and Evaluation will be performed annually by persons responsible.	Classroom observation form
Teacher delivers classroom lesson with technology component	Fall 2014 – Ongoing	Tech Team, Admin, Faculty	Monitoring and Evaluation will be performed annually by persons responsible.	Classroom observation form
Evaluation of lesson using in-house observation tool	Year One – Ongoing	Tech Team, Admin	Monitoring & Evaluation will be performed annually by persons responsible.	Classroom observation form
Data analysis of student performance on lesson; analyze student artifacts	Year One – Ongoing	Tech Team, Admin, Faculty	Monitoring & Evaluation will be performed annually by persons responsible.	Testing Data, Student Grades
Disseminate Best Practices based on data findings	Year Two Year Three	Tech Team, Professional Development Team	Monitoring & Evaluation will be performed annually by persons responsible.	In-house PD program activated

Goal 3: OSA will reduce the number of students below 2.0 GPA as calculated in the student information system, PowerSchool.

Objective 3.1: By June 2017, students below 2.0 GPA will be reduced by 20% in comparison to the percentage of students below a 2.0 GPA in June 2014.

Benchmarks:

- Year 1: By June 2015, students below 2.0 GPA will be decreased by 10% based on the numbers calculated in June 2014.
- Year 2: By June 2016, students below 2.0 GPA will be reduced by an additional 5% based on the numbers calculated in June 2016.
- Year 3: By June 2017, students below 2.0 GPA will be reduced by an additional 5% for a total reduction of 20% based on the numbers calculated in June 2014.

Implementation Plan				
Activity	Timeline	Person(s) Responsible	Monitoring & Evaluation	Evaluation Instrument
Calculate the percentage of students below a 2.0 GPA.	Year One	Academic Support Team	The persons responsible will run several built-in reports in PowerSchool and determine whether the current trajectory will result in a successful reduction by year-end.	Student Information System (PowerSchool) and other assessment data from Faculty. Grades Local Data

Adjust Practice - Based on Data Study, decide what adjustments need to be made to instruction	Year One	Academic Monitor, Faculty	Monitoring & Evaluation will be performed annually by persons responsible.	Grades Local Data Curriculum Guides
Develop school-wide plans for technology use	Year Two	Admin, Academic Monitor, Faculty	Monitoring & Evaluation will be performed annually by persons responsible.	Meeting Time Precise Data Classroom observation feedback
Measure student achievement to gauge gains	Year Two	Admin, Academic Monitor, Faculty	Monitoring & Evaluation will be performed annually by persons responsible.	Local Data
Complete Program Analysis - Determine what further action needs to be taken	Year Three	Admin, Tech Team, Academic Monitor, Faculty	Monitoring & Evaluation will be performed annually by persons responsible.	Survey Observation Results Data Analysis

List of goals and an implementation plan that describe how the district will address the appropriate and ethical use of information technology in the classroom so that students can distinguish lawful from unlawful uses of copyrighted works, including the following topics: the concept and purpose of both copyright and fair use

Goal 4: Preparing students to be 21st century users of technology.

Objective 4.1: 80% of OSA students will rate themselves as digital citizens as measured by OSA's Technology Survey.

Benchmarks:

- Year 1: In Year One, 60% of OSA students will rate themselves as digital citizens as measured by OSA's Technology Survey.
- Year 2: In Year Two, 70% of OSA students will rate themselves as digital citizens as measured by OSA's Technology Survey.
- Year 3: In Year Three, 80% of OSA students will rate themselves as digital citizens as measured by OSA's Technology Survey.

Implementation Plan				
Activity	Timeline	Person(s) Responsible	Monitoring & Evaluation	Evaluation Instrument
Develop assessment tool to gauge ethical and digital citizenship.	Fall 2014	Faculty, Administration, Tech Team	Monitoring & Evaluation will be performed annually by persons responsible.	Feedback from users

Provide two lessons on ethical behavior.	On going	Faculty	Monitoring & Evaluation will be performed annually by persons responsible.	Classroom evaluation form.
Have students complete the assessment using assessment tool developed.	On going	Faculty, Tech Team	Monitoring & Evaluation will be performed annually by persons responsible.	Internal assessment tool

List of goals and an implementation plan that describe how the district will address Internet safety, including how to protect online privacy and avoid online predators. (AB 307)

Objective 4.2: 80% of OSA students will rate themselves as proficient ethical users of technology as measured by the OSA Technology Survey.

Benchmarks:

- Year 1: In Year One, 60% of OSA students will rate themselves as proficient ethical users of technology as measured by the OSA Technology Survey.
- Year 2: In Year Two, 70% of OSA students will rate themselves as proficient ethical users of technology as measured by the OSA Technology Survey.
- Year 3: In Year Three, 80% of OSA students will rate themselves as proficient ethical users of technology as measured by the OSA Technology Survey.

Implementation Plan				
Activity	Timeline	Person(s) Responsible	Monitoring & Evaluation	Evaluation Instrument
Develop assessment tool to gauge ethical and digital citizenship.	Fall 2014	Faculty, Administration, Tech Team	Monitoring & Evaluation will be performed annually by persons responsible.	Feedback from users
Conduct two classroom lessons on Internet safety and best practices around divulging personal information.	On going	Faculty	Monitoring & Evaluation will be performed annually by persons responsible.	Classroom evaluation form.
Hold parent meeting regarding Internet safety and best practices on students using the Internet at home and on mobile devices.	Ongoing	Parents and Principal	Parents will regularly monitor the students use on Internet enabled devices	Internal assessment tool
Have students complete the assessment using assessment tool developed.	On going	Faculty, Tech Team	Monitoring & Evaluation will be performed annually by persons responsible.	Internal assessment tool

III. Professional Development

Provide a professional development strategy to ensure that staff understands how to use these new technologies to improve education services.

We have appointed a technology integration coordinator to lead us into our new era of technology in the classroom. Teachers will receive regular training on the use of Chrome Books and other Internet strategies to enhance learning. Each Monday, students are released early to allow teachers to work on areas of interest and need. The Principal is responsible for developing the professional development plan/schedule for the upcoming year. Each year a number of sessions are dedicated towards the use of technological tools in the classroom. There is strong encouragement to use the available technology resources.

Goal 1: OSA will increase the number of faculty trained in creating technology-enriched lessons and the number of executed technology-enriched lessons.

Objective 1.1: By June 2017, 75% of staff will have completed training on technology integration techniques and will create two technology-enriched lessons per semester.

Benchmarks:

- Year 1: By June 2015, 30% of staff will have completed training on technology integration techniques and will create two technology-enriched lessons per semester.
- Year 2: By June 2016, 50% of staff will have completed training on technology integration techniques and will create two technology-enriched lessons per semester.
- Year 3: By June 2017, 75% of staff will have completed training on technology integration techniques and will create two technology-enriched lessons per semester.

Implementation Plan				
Activity	Timeline	Person(s) Responsible	Monitoring & Evaluation	Evaluation Instrument
Professional Development in technology integration in the classroom.	Ongoing	Tech Team, Admin, Faculty, PD Team	Monitoring and evaluation will be completed annually by persons responsible.	10 hours of PD time Trainers and first adopters
Professional Development technology integration for classroom management.	Ongoing	Tech Team, Admin, Faculty, PD Team	Monitoring and evaluation will be completed annually by persons responsible.	10 hours of PD time Trainers and others with experience to guide learners
Professional Development for newly adopted technology.	Ongoing	Tech Team, Admin, Faculty, PD Team	Monitoring and evaluation will be completed annually by persons responsible.	10 hours of PD time Trainers and others with experience to guide learners

Students will be provided technology enriched lessons per semester	Ongoing	Faculty, Tech Team	Observation by administrator and student artifact	Rubric to grade student artifact.
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IV. Infrastructure, Hardware, Technical Support, and Software

Provide an assessment of the telecommunication services, hardware, software, and other services that will be needed to improve education services.

Existing Hardware: OSA's telecommunications system consists of 75 Cisco 7911 and 7960 phones which are using CAT5E cables over VOIP to a Cisco 2851. Each classroom is provided a single Cisco 7911 phone.

The Main Distribution Frame (MDF) room houses all primary network/routing equipment and approximately 10 servers which run various solutions/systems on the local network. The MDF is cooled by a Tripplite air conditioner and routes the hot air back into the exhaust ceiling duct.

A majority of the infrastructure equipment was purchased in 2009 and is out of warranty or end of life.

A majority of the 80-90 faculty workstations are MacBook Pro laptops with 4GB RAM & 500GB hard drives. A majority of the laptops were purchased within the last 5 years and the remaining laptops were purchased in 2006. The primary operating system on each station is 10.7.5 with several on 10.8.5 or 10.9.2. Several users are on Windows workstations - two of which are on Windows 2000 Professional, 1 on Windows XP and the remaining are on Windows 7 Professional.

OSA has implemented approximately 80 thin client stations (nComputing L300/M300) all connected back to Hyper V instances of Windows 2008r2 standard servers running Remote Desktop Services. The thin clients physical servers are all HP server class rack mounted hosts with at least 20-48GB RAM/300GB-600GB hard drives connected to an iSCSI SAN with 3TB.

In 2013-2014, OSA implemented 111 Google Samsung Series 3 Chromebooks and recently acquired 225 additional Chromebooks to take the student to computer ratio to 1 for every 2 students.

A majority of the faculty has an LCD projector from which they can project their lessons on their computer. The projectors (primarily InFocus IN124) were purchased in the last four years.

Approximately 10-15 faculty members have been provided document cameras.

One room has been outfitted with a SMART Board and is being evaluated on whether it is deployed in additional classrooms.

Cell phones are issued to several employees and managed centrally by Finance.

Existing Internet Access: Currently OSA is housed in a 59000 square foot campus. A single wireless 802.11b/g network covers the entire campus. The network serves approximately 100 staff and 700 students. 100% of instructional rooms have wireless coverage and support on average 120 devices daily. In addition, each instructional location has one or more network drops of cat5e cable to accommodate additional technology resources. Each of these network drops is

run back to the nearest Independent Distribution Frame (IDF). Each IDF is connected back to the MDF using a gigabit fiber cable. 75% of the network hardware supports POE that runs 100% of the 20 lightweight Cisco access points.

All user web traffic is sent through a Barracuda web filter to manage our risk liability from undesired content, viruses, or malware. The Barracuda is also used to provide intelligence into past Internet use.

OSA's Internet access is currently a 50mbps fiber backbone using Cogent Technology.

Existing Electronic Learning Resources: All faculty laptops have a copy of Microsoft Office (v.X or 2011).

We have implemented Google Apps for Education for all students. This platform was deployed in 2013-2014 and will be rolled out to the entire student population in the 2014-2015 academic year. This platform provides each student with a school email address and an individual Google Apps account which then can be accessed from internal technology resources as well as home and library computers/phones/tablets.

We have a local installation of Moodle for classroom use. The Technology Integration Specialist is attending a training course on how to best leverage the Moodle platform in multiple subject areas and then will develop professional development sessions to present to the faculty in the 2014-2015 academic year.

Each faculty member is provided a website onto which they can post lessons or other curricular materials.

Existing Technical Support: The technology support department consists of a single employee who serves all operational technology services. The Director of Technology uses an ITIL to manage all technical support requests to ensure a low time to resolution.

In the 2013-2014 school year OSA designated a faculty member to be a Technology Integration Specialist. The Technology Integration Specialist will provide individual training and develop technological training materials to disseminate to the faculty in quarterly professional development sessions.

Provide an assessment of the telecommunication services, hardware, software, and other services that will be needed to improve education services.

Hardware Needed: As with any technological equipment, there is a finite life cycle and in order to continually provide the level of educational excellence that OSA strives for we will need to

have a consistent refresh cycle (approximately 3-5 years) for the laptops, projectors, and other peripherals.

By the end of June 2017, purchase 725 Chromebooks to provide 1 Chromebook for every student (on current enrollment of 725).

Electronic Learning Resources Needed: <http://Turnitin.com>

Proquest ebrary - <http://ebrary.com>

Additional credit recovery systems such as Cyber High.

<https://newsela.com/>

Networking and Telecommunications Infrastructure Needed: A majority of our technological infrastructure was purchased or installed in 2009. The expected life for this equipment would be 5-7 years and as such certainly end-of-life and do not have any support contracts or maintenance agreements.

Replace router to handle the increased volume of TCP connections and bandwidth demands.

Upgrade wireless controllers to handle higher volume of devices and more current wireless protocols (802.11a/c/n).

Upgrade wireless account point to handle the increased volume of wireless devices.

Increase the number of wireless access points to sufficiently support the increased volume of wireless devices.

Increase the number of POE switches to support the additional wireless access points.

Increase Internet bandwidth to handle the increased volume of TCP connections and bandwidth demands.

Replace phone system for better call management and reliable front desk call suite.

Physical Plant Modifications Needed: Increase number of outlets and circuits available for classroom devices.

Ensure ventilation in each room can support the storage and use of the computer carts.

Technical Support Needed: Available tech support personnel during business hours

Available technology integration specialist during business hours.

Outside contractors or vendors as warranted for large scale outages or issues.

Maintenance agreements on all hardware.

Provide an assessment of the telecommunication services, hardware, software, and other services that will be needed to improve education services.

Reliable network functionality: While the current network coverage is quite extensive and the device usage is not overtaxing the existing hardware, it is clear that the number of devices which will need to be supported in the future will only increase and the bandwidth demands of those devices will demand more of the network resources. A technological infrastructure needs to be at first, reliable. If a user cannot depend on the network to function at the time of a real lesson then the user will very quickly rely less and less on the network for curricular integration.

Ease of access to current and future educational resources: Second only to network reliability is the ease of use or access to current and future educational resources. While one can only speculate so far into the future of educational resources, one can be assured that the network of today needs to be designed to be flexible and allow the user to access online resources where and when they wish to access them. The minute the user has to relocate to a specific location just to illustrate a particular concept or educational lesson, the user will reduce or eliminate the need for that resource. The faculty expects to have the technology work where they are and not in an isolated lab or other set location.

Provide telecommunication tools that enable the faculty, staff, and students to better achieve academic success. At OSA we understand that the methods for communicating with parents and students has expanded beyond the simple telephone. Today's family uses text messaging, email, and online forums to convey concerns or feedback. The school must be able to accommodate these various communication methods. At OSA we have a communication platform which synchronizes with our student management system, PowerSchool, on a nightly basis. From this platform the administration or faculty can send notices to parents/students via email/voice/text. We have also enabled our phone system to forward voicemail messages to a faculty/staff members email address. Not only does this eliminate the sometime tedious task of reviewing the many messages, it also allows for an increase in record keeping for past communications.

Provide powerful and relevant technological tools: In a similar way with reliable network functionality, a faculty must have tools (i.e. laptop, projectors, document cameras) which are powerful enough to handle the variety of formats that educational resources are in the 21st century. As an example, a faculty member who is giving a lesson on the Civil Rights era can not only present the text of a speech, they might also need to be able to present the video of the marches, speeches, and protest rallies to further enlighten the students on the

historical events. They might need to present a three dimensional representation of a significant historical event such as the Kennedy assassination.

Year 1 Benchmark: Evaluate wireless infrastructure.		
Recommended Actions/Activities	Timeline	Person(s) Responsible
Run reports on device quantity and bandwidth usage.	Fall 2014	Director of Technology
Determine wireless coverage and interference levels	Fall 2014/Winter 2015	Director of Technology
Collect real time usage experiential data from the classroom to gauge functionality.	Fall 2014/Winter 2015	Director of Technology and Technology Integration Specialist

Year 2 Benchmark: Determine wireless infrastructure adjustments or upgrades.		
Recommended Actions/Activities	Timeline	Person(s) Responsible
Contact network and wireless vendors	Fall 2015	Director of Technology
Obtain bids or recommendations on network hardware upgrades or adjustments.	Fall 2015/Winter 2016	Director of Technology
Review proposals and estimated costs.	Winter 2016	Executive Director & Director of Technology
Select proposal and enter cost estimates into 2016-2017 fiscal year budget.	Winter 2016/Spring 2016	Executive Director, Director of Technology, Board of Directors
Determine funding sources	Spring 2016	Director of Development, Director of Finance, Executive Director, Board of Directors

Year 3 Benchmark: Implement selected proposal and assess success		
Recommended Actions/Activities	Timeline	Person(s) Responsible
Coordinate with vendor/contractors to install wireless infrastructure upgrades and adjustments	Summer 2016	Director of Technology & Director of Facilities
Test functionality on existing hardware/mobile devices	Summer 2016/Fall 2016	Director of Technology
Make necessary adjustments based on data collected.	Fall 2016	Director of Technology, Vendor/Contractors
Obtain input from all stakeholders on success or failure of new system	Spring 2017	Director of Technology, Academic Principals

V. Monitoring and Evaluation

Describe the evaluation process that enables the school to monitor progress toward the specific goals and make mid-course corrections in response to new developments and opportunities as they arise.

Each respective person responsible for a goal, objective, and benchmark will analyze Year One, Two and Three performance through mid-year program evaluations and examination of internal achievement data. He or she will make necessary adjustments as the results indicate. Teachers will be surveyed to determine if faculty-training goals have been met.

Describe the evaluation process that enables the school to monitor progress toward the specific goals and make mid-course corrections in response to new developments and opportunities as they arise.

The monitoring process will be implemented by school leadership, the Technology Team and the academic monitor.

On a quarterly basis using the existing professional development sessions, there will be opportunities for the community to provide input on the impact, negative or positive, on the curriculum and student progress. This information can influence the decisions made in future months on how the technology plan is implemented or adjusted based on the provided feedback. Each quarter the feedback can be collected to ensure the technology plan is in line with the overall curricular goals of the school.

The plan must include an evaluation process that enables the school to monitor progress toward the specific goals and make mid-course corrections in response to new developments and opportunities as they arise.

The monitoring process will be implemented by school leadership, the Technology Team and the academic monitor.

Annual Review of Goals Year One:

Annual Review of Goals Year Two:

Annual Review of Goals Year Three:

**Contact Information
(Required)**

Education Technology Plan Review System (ETPRS)
Contact Information

County & District Code: 01 - 61259

School Code (Direct-funded charters only): 3030772

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**Oakland School for the Arts
WASC Action Plan 2014-2019**

Priority 1: CREATE A CULTURE OF COLLABORATION. OSA will take specific steps to build a school-wide culture that promotes collaboration and alignment. This will include collaborating within and beyond the school, strengthening both our internal processes and our relationships with our community partners. We will also create the conditions so that students are collaborating with staff and each other.
Rationale: The self-study indicated that this was an area that could be enhanced; OSA strives to break down the silo effect.

OBJECTIVE/ACTIVITY	TIMELINE	WHO'S RESPONSIBLE	MEANS TO ASSESS	METRICS	RESOURCES NEEDED/PROFESSIONAL DEVELOPMENT	PROGRESS
1. OSA faculty and staff will collaborate on building student achievement in our math program. CPM curriculum will be adopted and teachers will be trained. All departments will support the school-wide math effort.	Fall 2014-ongoing	Director Asst. Principals Math Chair Math Faculty	Smarter Balanced scores Grades Benchmark exam results	Baselines in 2015; 3% annual growth in proficiency and course grades each year	Professional Development through CPM Textbooks and materials Data analysis software/tool	
2. OSA will explore creating more school-wide routines to help build a coherent and unified culture. Examples: school planners, Master Classes, weekly announcements, community events, senior projects.	Fall 2014 – Spring 2015	Social Committee Asst. Principals Director	List of events Surveys	8 collaborative events in 2014-15; Surveys show 70% agree there has been growth; 8 Master Classes complete each school year	Time and schedule Funds to support events	
3. Increase the interaction between the Board of Directors and school staff.	Fall 2014	Director Board Dept. Chairs	Attendance at joint events Board meeting agendas and minutes	One board member will be in attendance at each major event; Staff will present at each board meeting	NA	
4. OSA will form deeper and more comprehensive relationships with the East Bay Community. This will include arts providers, after school programs, other schools. A particular emphasis will be placed on under-served areas of the city.	Fall 2015	Director Academic Chairs Arts Chairs Development Admissions	MOUs and other agreements Enrollment of students from different parts of the city	OSA will have 2 MOUs in place in Fall 2015 with local arts agencies; OSA after school recruitment program will grow to 20 students in 2015	Funds to support annex programs Transportation	

5. OSA will achieve greater collaboration internally. The “three schools” will become more cohesive. This will stimulate: a. joint projects across grade levels and subject areas b. arts/academic events/curriculum c. school-wide academic alignment d. advantageous scheduling	Spring 2015-Ongoing	All	Examples of projects School calendar Surveys PD agendas	2 across-grade projects will be complete first year; 1 arts/academic project will be created; New bell schedule in place by 2016	PD time Common Planning Time Space for larger joint events	
6. OSA will host a college fair that brings universities from all over the country to hold auditions and recruit our students. There will be both joint events involving many schools and singular events for specific schools as needed.	Fall 2014-Ongoing (already in place)	Special events coordinator Director Arts chairs	Event attendance Student post-secondary enrollment	25 colleges will be represented; 10 other high schools will send students	Facility space Schedule adjustments Graphic arts resources	
7. OSA will hold Master Classes for students that emphasize interdisciplinary connections.	Fall 2014-Ongoing	Arts chairs	Master Class calendar	4 Interdisciplinary Master Classes will be held	Facility space Faculty planning time	
8. Academic Master Classes will also be created. This could include presentations by both students and visitors with specific subject area knowledge.	Spring 2016-Ongoing	Academic chairs	Master Class calendar	2 Academic Master Classes will be held	Facility space Faculty planning time	
9. A senior thesis and showcase will be developed school-wide as a capstone event. Students will design a thesis and write a proposal leading to the completion of the project. A community event will be created at which the final thesis will be demonstrated. Winning projects may get funded.	Fall 2016 – ongoing	Director Project committee Students Senior teachers	Project Proposals Community Event	Senior thesis event will be held in Spring 2017; 90% of seniors will participate	Coordinator position Funds to support projects Time and space for community event	

10. Teacher professional development time will be structured to allow for collaboration and interdisciplinary projects.	Fall 2014-Ongoing	Senior Admin. Technology Arts Chairs Director Community Partners	E-mail Lists; Phone Banks; Mailing Systems	2014-15 PD schedule will include one day each month for open-ended teacher collaboration	Materials funding Web Site maintenance Faculty info for various communication tools	
11. The ESLRs will become a more meaningful part of school culture. This will include assemblies, specific class assignments, classroom presentations, assessments and various visual reminders. ESLRs will be incorporated into syllabi and grading policies and departments will select which ESLRs they will emphasize.	Spring 2014-Ongoing	ALL	Classroom observations Visual evidence	75% of teacher syllabi submitted will include an ESLR assessment piece; One school-wide assembly will address the ESLRs	Photocopying Time	
12. OSA academic staff will explore the opportunities to enter academic competitions, i.e. Mock Trial, Academic Decathlon, EAA Bridge Building, Math Olympics, Model U.N. and Speech and Debate meets.	Fall 2015	ALL	Competition entries	In 2015-16 OSA will have a team entering two of these competitions	Funds for travel Time for practice Faculty supervision of clubs	
13. OSA will continue to build on its vibrant culture of parent involvement. Parent activity will be structured to create an environment that honors parent time and contributions.	Fall 2014-Ongoing	Arts Chairs School Administration APT Officers	Parent attendance logs Event attendance Survey results	APT meeting attendance will include 50% of the families; State of the School attendance will be 60% (8% growth)	Funds to support events Coordination of Events	

Priority 2: IMPROVE SPECIALIZED SUPPORT FOR ALL STUDENTS. OSA will create a range of systems and processes that ensure all students are supported academically, artistically and socially. The specialized nature of this priority will be evident in supports that will reach gifted and advanced students, students with learning and other special needs, and students in need of socio-emotional assistance. There will be a special emphasis placed on support in mathematics to address the long-standing challenges OSA has faced in this area.
Rationale: The self-study indicated that students require greater assistance and support, and that the current systems are effective but not comprehensive.

OBJECTIVE/ACTIVITY	TIMELINE	WHO'S RESPONSIBLE	MEANS TO ASSESS	METRICS	RESOURCES NEEDED/ PROFESSIONAL DEVELOPMENT	Progress
1. OSA will support students in math achievement with an after-school program, a middle school math lab and new CPM math curriculum. Annual family math nights will be held. Math teachers will receive in-depth professional development and training.	Fall 2014-ongoing	Director Math Chair Math Faculty	Smarter Balanced math scores; Benchmark exams; Math class grades	Smarter Balanced baseline to be established in 2015; proficiency growth will be 3% annually; after-school attendance will grow by 10%; Family math night attendance will be 25% in Year One	Data collection tool Smarter Balanced practice materials Extra after-school support in The Learning Center	
2. Incoming students will be assessed to determine what supports are needed. A comprehensive orientation will be established.	Fall 2014-Ongoing	Principal Asst. Principals Admissions Director	Results of assessments Supports developed	100% of students will be assessed and correctly placed and/or provided supports	Assessment tools Teacher Time Funds for support systems	
3. OSA will explore an academic assessment approach that may include: benchmark assessments, skills-based exams, subject-specific expectations, arts emphasis goals.	Fall 2016-Spring 2017	Academic Chairs Arts Chairs	Assessment documents Results List of supports List of students assisted	Math will have 2 benchmark assessments at each level	Professional Development time Extended hour pay for teachers Consultant to guide process	
4. OSA will develop a comprehensive plan to address the socio-emotional needs of its students.	Spring 2014-Fall 2014	Asst. Principals Consultant School Psychologist	Attendance improvements on students Attendance at support groups	OSA will retain the Seneca Center to address these needs annually.	RTI funding Psych Interns Counseling space	

5. Structures will be in place to ensure success in both the academics and the arts. Both internal and external factors will be analyzed to balance workload and determine program need. Students will be empowered to work with teachers on special accommodations and schedules based on performances and other activities.	Spring 2014-Fall 2014	Arts Chairs Asst. Principals Academic and Arts Teachers Students and Families	Student grades Independent Study Rosters	95% of students will retain performance eligibility; 90% of students involved in major performances will not suffer grade reductions; Academic monitor will accompany large productions	Independent Study Coordinator	
6. When benchmarks and other tests are determined, a remediation plan will be created for students who do not meet the expected levels.	Fall 2016-Spring 2017	Teachers Students Learning Center personnel	Student GPAs Internal assessments	75% of identified students will take part in the remediation plan	Learning Center personnel Artists-in-Residence	
7. OSA will develop a data study plan that supports the Common Core curriculum and demonstrated student need. A process for reporting data will be developed.	Spring 2016-Spring 2017	Director Principal Asst. Principal Faculty	Data documents Common Core assessment data	Two faculty PD sessions annually will focus on data study	Common Core assessment data Correct software	
8. OSA will reduce the achievement gap between groups that represent: ethnicity, disability status, subject area, economic status.	Fall 2014-Ongoing	Director Principal Asst. Principals Faculty	Test scores GPAs	In all categories, OSA will move 10% of students from FBB to BB and 15% from BB to Basic (or the Smarter Balanced equivalent).	PD time Data collection tool	
9. Using the RTI system currently in place, OSA will continue to identify and serve students with a range of needs, from	Spring 2014-Ongoing	ALL RTI consultant COST team	COST agendas Student data	COST will serve 25 students annually at minimum; greater needs will be	RTI and mental health funding COST time	

academic to socio-emotional. The Coordination of Services (COST) team will lead this effort.				documented and resources procured		
10. OSA will serve students with special needs through Special Education, and RTI and 504 systems. Students will show evidence of achievement through GPAs and graduation data, as well as participation in the arts performances.	Spring 2014-Ongoing	Special Education staff 504 Coordinators Faculty Students Families	Student achievement data	In all categories, OSA will move 10% of students from FBB to BB and 15% from BB to Basic (or the Smarter Balanced equivalent). (same goal as above for non-disabled students)	Special Education funds RTI and mental health funding	
11. Student leadership groups will take an active role in helping fellow students through tutoring and mentorship.	Fall 2015-Ongoing	Faculty leaders Student leaders Students Families Learning Center personnel	Learning Center logs	10% of seniors will take on 9 th grade mentorship roles; 10% of 8 th graders will take on 6 th grade mentorship roles	Meeting time Assembly organization Learning Center funds for tutor payment	
12. OSA will explore the creation of an advisory system that would provide extended support for students.	Fall 2015	Advisory study committee	Master Schedule Student achievement data	100% of faculty will be involved in Advisory discussions/decisions	Schedule flexibility PD time	
13. A credit recovery system will be put into place to ensure high school students are on track to graduate.	Spring 2014	HS Asst. Principal Credit recovery advisors	Graduation rates	98% of seniors will graduate each year; 100% of students in need of Credit Recovery will have access to on-line courses	Funds for on-line courses Time and space for student study.	
14. Middle school curriculum will be enriched to maximize "cored" subjects.	Fall 2015-Spring 2016	MS Asst. Principal MS Faculty	Syllabi Classroom observations	75% of middle school classes will be cored	Planning time Academic materials/textbooks	
15. OSA will continue to build its student support	Fall 2017	Administration RTI staff	Wellness space	If implemented, Wellness Center	Facility space Staff funding	

systems to possibly include a Wellness Center and health curriculum.		Wellness advisory committee		will serve 10% of the student population in Year One	Materials	
16, OSA will ensure that all students receive the appropriate level of challenge, specifically ensuring that advanced students receive differentiated curriculum.	Spring 2015	Asst. Principals Faculty	Student and family surveys	50% of teacher syllabi will reflect differentiation strategies	Professional Development time and funds Curriculum materials	

Priority 3: EXPLORE STRATEGIC GROWTH AND DEVELOPMENT. OSA will convene task-specific teams and committees to explore the various components of growth, facility needs, technology, financing, Common Core implementation and new programming. These teams will lead OSA into its second decade.

Rationale: The self-study revealed that OSA is experiencing challenges based on facility and space limitations, and that a strategic plan is needed to consider growth and expansion in a thoughtful, focused manner. It was also noted that OSA could benefit from new programming and increased student presence in the community.

OBJECTIVE/ACTIVITY	TIMELINE	WHO'S RESPONSIBLE	MEANS TO ASSESS	METRICS	RESOURCES NEEDED/ PROFESSIONAL DEVELOPMENT	Progress
1. OSA will develop a specific plan for math achievement and program implementation.	Fall 2014- Fall 2015	Director Asst. Principals Math Chair Math Faculty	Development of plan	Plan will be complete by Fall 2015	PD time Math consultant Math research documents	
2. OSA will convene its Strategic Planning Team to address issues such as: a. the future growth of the school b. technology and c. facility needs through a comprehensive strategic plan.	Fall 2015- Fall 2016	Director Strategic Planning Team Board of Directors	Meeting Minutes Facility additions Strategic Plan	Team will meet monthly starting in Fall 2015; plan will be complete by Fall 2016	Meeting Time Expertise in various areas Funds to support growth and facility additions	
3. A range of new technologies will be introduced to OSA: Chrome Books, Smart Boards, Document Cameras, On-Line Subscriptions.	Fall 2014- Fall 2016	Technology Director Technology Team	Technology Equipment Classroom Observations	OSA will have 300 Chrome Books by Fall 2014 and 500 by Fall 2015; Smart Board pilot will be complete by Spring 2015	Funds Space and Capacity Upgrades	
4. Continued emphasis on recruitment for ethnic and socioeconomic diversity. OSA will develop after-school programs and arts	Fall 2013- Ongoing	Director Admissions Director Arts Chairs Director of Special Education	Enrollment rosters	The goal is to maintain a student population that approaches that of the Oakland	Funds to support after-school programs Transportation	

training to ensure students are ready for enrollment.				community: 35% White 28% African-American 17% Asian 15% Latino (non-white) 5% Mixed Race OSA will also make an effort to recruit low SES students to reach the 20% level by 2019. and to recruit students with disabilities.		
5. The audition system will be re-examined to create an organized and effective system of audition, collaborative follow-up and ultimate selection.	Spring 2015-Fall 2015	Director Admissions Director Arts Chairs Panel Members	Enrollment results Power School statistics	100% of incoming students will have participated in new process; staff clerical time will be reduced by 25%	Planning time Audition rosters Enrollment Data Registration software	
6. Panel members who take part in the audition will be provided training on the rubric and scoring criteria.	Spring 2014-Ongoing	Admissions Director Arts Chairs Panel Members	Enrollment rosters Audition worksheets and rubrics	100% of panel members will receive orientation	Training on audition rubrics Community panel members	
7. OSA will transition to the Common Core curriculum through professional development and instructional leadership.	Fall 2014-Spring 2016	Director Administration Academic Chairs Arts Chairs Faculty	Smarter Balance assessments/scores Classroom observations ESLR achievement	40% of PD time in 2014-15 and 2015-16 will be devoted to Common Core training	Consultants Written materials CDE information	
8. Obtain new space through community contacts and other connections. Utilize new space to create performance space, a Wellness Center and a Library/Media Center.	Fall 2016	Director Strategic Planning Team Community Partners	Facility leases Library/Media Center space	If implemented, new space will be procured in Fall 2016	Funding Expertise	
9. OSA will expand its	Spring 2014-	Director	Enrollment statistics	School	Recruitment grant	

comprehensive recruitment program to address changing demographics and representation.	Ongoing	Admissions Director Arts Chairs OSA families Student ambassadors Alumni		demographics will reach 60% minority status; after school recruitment program will serve 20 students in 2014-15, 30 in 2015-16	funds Transportation	
10. OSA will expand its summer programs in the arts programs for which interest is expressed. This will also help in recruitment.	Summer 2014- Ongoing	Director Arts Chairs	Summer program rosters Enrollment statistics	80% of arts emphases will have summer programs by 2015	Funds for salaries and expenses Facility funds to keep building open	
11. Alumni network will be enriched and OSA will hold regular alumni events.	Spring 2014	Director Alumni Relations	Alumni website lists	Alumni network will capture all graduating seniors; prior classes will grow by 5% annually	Alumni data base Access to alumni demographics Event resources	
12. OSA will develop an internship program in which seniors are placed in local organizations.	Fall 2016- Ongoing	Alumni Relations Marketing	Internship rosters	15% of seniors will have internships by 2016; 25% by 2017	Corporate lists Local business contacts	
13. OSA will enrich its development capabilities and become the steward of all donors, including the donors previously handled by a consultant. The following steps will be taken to ensure this is implemented effectively: a. Work with consultant on transition. b. Examine staffing to ensure we have the needed capacity. c. Develop timelines and calendars.	Summer 2014 -- annually	Development Board Executive Director	Report to Board on income	Funding statistics	Development packet from consultant; Stakeholder involvement with donor stewardship; Strategic guidance for stewardship activities	

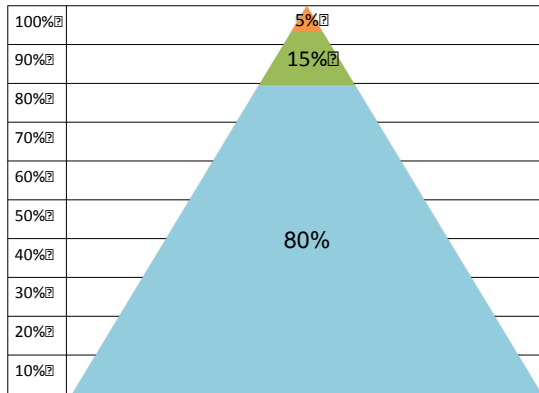
d. Design strategy for donor contacts and follow-up. e. Identify new donors. f. Create gala event. g. Stewardship and follow up plans should include E.D., Board, Development, other key individuals.						
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Oakland School for the Arts

Intervention Survey Conducted by Seneca Family of Agencies

TIER THREE IEP/RSP Speech Therapy/Other Related Services	Individual Therapy
TIER TWO After School Program Algebra 2 Intervention Group High School Academic Counseling	Dean of Students School Attendance Review Board (SARB)
TIER ONE Office Hours	
ACADEMIC	BEHAVIORAL, SOCIAL-EMOTIONAL

RtlModelTargets

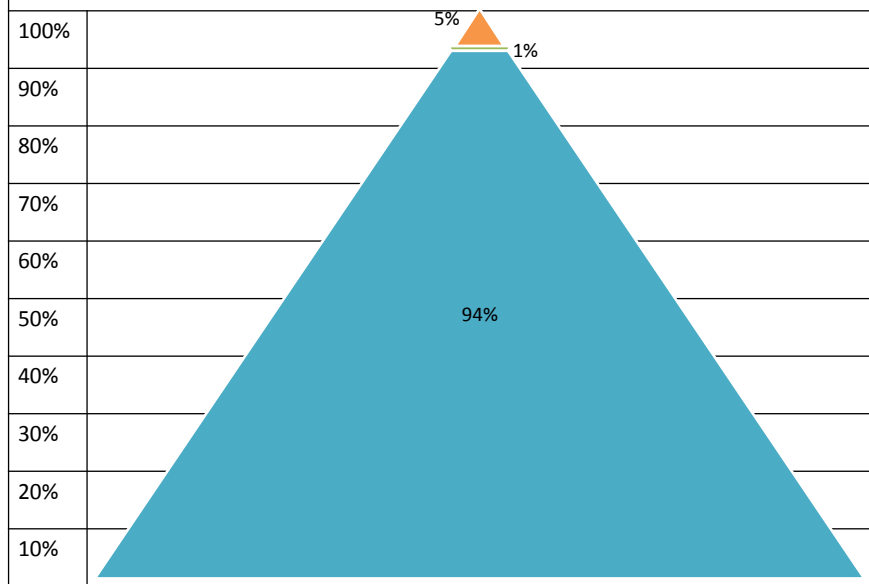


Survey Methods:

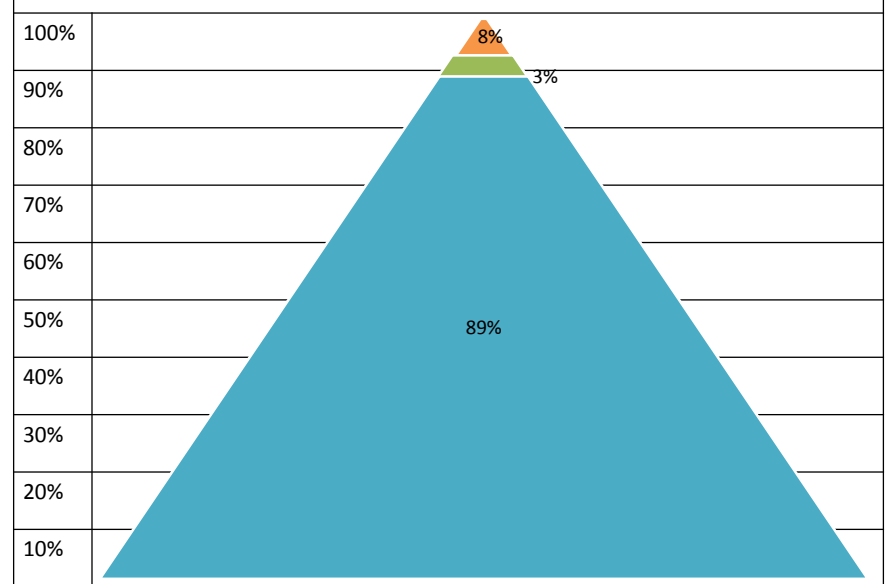
To analyze current practices for student intervention at Oakland School for the Arts (OSA), the Seneca team interviewed all staff around their role, students served, perceived effectiveness of current intervention practices and opinions on school culture and discipline.

In addition, interviewers asked staff to self-report on how they spent their time each week. The Seneca team categorized these reports by Tier and the results are represented in the chart below. Student assignments, as reported by service providers, were compiled and analyzed to provide a fuller picture of how intervention currently takes place at OSA.

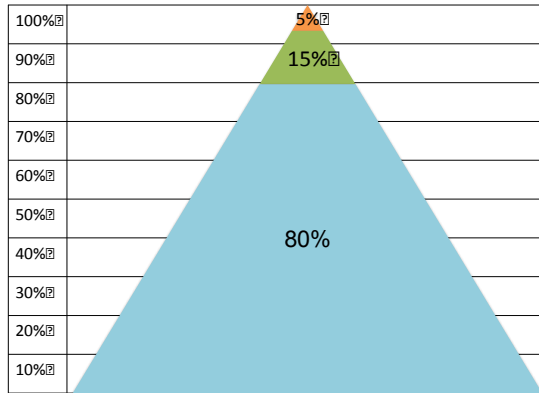
Distribution of Instructional Staff Positions (Academic)



Distribution of Students at Highest Tier (Academic)



RtlModelTargets

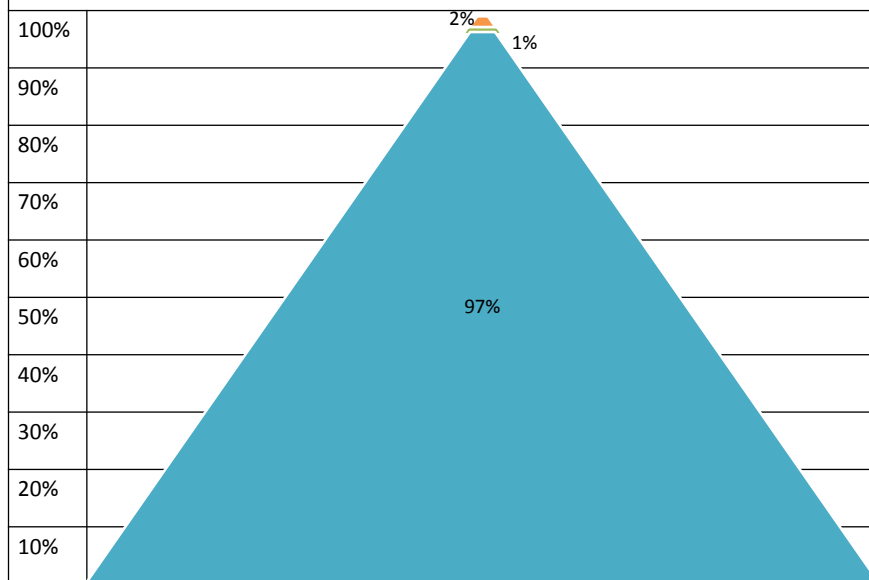


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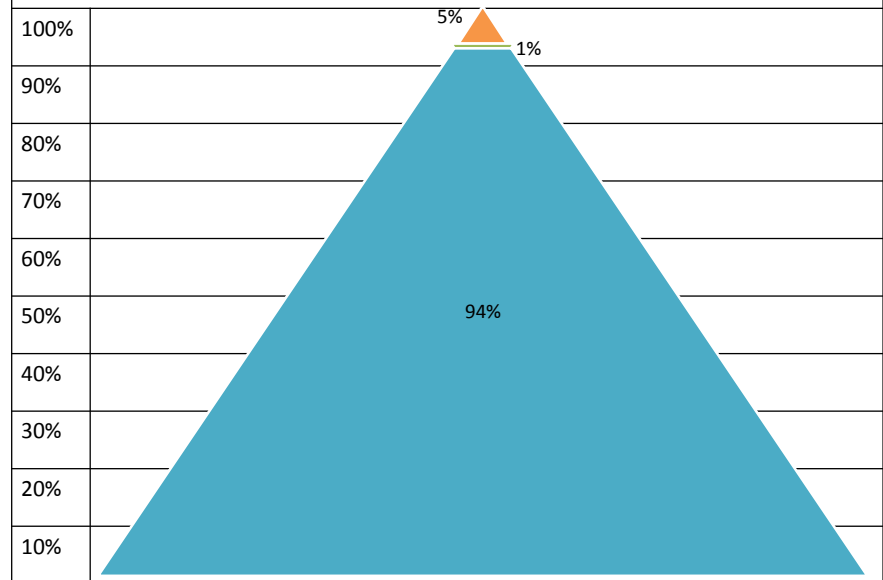
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Distribution of Instructional Staff Positions (Social/Emotional)



Distribution of Students at Highest Tier of Service (Social/Emotional)





Oakland School for the Arts

Intervention Survey Conducted by Seneca Family of Agencies

Key Intervention Strengths:

Student Experience at Oakland School for the Arts

Participants expressed that Oakland School for the Arts (OSA) provides a supportive and accepting atmosphere for students. It is vibrant and energetic. They articulated that students feel a sense of belonging at OSA regardless of their difficulties at previous schools. Staff conveyed that students from various backgrounds are accepted at OSA. In a recent student survey, 85% of students felt part of OSA and 90% felt that OSA had a friendly atmosphere. Over 90% of the students identified that it is easy to make friends at OSA and that the school appreciates diversity. Some comments from staff also indicated this was true:

- **Administrator:** *Students can find a place to fit in. Everyone is different. Students who have been outcasts before or were bullied, fit in at the school. It is amazing!*
- **Teacher:** *Kids are happier here than any other school that I've observed.*
- **High School Teacher:** *Everybody knows who everybody is... they reach out and are supportive of each other. The arts connect them.*

Providing a Unique Educational Experience for Aspiring Artists

Staff expressed that OSA offers a service for a specific niche of students who are not always well-served in our community. Students are able to excel in their talents and interests and feel accepted. Staff are proud to work at OSA and dedicated to the idea of providing a school in the Bay Area for aspiring artists that allows them to receive both an artistic and academic education.

- **Teacher:** *Kids are pretty proud of each other's artistic abilities. That's definitely celebrated, which is a neat part of the culture. The kids admire each other a whole lot.*
- **Technician:** *As an arts school we want to present a dynamic presence in the community.*
- **Administrator:** *We're not just a school; we're a collection of artists for Oakland.*

Safe School Climate

Staff shared that school climate is a physically and emotionally safe space for students, teachers, and families that supports individual expression, growth and striving.

- **Teacher:** *This is a safe place for artistic students to come and not be marginalized.*
- **Teacher:** *There are not fights or extreme behaviors. We don't have weapons and major incidents.*

In House Special Education

Staff identified that the special education has greatly improved since moving from an external service to internal service. Staff felt that transitioning to an internal system allowed for stronger collaboration and improved implementation. In addition, staff articulated that this year's push-in model was more beneficial because the special education staff were able to support students within the general education setting, and were able to work more closely with classroom teachers.

- **High School Teacher:** *In-house special education is so much better. It was a joke before 3 years ago. Teachers are checking in sooner now and more SST's are happening.*
- **Middle School Teacher:** *This year, the special education program worked really well with having push-in. It worked better than any other year that I have been here.*
- **Arts Teacher:** *We've felt more supported this year by special education teachers.*

Referral Process at the Middle School

Middle school participants identified that the division meeting and the SST process were effective. They reported that weekly division meetings provide the time and space for in-depth conversations about various student challenges and the most appropriate next steps, which may include a referral for SST or intervention supports. Teachers appreciate the time they are allowed to problem-solve with their team members, and had a clear sense of the SST process and its role in the middle school.

- **Middle School Teacher:** *My teaching role is well supported. We have weekly staff meetings that we can talk about things. If we need help and ask for it, we get it.*
- **Education Specialist:** *Issues come up in division meetings at the middle school. If there are similar concerns with other teachers, then they move to SST. They can trouble shoot in that collaboration time on strategies.*
- **Administrator:** *We have weekly middle school division meetings with academic teachers. We bring up struggling students and discuss trends and patterns. It is more effective with younger students because of communication.*

Further Intervention Action:

Culture of Accountability and Collaboration

While conducting the interviews, it was clear that Oakland School for the Arts is a fun and positive school for the students. The students enjoy coming to school and feel safe. The staff believes there is a tremendous need for an arts school in Oakland, and OSA is fulfilling this need. Staff expressed the desire for OSA to continue to be a school where all students could express their individuality, however shared the worry that this value often manifested in a tension between meeting the demands of individual of parents and students and building a strong and consistent set of school-wide expectations. They identified a concern that with the school culture so focused on individual expression it struggles to hold students accountable to high standards in terms of behavior, academics, and attendance. Staff interviewed were enthusiastic about the potential of the school and expressed a desire for increased systems to improve accountability. They expressed a desire to engage parents earlier and more consistently when it comes to addressing challenges in academics, attendance, and behavior.

- **Middle School Teacher:** *When I got here, this school was focused on discipline and culture, and that has changed.*
- **Arts Teacher:** *I think we need to really weigh how important it is that students have a “fun” high school experience versus the experience of being held to expectations and preparing for the real world.*
- **High School Teacher:** *There is a very non-confrontational push in the way that we do everything at this school. We want to keep it nice and this goes beyond just our relationship with parents. It’s as if we don’t trust how people will react to feedback.*
- **High School Teacher:** *There is always a conversation about potential, but as a whole we’re not willing to do what it takes to go there. We are small enough and independent enough to make it a great place.*

Part of the confusion around where and how to hold students accountable seemed to stem from a lack of clarity amongst staff surrounding the overarching mission and goals of the school. Many staff stated that they were unclear about the reasons behind recent revisions of the mission statement, uncertain about the relative priorities of arts and academics and unclear about the level of rigor expected of students within each emphasis. This lack of clarity prompted the desire expressed by staff to build a coherent culture encompassing the entire campus, beginning with bridges between the cohorts of middle school, high school, and arts teachers. The middle school identified the division meetings as an opportunity to build a strong sense of community within their cohort, while some high school teachers expressed that their cohort is more individualistic. All teachers expressed hoped to see a shift toward a more collaborative and cohesive staff culture.

- **Arts Teacher:** *Now I let things slide because the mission is not to prepare kids for college.*
- **High School Teacher:** *What is written on the wall of the school and understood by teachers is different.*
- **Instructional Assistant:** *It is two different worlds between middle school and high school.*
- **Administrator:** *Between divisions there is mistrust (middle, high, arts).*

Staff provided the following suggestions for building a more cohesive school vision and culture:

1. Create a common vision for greatness
2. Instill consistency and consequences in order to achieve the mission
3. Put the correct mission statement on the website.
4. Provide opportunities for more school-wide events, celebrations, activities
5. Build in a regular, collaborative meeting time for high school staff in order to promote the opportunity for relationship building

Seneca Recommendations

1. At the beginning of the school year, provide an opportunity for staff to make meaning of the mission and vision guided by specific school-wide goals for the rigor expected within both arts and academics
2. Provide opportunities for collaboration across disciplines/grade-levels, and between arts and academic instructors to share strategies for working with students or work on projects for which there is a shared goal
3. Allow staff to take leadership in developing and implementing relationship-building experiences at the school-wide staff level
4. Replicate the model for division meetings and collaboration from the middle school to the high school
5. Develop a committee, with representatives from across the school focused on identifying issues of school culture that need improvement and creating school-wide solutions to address areas of concern

Academic Intervention and Accountability

Participants across grade levels expressed a desire to ensure the academic development of their students, including remediating prior gaps in skill, particularly for reading and math. Teachers wanted to be sure their students graduated high school with the skills they would need to be successful in the world beyond and shared uncertainty about how to meet the needs of such a wide range of learners within their classroom. In addition, participants in the high school uniformly expressed the need for increased levels of academic expectations and accountability. Staff hope for a shift in practice, where students are held to more rigorous standards throughout the year, rather than being provided opportunities to make-up large amounts of work at the very end of the school term.

- **High School Teacher:** *Students can do Cyber School to catch up on classes which creates culture where students don't care about taking classes.*
- **Administrator:** *A lot of middle school kids do not continue on to high school because of our academic reputation. Those parents move their kids to a school with a more rigorous academic culture.*
- **High School Teacher:** *One parent found out that a student had missed class 65 times. At most schools, students have to be present for a certain amount of classes to get credit. We don't have that here.*
- **High School Teacher:** *We need to figure out how to catch up those students that fall behind. We need an intervention class to get them caught up.*
- **Middle School Teachers:** *So many kids are struggling that are not in special education and there's no place for them to go.*
- **Teacher:** *We are not reaching the kids well who come less prepared academically.*

- **Arts Teacher:** *We need a structured time where kids can go to get help, so that they don't need to miss their classes in the afternoon.*
- **High School Teacher:** *SPED team has full caseload. We need an intervention class. Remediation is needed.*
- **Arts Teacher:** *We don't want to confront kids and families about keeping up their grades.*

Staff provided the following suggestions for strengthening academic and attendance expectations and accountability:

1. Implement a higher GPA requirement to perform and minimum attendance requirements to pass a course
2. Create a clear system to address absences and skipping classes
3. Have absences affect grades and graduation
4. Either do not allow students to do Cyber High, or establish clear expectations of when and how they can take Cyber High
5. We need a high school dean that has an academic background

Staff provided the following suggestions for improving academic interventions:

1. Offer interventions at efficient and convenient times - rather than recommending students to after-school support (which has low-attendance because of its timing at the end of a long day) or pulling them from art classes, eliminate “free periods” and instead incorporate structured study hall/intervention time into students’ schedules
2. More training on how to modify assignments
3. Have intervention and/or remediation for students who do not qualify for IEP services.

Seneca’s Recommendations

1. Collaborate with staff to establish a school-wide policy regarding absences and skipped classes and create systems that consistently identifies students who are not meeting requirements
2. Create action steps for following up with students who are struggling to meet academic expectations – content acquisition or attendance - including notifying and collaborating with parents to build a plan for support
3. Provide ongoing professional development and coaching to teachers on differentiation, learning differences and strategies of the modification of assignments and engaging diverse learners
4. Consider the creation in a structured enrichment/intervention period into the regular school day, where academic interventions are assigned for identified students, and teachers are available to offer one-on-one support to students struggling with particular assignments
5. Create a system of assessment to identify students’ particular learning gaps, choose appropriate research-validated interventions to specifically address these areas of need and utilize progress monitoring tools to track progress towards individualized goals
6. Increase the use of technology and blended learning tools to provide students with additional intervention or practice in areas of need

School-wide Practices for Positive and Restorative Discipline

During the interviews, the majority of high school teachers identified that behavior and discipline as an important concern in the high school. Staff shared that they feel undermined by a lack of control in their classes and expressed a desire for teachers and administration to collaborate to establish, assign, and follow through with consequences.

- **High School Teacher:** *There are no boundaries and students constantly negotiate.*
- **High School Teacher:** *Kids are very safe and supported here. But at the same time they can do whatever they want and someone will come up with an excuse or a parachute for them and fix the problem.*

Staff provided the following suggestions for a better discipline system

1. Have a clear systems with logical consequences that are implemented with consistency
2. Limit negotiations with students around expectations and consequences
3. Have a Dean of students for the High School

Seneca Recommendations

1. Establish a committee with teachers and administrators to develop a consistent and coordinated behavior management system across grade-levels (or school wide)
2. Review and update the student and parent manual (specifically addressing infractions and consequences) and train all staff before the 2013-2014 school year on changes to the manuals and communicate with parents and student about any changes
3. Establish clear practices on how to refer a student for infractions that are listed in the student manual and the process for communicating with parents when incidents occur
4. Create a system for tracking and monitoring students with frequent behavior referrals
5. Design a process for systematically identifying and intervening with struggling students, including meaningful and logical consequences that respond to the function of a students' behavior and focus on restorative processes
6. Conduct functional behavior analysis and provide consultation to teachers/staff on individualized intervention with struggling students
7. Provide professional development on relational intervention, behavioral function, classroom management and behavior management techniques
8. Develop a system/protocol for coordination amongst/across grade-level/school wide leaders surrounding discipline and students

Offering and Coordination of Social Emotional Interventions

Staff identified that many students in the community experience internalizing social emotional challenges, such as anxiety and depression. Staff expressed a desire to better understand these issues and how to support students experiencing them.

- **Arts Teacher:** *We have kids are here that are addicted to drugs. Another student who wrote a suicide note. We need training on tell-tale signs for troubled children.*
- **Administrator:** *There are a number of kids are here who experience panic attacks, anxiety, and school phobia.*

Staff provided the following suggestions for addressing the emotional needs of students:

1. Offer groups for students with similar issues (panic attacks, anxiety, school phobia)
2. Clarify the role of the school psychologist and the referral process
3. Offer more preventative meetings for kids about drugs, sex education, etc - Use as a positive spin - Educate about side effects and outcomes

Seneca Recommendations

1. Develop a streamline screening and referral process to be used at regular intervals throughout the year to appropriately identify students in need of social-emotional intervention including:
 - Identifying a set of measurable indicators of social emotional health and assigning thresholds levels for intervention and a process for collecting and analyzing data on these indicators
 - Seeking referrals from parents, teachers, other school staff, and students themselves who are experiencing difficulties affecting their school performance
2. Identify a team and regular meeting protocol to review indicator data and assign students to appropriate interventions, including school based services, outside referrals for care, and/or develop plans for accommodations within the regular school environment
3. Implement a school-wide social emotional curriculum to provide adults and students with a common language for discussing social-emotional issues
4. Offer therapy groups that address students with similar issues (panic attacks, anxiety, school phobia, drug usage)
5. Engage parents early and often around the promotion of social-emotional health, including offering psycho-education on relevant topics and working with parents as partners to provide coordinated care
6. Offer professional development to staff around internalizing mental health challenges and the best way to identify and support students who experience anxiety, depression, and drug addiction



2013-14 Syllabus Book

OSA
Oakland School *for the Arts*

Oakland School for the Arts

Syllabus Book

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7th Grade English-Language Arts

Room 248

2013-2014

Ms. Bradburn

Email: kbradburn@oakarts.org

Website: <http://teachers.oakarts.org/~kbradburn>

Course Description

The seventh grade English Language Arts class is a balanced program of reading, writing, vocabulary, and English language conventions. Students read literature relating to the study of medieval world history. Students learn reading strategies to enhance their comprehension. Students develop their writing skills in the following genres: persuasive essays, summaries, literature response, narratives, and research reports. They learn strategies for planning, organizing, editing and revising their writing. Listening and speaking strategies are emphasized during class discussions and oral presentations. Vocabulary study focuses on Greek and Latin roots and affixes.

Required Texts & Materials

- Pocket folder or section of a binder for handouts and other papers
- 2 spiral bound notebooks OR 1 notebook and supply of loose paper
- 2 sharpened pencils, 2 black or dark blue pens, 1 red pen, an eraser, and a manual pencil sharpener.
- *Holt Literature and Language Arts, Second Course* textbook. The textbook will be used in class, and students will have access on-line.
- Novels tie in with the history curriculum and will include *Shadow Spinner* by Susan Fletcher, *The Ghost in the Tokaido Inn* by Dorothy and Thomas Hoobler, and *The Midwife's Apprentice* by Karen Cushman.
- Access to a dictionary and thesaurus at home for homework.
- Regular access to a computer with internet (home, library, OSA computer lab).
- Regular access to a public library.

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>

Student Assessment

30%	Writing Assignments	<i>Numerous long- and short-term writing assignments. Graded on a 100 point scale with weighting according to importance of assignment.</i>
40%	Homework/Class Work	<i>Students will submit a weekly portfolio and reflection of the work they did in and out of class. 100 points per week</i>
15%	Projects	<i>Group and individual projects in different modalities designed to assess understanding of literature and other readings. Graded on a 100 point scale with weighting according to importance of assignment.</i>
15%	Test & Quizzes	<i>Regular assessments in grammar, spelling, mechanics, reading comprehension, and writing conventions. Comprehensive final exam covering material from the entire semester. Tests are weighted (i.e., final exam is worth more than quizzes).</i>

This syllabus is a guide for the course and is subject to change with or without advanced notice

² **Policies & Procedures**

- Assignments and other course information is listed on my website:
<http://teachers.oakarts.org/~bradburn>
- Students are expected to spend a *minimum* of fifteen (15) minutes reading each night.
- Homework will not be assigned nightly, however assigned reading, major writing assignments, internet and library research will be completed outside of class.
- When a student is absent, it is the student's responsibility to check the weekly assignment handout or website for missed assignments and to contact me by email or phone if clarification is needed. Students are expected to complete assignments within 2 days, with additional days for extended absences.
- Late work is accepted with a 5% deduction per day.
- Parents and students can contact me via email at any time with questions or concerns:
kbradburn@oakarts.org

Course Outline

I. Reading Skills

- A. Origins of the English Language
- B. Fiction
 - 1. Plot
 - 2. Character
 - 3. Theme
 - 4. Point of View
- C. Informational text
- D. Prose
- E. Poetry
- F. Expository critique
- G. Literature analysis
- H. Independent Reading
 - 1. Novels
 - 2. Genre wheel

II. Writing

- A. Paragraphs
- B. 5-Paragraph Essay
- C. Writing Process
- D. Writing Projects
 - 1. Expository essay
 - 2. Narrative story
 - 3. Research paper
 - 4. Persuasive essay
 - 5. Response to Literature

III. Speaking

- A. Presentations
- B. Discussion
- C. Staged readings
- D. Speaking techniques

IV. Listening

- A. Peer review
- B. Read-aloud
- C. Comprehension
- D. Discussion

V. Vocabulary

- A. Weekly vocabulary words
- B. In-context vocabulary
- C. Academic vocabulary
- D. Word analysis
- E. Greek, Latin, and Anglo-Saxon roots
- F. Figurative language

VI. Mechanics

- A. Capitalization
- B. Grammar & Usage
- C. Spelling
- D. Parts of speech
- E. Sentence structure

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6th Grade English-Language Arts

Room 216

2013-2014

Ms. Guerin

Email: lguerin@oakarts.orgWebsite: <http://teachers.oakarts.org/~lguerin>

Course Description

The sixth grade English Language Arts class is a balanced program of reading, writing, vocabulary, and English Language conventions (grammar, punctuation, spelling). Students read selected literature in several genres, including novels, short fiction, traditional literature, nonfiction, and poetry. Students learn reading strategies to enhance their comprehension. They develop their writing skills in the following genres: persuasive essays, literature response, narrative writing, and research reports. They learn strategies for planning and organizing their writing, editing and revising their work. Listening and speaking strategies are emphasized during class discussions and oral presentations.

Required Texts & Materials

- A binder with 4 tabbed sections dedicated to English, labeled Reading, Writing, Word Work and Conventions (grammar and punctuation).
- A supply of college-ruled binder paper, 2 pencils, 2 black or blue pens, a highlighter, an eraser, a manual pencil sharpener, and a homework folder.
- Textbooks and trade novels (provided by OSA): *Holt Literature & Language Arts: Introductory Course*; *Holt Handbook (Grammar): Introductory Course*; *The Watsons Go to Birmingham* (Paul Curtis); *The Giver* (Lois Lowry); and *The View from Saturday* (E. L. Konigsburg).

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>

This course also addresses the Common Core Standards for Literature and Informational Text.

Student Assessment

30%	Homework/Class Work	30%	Exams/Assessments
30%	Major Projects and Writing Assignments	10%	Participation

Policies & Procedures

- All assignments are posted weekly on Mondays on my website (see class blog): <http://teachers.oakarts.org/~lguerin>
- It is the student's responsibility to check for missed assignments when absent.
- Late work without an excused absence will be marked down.
- All work is to be an individual effort. Homework copied from other students or sources such as the internet will not receive credit.
- Parents can contact me via email at anytime with questions or concerns: lguerin@oakarts.org

6th Grade English-Language Arts

Room 216

2013-2014

Ms. Guerin

Email: lguerin@oakarts.orgWebsite: <http://teachers.oakarts.org/~lguerin>

Course Description

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- Late work without an excused absence will be marked down.
- All work is to be an individual effort. Homework copied from other students or sources such as the internet will not receive credit.
- Parents can contact me via email at anytime with questions or concerns: lguerin@oakarts.org

This syllabus is a guide for the course and is subject to change with or without advanced notice

8th Grade English-Language Arts

Middle School

2013-2014

Ms. Guerin

lguerin@oakarts.org

Website: <http://teachers.oakarts.org/~lguerin>

Course Description

The 8th Grade English -Language Arts class is a balanced program of reading, writing, listening and speaking, vocabulary development, and English language conventions. Students read a variety of literature and informational materials, including novels, short fiction, essays, and poetry. Students learn reading strategies and develop their writing skills in the following genres: persuasive, literature response, narrative, research and technical writing. Vocabulary study focuses on the history of the English language and word origins, as well as the development of academic language. Listening and speaking strategies are emphasized during class discussions and oral presentations.

Required Texts & Materials

- A binder with 4 tabbed sections dedicated to English, labeled Reading, Writing, Vocabulary and Conventions.
- A supply of college-ruled binder paper, 2 pencils, 2 black or blue pens, a highlighter, an eraser, a manual pencil sharpener, and a homework folder.
- The textbook for the class is *Literature and Language Arts, Second Course*, published by Holt. The textbook will be used in class, and students will have access on-line.
- Students will read *The House on Mango Street*, by Sandra Cisneros; *The Diary of Anne Frank* (play), by Frances Goodrich and Albert Hackett; and *To Kill a Mockingbird*, by Harper Lee. Students will also read independently.
- All students should have access to a dictionary and thesaurus at home for homework.

Standards

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>

This course also addresses the Common Core standards for Literature and Informational Text.

Student Assessment

30%	Homework/Class Work	30%	Exams/Assessments
30%	Major Projects and Writing Assignments	10%	Participation

Policies & Procedures

- All assignments are posted weekly on Mondays on my website (see class blog): <http://teachers.oakarts.org/~lguerin>
- It is the student's responsibility to check for missed assignments when absent.
- Late work without an excused absence will be marked down.
- All work is to be an individual effort. Homework copied from other students or sources such as the internet will not receive credit.
- Parents can contact me via email at anytime with questions or concerns: lguerin@oakarts.org

This syllabus is a guide for the course and is subject to change with or without advanced notice

8th Grade English-Language Arts - Ms. Guerin

Expectations and procedures

Participation points:

Participation points are worth 10% of a student's grade in English class. Students receive four points per day. Points will be lost if students are not punctual, prepared, on-task, and respectful of themselves, each other, and Ms. Guerin. Policies for each of these areas are explained below.

Punctuality:

Students are expected to enter the classroom quietly and be IN their seats when the second bell rings. Students not in their seats will lose a point and be marked tardy, unless they have a formal excuse, such as a medical appointment.

Daily Language – Daily language is the first activity of the day in English class, and consists of practice in English language conventions. Students will receive a Daily Language worksheet on the first day of the week. Each day following, when the second bell rings, students should get out their Daily Language worksheet and do the work for the day. Students who do not have their Daily Language or do it promptly will lose a point.

Preparedness:

Students must have the following items with them every day: binder, binder paper, writing implement (pencils, pens), manual pencil sharpener, homework, and textbook. Binders should have 4 tabs for English, labeled as follows: Reading, Writing, Vocabulary, and Grammar. Students will not be allowed to go to their lockers once the class bell has rung and will lose a point if they are unprepared.

Behavior:

Students are expected to treat themselves, each other, and their teacher with respect at all times, according to The OSA Way. Students behaving in a disrespectful manner, or violating school rules, will lose points and be subject to the following consequences:

- Verbal warning
- Action such as changing seats, leaving class to redirect behavior, etc.
- Referral to Dean, phone call or email to parents and/or arts emphasis teacher and comment in discipline log

Being on-task:

Students are expected to be on-task at all times, whether this means listening attentively to their teacher or fellow classmates, reading, or doing an assigned activity. Students not on task will be reminded to redirect their attention before losing a point.

7th Grade History: Medieval World History

Room 248 School Year: 2013-2014
 Ms. Bradburn Email: kbradburn@oakarts.org
 Website: <http://teachers.oakarts.org/~kbradburn>

Course Description

This history course follows the California Standards for seventh grade. Students will learn about historical events and civilizations in Asia, Europe, the Middle East, Africa, Central America, and South America during medieval times, the Renaissance, Reformation, Scientific Revolution, Age of Exploration, and the Enlightenment.

Textbook

We use Glencoe's *Medieval and Early Modern Times* CA standards aligned textbook. Every student will have access to a textbook for in-class work. We also provide access to an interactive online version and a non-interactive PDF version (see my website for access information). Students can also be provided with copies to take home for short-term or long-term usage by arrangement with Ms. Bradburn.

Required Materials

- 2 sharpened pencils with erasers or mechanical pencil and supply of lead
- 2 blue or black pens
- 1 red pen
- Bound notebook for notetaking
- Supply of paper or second spiral bound notebook
- A pocket folder or dedicated tabbed section of a three ring binder to hold handouts and notes
- Colored pencils and/or markers

California State Standards Covered

This course is aligned with the 7th Grade History-Social Studies Content Standards for California Public Schools. If you would like a comprehensive list of the 7th Grade History standards, look online or ask Ms. Bradburn for a copy.

Student Assessment

Most of the graded coursework will be weekly portfolio reviews and projects. These will be graded using a student and teacher evaluation that factors in effort, individual growth, and comparative work quality. The remainder of the overall grade will be based on more traditional assessments. The breakdown is as follows:

- 50% Classwork/homework portfolios
- 25% Projects
- 25% In-class quizzes, chapter tests, and final exam

Policies & Procedures

- Students are expected to follow the pacing guideline and may be quizzed on material from the reading and in-class without notice.
- When a student is absent, it is the *student's* responsibility to check for missed assignments and to contact the teacher by email if clarification is needed. Students will be afforded a one day's extension for every excused absence.
- Late work without an authorized excuse will be accepted with a deduction of 5% per day.
- Missed tests/quizzes shall be made up during lunch or after school within a reasonable amount of time following the absence. Missed tests/quizzes may be waived or alternate assessments given at the teacher's discretion.

This syllabus is a guide for the course and is subject to change with or without advanced notice

7th Grade History Course Outline

FIRST QUARTER

Maps, Timelines, and Notetaking: Students review and expand map and timeline skills and are introduced to the Cornell Notetaking system.

Roman Empire: Students analyze the causes and effects of the vast expansion and ultimate disintegration of the Roman Empire. Time will be spent reviewing 6th grade material about the Roman Republic as well as Roman culture and social structures. Rome's treatment of Jews, Christians, and European tribes will be considered, and the importance of Constantinople will be discussed.

Medieval Middle East and Islam: Students analyze the geographic, political, economic, religious, and social structures of the civilizations of Islam in the Middle Ages. The reasons for and impact of the Crusades and a brief exploration of the Ottoman, Salavid, and Mughal empires will be included in this unit.

SECOND QUARTER

Medieval Africa: Students analyze the geographic, political, economic, religious, and social structures of the sub-Saharan civilizations in Medieval Africa. The focus of the course will be on the spread of Islam in the northern areas and the Ghana, Mali, and Songhay kingdoms, but some exploration of African civilizations in other areas of the continent will be included as will some discussion of the trans-Atlantic slave trade.

Medieval China: Students analyze the geographic, political, economic, religious, and social structures of the civilizations of China in the Middle Ages. Focus will be on the Han, Tang, Song, and Ming dynasties, with some time given to the Mongol empire, Silk Road, and spread of Buddhism.

Medieval Japan: Students analyze the geographic, political, economic, religious, and social structures of the civilizations of Medieval Japan. Special attention will be given to art and literature, Japanese feudal system, and Heian court life.

Medieval Europe: Students analyze the geographic, political, economic, religious, and social structures of the civilizations of Medieval Europe. The rise of Christianity, the Catholic church, feudalism and chivalry will be included in this unit.

THIRD QUARTER

Late Middle Ages in Europe: Students analyze the origins, accomplishments, and geographic diffusion of the late Middle Ages. Technology, plague, Hundred Years War, Magna Carta.

The Renaissance: Students analyze the origins, accomplishments, and geographic diffusion of the Renaissance. The role of Florence, influence of Islam, and significance of the Crusades on the Renaissance will be discussed, as will the lives and contributions of many important figures.

Civilizations of the Americas: Students compare and contrast the geographic, political, economic, religious, and social structures of the Meso-American and Andean civilizations. The Age of Exploration will be introduced as part of this unit.

FOURTH QUARTER

The Reformation: Students analyze the historical developments of the Reformation. The state of the Catholic church, concerns of Protestant reformers, and importance of the printing press will be emphasized. The development of various Protestant religions will be explored.

The Scientific Revolution, Enlightenment, and The Age of Reason: Students analyze political and economic change in the sixteenth, seventeenth, and eighteenth centuries (Scientific Revolution, Enlightenment, and Age of Reason). and the lasting effect on religious, political, and cultural institutions.

A Global Perspective: Material covered over the year will be reviewed. The importance of trade and the impact of military conquest will be considered, as will the migration (forced and unforced) of peoples around the world. Overarching concepts about human civilization will be addressed.

Seventh Grade History Course Medieval World History and Geography Semester One

Course Description

This history course follows the California Standards for seventh grade. Students will learn about historical events and civilizations in Asia, Europe, the Middle East, Africa, Central America, and South America during medieval times, the Renaissance, Reformation, Scientific Revolution, Age of Exploration, and the Enlightenment.

Important Information

Important news and updates about this class can be found on my blog. To access my blog, go to <http://teachers.oakarts.org/~ashaw/> and click on the the icon labeled 7th Grade History. For your student's assignment and overall grades, please use PowerSchool. If you have any questions or concerns, you are welcome to email me at ashaw@oakarts.org.

Required Texts & Materials

- Discovering our The Medieval World and Beyond (provided by OSA)
- A pen or pencil (no neon colors please)
- College ruled notebook paper
- A three ring binder or folder to hold handouts. It does not have to be just for history

Student Assessment

25% Homework/Classwork

25% Quizzes

10% Participation

25% Essays/Projects

15% Final Exams/Midterms

Homework/Late work policy

Students are expected to turn in all of their work on time. However, if work is late, assignments will be accepted up to four school days after their original due date. A point will be taken off for each day the assignment is late. After the fourth school day, the work will no longer be accepted.

If a student has three or more missing assignments, they will be asked to meet with me to go over what they are missing and what they can do to improve their grade.

All items on syllabus are subject to change without prior notice

Absences and missed work

Students are allowed to make up work missed during an absence. Students will have the amount of days they were absent plus one more day to make up their missed work. It is the student's responsibility to get their missed assignments. Missed work will be available in paper form in the classroom and in electronic form on the blog.

Tardies

Students are expected to come to class on time. If they come late to class unexcused three or more times, they will be referred to Mr. Oz for detention. They will be asked to stay another day for each subsequent tardy after their third.

Course Outline

Week 1– Study and review ancient Rome.

Standard 7.1 Study the early strengths and lasting contributions of Rome (e.g., significance of Roman citizenship; rights under Roman law; Roman art, architecture, engineering, and philosophy; preservation and transmission of Christianity) and its ultimate internal weaknesses (e.g., rise of autonomous military powers within the empire, undermining of citizenship by the growth of corruption and slavery, lack of education, and distribution of news).

Week 2 Study and review ancient Rome

Standard 7.1 Discuss the geographic borders of the empire at its height and the factors that threatened its territorial cohesion.

Week 3 Study and review ancient Rome

Standard 7.1 Describe the establishment by Constantine of the new capital in Constantinople and the development of the Byzantine Empire, with an emphasis on the consequences of the development of two distinct European civilizations, Eastern Orthodox and Roman Catholic, and their two distinct views on church-state relations.

Week 4- Complete the study of ancient Rome and review for midterms in class. *Standard 7.1*

Week 5 - Study the medieval Middle East and Islam

Standard 7.2 Identify the physical features and describe the climate of the Arabian peninsula, its relationship to surrounding bodies of land and water, and nomadic and sedentary ways of life.

Trace the origins of Islam and the life and teachings of Muhammad, including Islamic teachings on the connection with Judaism and Christianity.

Week 6 - Continue the study of the medieval Middle East and Islam

Standard 7.2 Explain the significance of the Qur'an and the Sunnah as the primary sources of Islamic beliefs, practice, and law, and their influence in Muslims' daily life.

Discuss the expansion of Muslim rule through military conquests and treaties, emphasizing the cultural blending within Muslim civilization and the spread and acceptance of Islam and the Arabic language.

All items on syllabus are subject to change without prior notice

Week 7 - Continue the study of the medieval Middle East and Islam

Standard 7.2 Describe the growth of cities and the establishment of trade routes among Asia, Africa, and Europe, the products and inventions that traveled along these routes (e.g., spices, textiles, paper, steel, new crops), and the role of merchants in Arab society.

Understand the intellectual exchanges among Muslim scholars of Eurasia and Africa and the contributions Muslim scholars made to later civilizations in the areas of science, geography, mathematics, philosophy, medicine, art, and literature.

Week 8 - Complete the study of the medieval Middle East and Islam and review to prepare for comprehensive final exams on Rome and the Middle East

Standards 7.1 and 7.2

Week 9 - Study medieval China

Standard 7.3 Describe the reunification of China under the Tang Dynasty and reasons for the spread of Buddhism in Tang China, Korea, and Japan.

Describe agricultural, technological, and commercial developments during the Tang and Sung periods.

Week 10 - Continue to study medieval China

Standard 7.3 Analyze the influences of Confucianism and changes in Confucian thought during the Sung and Mongol periods.

Understand the importance of both overland trade and maritime expeditions between China and other civilizations in the Mongol Ascendancy and Ming Dynasty

Week 11 - Continue to study medieval China

Standard 7.3 Trace the historic influence of such discoveries as tea, the manufacture of paper, wood-block printing, the compass, and gunpowder.

Describe the development of the imperial state and the scholar-official class.

Week 12 - Complete studying medieval China and take midterms. Standard 7.3

Week 13 - Begin studying medieval West Africa

Standard 7.4 Study the Niger River and the relationship of vegetation zones of forest, savannah, and desert to trade in gold, salt, food, and slaves; and the growth of the Ghana and Mali empires.

Week 14 - Continue to study medieval West Africa

Standard 7.4 Analyze the importance of family, labor specialization, and regional commerce in the development of states and cities in West Africa.

Week 15 - Continue to study medieval West Africa

Standard 7.4 Describe the role of the trans-Saharan caravan trade in the changing religious and cultural characteristics of West Africa and the influence of Islamic beliefs, ethics, and law.

Week 16 - Finish studying medieval West Africa

Standard 7.4 Trace the growth of the Arabic language in government, trade, and Islamic scholarship in West Africa.

All items on syllabus are subject to change without prior notice

Describe the importance of written and oral traditions in the transmission of African history and culture.

Week 17 Review medieval China and medieval West Africa and take comprehensive final exams. Standards 7.3 and 7.4

End of Semester One

All items on syllabus are subject to change without prior notice

Eighth Grade History Course United States History and Geography Semester One

Course Description

This history course follows the California Standards for eighth grade. Students will learn about historical events and the civilization that grew from the American Revolution to the mid 1800's.

Important Information

Important news and updates about this class can be found on my blog. To access my blog, go to <http://teachers.oakarts.org/~ashaw/> and click on the the icon labeled 8th Grade History. For your student's assignment and overall grades, please use PowerSchool. If you have any questions or concerns, you are welcome to email me at ashaw@oakarts.org.

Required Texts & Materials

- Discovering our Past The American Journey (provided by OSA)
- A pen or pencil (no neon colors please)
- College ruled notebook paper
- A three ring binder or folder to hold handouts. It does not have to be just for history

Student Assessment

25% Homework/Classwork
25% Quizzes
10% Participation
25% Essays/Projects
15% Final Exams/Midterms

Homework/Late work policy

Students are expected to turn in all of their work on time. However, if work is late, assignments will be accepted up to four school days after their original due date. A point will be taken off for each day the assignment is late. After the fourth school day, the work will no longer be accepted.

If a student has three or more missing assignments, they will be asked to meet with me to go over what they are missing and what they can do to improve their grade.

Absences and missed work

Students are allowed to make up work missed during an absence. Students will have the amount of days they were absent plus one more day to make up their missed work. It is the student's responsibility to get their missed assignments. Missed work will be available in paper form in the classroom and in electronic form on the blog.

All items on syllabus are subject to change without prior notice

Tardies

Students are expected to come to class on time. If they come late to class unexcused three or more times, they will be referred to Mr. Oz for detention. They will be asked to stay another day for each subsequent tardy after their third.

Course Outline

Study the pre-American Revolutionary period

Standard 8.1 Describe the relationship between the moral and political ideas of the Great Awakening and the development of revolutionary fervor.

Analyze the philosophy of government expressed in the Declaration of Independence, with an emphasis on government as a means of securing individual rights (e.g., key phrases such as "all men are created equal, that they are endowed by their Creator with certain unalienable Rights").

Study the pre-American Revolutionary period

Standard 8.1 Analyze how the American Revolution affected other nations, especially France.

Describe the nation's blend of civic republicanism, classical liberal principles, and English parliamentary traditions.

Study the U.S. Constitution and the powers of the federal government

Standard 8.2 Discuss the significance of the Magna Carta, the English Bill of Rights, and the May-flower Compact.

Analyze the Articles of Confederation and the Constitution and the success of each in implementing the ideals of the Declaration of Independence.

Evaluate the major debates that occurred during the development of the Constitution and their ultimate resolutions in such areas as shared power among institutions, divided state-federal power, slavery, the rights of individuals and states (later addressed by the addition of the Bill of Rights), and the status of American Indian nations under the commerce clause.

Describe the political philosophy underpinning the Constitution as specified in the Federalist Papers (authored by James Madison, Alexander Hamilton, and John Jay) and the role of such leaders as Madison, George Washington, Roger Sherman, Gouverneur Morris, and James Wilson in the writing and ratification of the Constitution.

Complete the study of the pre-American Revolutionary period and the Constitution and review for midterms in class. Standards 8.1 and 8.2

Continue studying the U.S. Constitution and the powers of the federal government

Standard 8.2 Understand the significance of Jefferson's Statute for Religious Freedom as a forerunner of the First Amendment and the origins, purpose, and differing views of the founding fathers on the issue of the separation of church and state.

Enumerate the powers of government set forth in the Constitution and the fundamental liberties ensured by the Bill of Rights.

Describe the principles of federalism, dual sovereignty, separation of powers, checks and balances, the nature and purpose of majority rule, and the ways in which the American idea of constitutionalism preserves individual rights.

Study the American political system

All items on syllabus are subject to change without prior notice

Standard 8.3 Analyze the principles and concepts codified in state constitutions between 1777 and 1781 that created the context out of which American political institutions and ideas developed.

Explain how the ordinances of 1785 and 1787 privatized national resources and transferred federally owned lands into private holdings, townships, and states.

Enumerate the advantages of a common market among the states as foreseen in and protected by the Constitution's clauses on interstate commerce, common coinage, and full-faith and credit.

Understand how the conflicts between Thomas Jefferson and Alexander Hamilton resulted in the emergence of two political parties (e.g., view of foreign policy, Alien and Sedition Acts, economic policy, National Bank, funding and assumption of the revolutionary debt).

Continue the study of the American political system

Standard 8.3 Know the significance of domestic resistance movements and ways in which the central government responded to such movements (e.g., Shays' Rebellion, the Whiskey Rebellion).

Describe the basic law-making process and how the Constitution provides numerous opportunities for citizens to participate in the political process and to monitor and influence government (e.g., function of elections, political parties, interest groups).

Understand the functions and responsibilities of a free press.

Complete the study of the Constitution, the federal government, and the American political system and review the pre-Revolutionary period to take final exams.

Standards 8.1, 8.2, and 8.3

Study the post-Revolutionary nation

Standard 8.4 Describe the country's physical landscapes, political divisions, and territorial expansion during the terms of the first four presidents.

Explain the policy significance of famous speeches (e.g., Washington's Farewell Address, Jefferson's 1801 Inaugural Address, John Q. Adams's Fourth of July 1821 Address).

Study the post-Revolutionary nation

Standard 8.4 Analyze the rise of capitalism and the economic problems and conflicts that accompanied it (e.g., Jackson's opposition to the National Bank; early decisions of the U.S. Supreme Court that reinforced the sanctity of contracts and a capitalist economic system of law).

Discuss daily life, including traditions in art, music, and literature, of early national America (e.g., through writings by Washington Irving, James Fenimore Cooper).

Study early foreign policy

Standard 8.5 Understand the political and economic causes and consequences of the War of 1812 and know the major battles, leaders, and events that led to a final peace.

Complete studying of the post-Revolutionary nation and early foreign policy in preparation to take midterms. Standards 8.4 and 8.5

All items on syllabus are subject to change without prior notice

Continue to study early foreign policy

Standard 8.5 Know the changing boundaries of the United States and describe the relationships the country had with its neighbors (current Mexico and Canada) and Europe, including the influence of the Monroe Doctrine, and how those relationships influenced westward expansion and the Mexican-American War. Outline the major treaties with American Indian nations during the administrations of the first four presidents and the varying outcomes of those treaties.

Study North America from 1800-1850

Standard 8.6 Discuss the influence of industrialization and technological developments on the region, including human modification of the landscape and how physical geography shaped human actions (e.g., growth of cities, deforestation, farming, mineral extraction). Outline the physical obstacles to and the economic and political factors involved in building a network of roads, canals, and railroads (e.g., Henry Clay's American System).

Study North America from 1800-1850

Standard 8.6 List the reasons for the wave of immigration from Northern Europe to the United States and describe the growth in the number, size, and spatial arrangements of cities (e.g., Irish immigrants and the Great Irish Famine). Study the lives of black Americans who gained freedom in the North and founded schools and churches to advance their rights and communities. Trace the development of the American education system from its earliest roots, including the roles of religious and private schools and Horace Mann's campaign for free public education and its assimilating role in American culture.

Finish studying North America from 1800-1850

Standard 8.6 Examine the women's suffrage movement (e.g., biographies, writings, and speeches of Elizabeth Cady Stanton, Margaret Fuller, Lucretia Mott, Susan B. Anthony). Identify common themes in American art as well as transcendentalism and individualism (e.g., writings about and by Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, Louisa May Alcott, Nathaniel Hawthorne, Henry Wadsworth Longfellow).

Review early foreign policy, and North America from 1800-1850 in preparation to take final exams. Standards 8.5 and 8.6

End of Semester One Please sign last page of syllabus

Please sign below after reading the syllabus. Please feel free to contact me at ashaw@oakarts.org if you have any questions or concerns.

All items on syllabus are subject to change without prior notice

**Sixth Grade Language Arts / World History Core
2012 - 2014 School Year**

Mr. Moore, Room 250

Email: mmoore@oakarts.org

Website: <http://teachers.oakarts.org/~mmoore>

Course Description

This core class occupies a two period block and delivers instruction in both English Language Arts and World History. These disciplines exercise an overlapping set of skills, and each strives to deliver unique content. As we focus on language arts, students will further their knowledge of grammar, writing composition, literary analysis, and reading comprehension. As we focus on history, students will learn more about the ancient history of northeast Africa, India, China, Rome, Greece, and Mesopotamia. Our course timeline will extend from 8000 BC to 325 AD. In both subjects, students will be given the opportunity to express their learning in a variety of modes and participate in several multi-media exercises throughout the semester. On a day-to-day basis, one subject may receive more or less emphasis, however over the course of the year, students will master the state standards in both subjects. Students will receive two separate grades, one for each subject.

Required Texts & Materials

We have found that students are more successful when they have the proper supplies available. Please make sure your student has the following supplies with them every day:

- A composition notebook to be kept in the classroom
- A sharpened pencil with an eraser
- A one-inch binder that holds lined paper and assignments from the current semester
- Loose-leaf paper
- A highlighter and a red pen or pencil for grading
- Accompanying articles and novels (issued by OSA) as relevant

In addition, we encourage you to help your student keep track of their supplies and notebooks. Please go through their backpack with them once a week to locate important forms, missing homework, and to keep the papers correctly placed in their notebooks. Students should have a folder or notebook at home where they can keep older work that they may need to refer back to during the year. Thank you for your help!

Also, please know that this course will not be centered around the curriculum of one specific book. Learning material will come from a variety of sources: a textbook, worksheets, online presentations, and lectures, to name a few.

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state English standards, visit:

<http://www.cde.ca.gov/be/st/ss/documents/elacontentstnds.pdf>

Class policies are subject to change throughout the year.

History standards can be found at: <http://www.cde.ca.gov/be/st/ss/documents/histsocscistnd.pdf>

English Course Outline

Over the course of the year, students will come to learn and apply the following concepts/skills:

- Grammar
- Spelling
- Reading comprehension
- Literary analysis
- Vocabulary development
- Writing strategies

WH6 Course Outline

Over the course of the year, students will come to learn and apply the following concepts/skills:

- Map reading
- Reading comprehension
- Note-taking skills
- Vocabulary development
- Critical thinking

Student Assessment

English grades will be calculated using the following weights:

- | | |
|--------------------------------------|-----|
| • Reading Reflection Journal Entries | 10% |
| • Homework | 20% |
| • Projects | 20% |
| • Tests / Quizzes | 25% |
| • Classwork | 25% |

History grades will be calculated using the following weights:

- | | |
|-------------------|-----|
| • Homework | 20% |
| • Projects | 25% |
| • Tests / Quizzes | 25% |
| • Classwork | 30% |

Class Expectations

Unless a student is out with an excused absence, homework must be completed the day it is due. Unexcused late work will lose 20% of its maximum value each day.

Students are expected to abide by all school rules. Additionally, students are prohibited from using electronic devices without clear consent from the teacher. Students who take out or manipulate phones, mp3 players, cameras or video game players will automatically receive detention without warning. Students may not charge devices in class.

Students are expected to fulfill various roles in class. I will develop a rotation whereby students will be called upon to distribute work, rearrange the desks, answer the phone, and

Class policies are subject to change throughout the year.

6th Grade History – Social Studies

World History and Geography: Ancient Civilizations

Room 216 2013-2014

Ms. Guerin Email: lguerin@oakarts.org

Website: <http://teachers.oakarts.org/~lguerin>

Course Description

Students will learn about early civilizations, including the Near East and Africa, the ancient Hebrew civilization, the Mayans, and the classical civilizations of China, India, Greece and Rome. Students will also study the significance of geographic place in the development of human societies.

Standards

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>
This course also incorporates the Common Core Standards for Literacy in History/Social Studies.

Required Texts & Materials

- A section of the student's binder should be dedicated to history class.
- A supply of college-ruled binder paper, 2 pencils, 2 black or blue pens, a highlighter, an eraser, a manual pencil sharpener, and a homework folder.
- A folder for maps and vocabulary work will be supplied by Ms. Guerin.
- Textbook: *Discovering our Past: Ancient Civilizations*, published by Glencoe (provided by OSA)

Student Assessment

30% Homework/Class work	15% Maps/Timelines
30% Assessments (exams and projects)	15% Vocabulary
	10% Participation

Policies & Procedures

- Each week's assignments are posted on my website on Mondays:
<http://teachers.oakarts.org/~lguerin>
- It is the student's responsibility to check for missed assignments when absent.
- Late work without an excused absence will be marked down.
- All work is to be an individual effort. Homework copied from other students or sources such as the internet will not receive credit.
- Parents can contact me via email at anytime with questions or concerns:
lguerin@oakarts.org.

All items on syllabus are subject to change without prior notice

6th Grade History-Social Studies, Ms. Guerin

Course Outline

Semester 1

Weeks 1 - 2 Geography and map skills

Students use a variety of maps and documents to identify physical and cultural features ... and to explain the historical migration of people, expansion and disintegration of empires, and the growth of economic systems.

Weeks 3 - 4 The First Civilizations

Standard 6.1 – Students describe what is known through archaeological studies of the early physical and cultural development of human kind from the Paleolithic era to the agricultural revolution.

Weeks 5 - 8 Mesopotamia, Egypt and Kush

Standard 6.2 – Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of Mesopotamia, Egypt and Kush

Weeks 9 - 11 Israelites

Standard 6.3 – Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of the ancient Hebrews

Weeks 12 –14 India

Standard 6.5 - Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of India

Weeks 15 – 17 China

Standard 6.6 - Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of China

Weeks 18 - 19 Review and Final Exams

Semester 2

Week 1 – 2 The Ancient Americas

Weeks 3 – 8 Ancient Greeks and Greek Civilization

Standard 6.4 - Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of Ancient Greece

Weeks 9 - 14 The Rise of Rome and Roman Civilization

Standard 6.7 - Students analyze the geographic, political, economic, religious, and social structures during the development of Rome

Week 14 - STAR testing

Weeks 15 - 16 The Rise of Christianity

Week 17 – 18 Review and Final Projects

All items on syllabus are subject to change without prior notice

Sixth Grade Common Core Mathematics

Instructor: Rob Underwood

This course is aligned with the CPM Common Core State Standards for Mathematics using the College Preparatory Mathematics method, which involves a great deal of group work and focuses on comprehension of the mechanics of mathematics rather than memorization of algorithms, which should lead to greater performance and retention.

Textbook: Core Connections Course 1

Materials needed:

- Composition book (Preferably with grid paper)
- Pens/pencils
- Binder with paper

Grading policy:

Final grades are determined by the following criteria:

- 20% Class participation. *Class participation includes work done in class, contribution to group activities, preparedness for class and in-class behavior.*
- 20% Quizzes and projects. *Mostly in-class group work and participation quizzes, which are based on observations of individuals during class activities.*
- 20% Homework
- 40% Tests

Class rules

- Students are allowed one bathroom break per week.
- Use of cell phones ipods or other electronic devices, during class is not allowed.
- In order to be considered “prepared for class”, students must be in their seats when the bell rings and have paper and pencils and books with them. If a student has to leave class to get their materials, they will be marked tardy.
- Homework is due on the due date. Late work will generally not be accepted for full credit, unless due to an excused absence.
- There is no eating in class. Bottled water is ok, but nothing else.

I can be reached easily by email at runderwood@oakarts.org. You can learn more about CPM at <http://cpm.org/>

Please sign and return this page. An electronic copy can be found on the school website.

.....

I have read and understood the syllabus for Sixth Grade Common Core Mathematics.

Guardian _____ Date _____

Oakland School for the Arts/Middle School

Math Core Connections 2 (CC2)

2013 – 2014 School Year

Ms. Humphrey, Room 222

Email: jhumphrey@oakarts.org

Website: <http://teachers.oakarts.org/~jhumphrey>

Course Description

Core Connections, Course 2, is the second of a three-year sequence of courses designed to prepare students for a rigorous college preparatory algebra course. It uses a problem-based approach with concrete models. The course helps students develop multiple strategies to solve problems and to recognize the connections between concepts. The lessons in the course meet all of the content standards and embed the “Mathematical Practices” of the Common Core State Standards.

Required Texts & Materials

Please make sure your student has the following materials with them each day:

- 2 pencils with erasers and a pencil sharpener
- High-lighter pen
- Red pen or pencil for grading
- Composition book for notes and a folder to hold handouts and homework
- Graph paper at home and at school
- Access to the Internet to access textbook and check homework assignments daily
- Scientific Calculator

The CC2 textbook and CC2 Toolkit will be provided in class.

Organization

We encourage you to help your student keep track of their supplies and notebooks. Please go through their backpack with them once a week to locate important forms, missing homework, and to keep the papers correctly placed in their notebooks. Students should have a folder or notebook at home where they can keep older work that they may need to refer back to during the year. Thank you for your help!

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit the California Department of Education website at <http://www.cde.ca.gov/>

In addition, a listing of the Common Core Standards for Math can be found at <http://www.corestandards.org/the-standards>

Student Assessment

- Homework 20%
- Classwork/Participation 20%
- Quizzes/Projects 20%
- Tests 40%

Class Expectations

Students will be assigned homework most days, Monday – Thursday. On the following day, the homework will be corrected in class and turned in to the teacher. Late work will not be accepted. If students are absent, they may have one day to make-up work for each day that they missed. Each day's homework assignments will be listed on my blog.

Course Outline

Ratios and Proportional Relationships

Analyze proportional relationships and use them to solve real-world and mathematical problems.

The Number System

Apply and extend previous understandings of operations with fractions to add, subtract, multiply, and divide rational numbers.

Know that there are numbers that are not rational and approximate them by rational numbers.

Expressions and Equations

Use properties of operations to generate equivalent expressions.

Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

Geometry

Draw, construct and describe geometrical figures and describe the relationships between them.

Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.

Solve real-life and mathematical problems involving volume of cylinders, cones, and spheres.

Statistics and Probability

Use random sampling to draw inferences about a population.

Draw informal comparative inferences about two populations.

Investigate chance processes and develop, use, and evaluate probability models.

Oakland School for the Arts

Middle School

Core Connections—Algebra

Mr. Thaggard Room 227
Email: dthaggard@oakarts.org
Website: <http://teachers.oakarts.org/~dthaggard>

Course Description

Core Connections Algebra is the first course in a five sequence of college preparatory mathematics courses that starts with Algebra I and continues through Calculus. Core Connections Algebra aims to deepen and extend student understanding built in previous courses by focusing on developing fluency with solving linear equations and inequalities and systems; extending these skills to solving quadratic and exponential functions; exploring functions, including sequences, graphically, numerically, symbolically and verbally; and using regression techniques to analyze the fit of models to distributions of data.

California State Standards Covered

In preparation for the CST exams in the spring, we ensure that all academic courses are aligned with California State Standards for Algebra 1. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>. In addition, a detailed overview of the Common Core Standards can be seen at <http://www.corestandards.org/>.

Required Texts & Materials

- College Preparatory Math (CPM) cpm.org – Core Connections Algebra Student Toolkit
- Graph paper (Keep a supply at school and home.)
- A supply of pencils with erasers (ALL homework to be done in pencil)
- 1 hard back Composition book for notes preferred or a designated notebook
- Access to the Internet to access textbook and check homework assignments daily
- Graphing Calculator
-

Student Assessment

- Class/Group work and Participation: 20%
- Homework: 20%
- Tests/Finals: 40%
- Quizzes and Projects: 20%

Homework Policy:

Homework can be assigned Monday through Friday nights. The expectation is about 30 minutes per subject per night. **Homework is not optional** and a key component in providing students practice on the concepts taught each day. It also serves as a method of determining where more explanation is needed and preparation for tests and quizzes.

Device Disclaimer

There is a zero-tolerance policy for cell phones and their electronic devices used in class without express permission. Such devices will be confiscated and can be retrieved from Mr. Thaggard at the end of the school day. Habitual disregard for this policy will earn the scofflaw detention and a phone call/email home.

Absent/Make Up work Policy:

Assignments, notes, and other resources for each lesson will be kept on Mr. Thaggard's webpage for students and parents to view at their leisure. Absent students may retrieve homework assignments from the website or Mr. Thaggard directly, if the absence is planned in advance. Absent students have until the following Monday to make up any missed assignments.

CCA Course Outline

Number and Quantity

- ❑ *The Real Number System*
- ❑ *Quantities*

Algebra

- ❑ *Seeing Structure in Expressions*
- ❑ *Arithmetic with Polynomials and Rational Expressions*
- ❑ *Creating Equations*
- ❑ *Reasoning with Equations and Inequalities*

Functions

- ❑ *Interpreting Functions.*
- ❑ *Building Functions*
- ❑ *Linear, Quadratic, and Exponential Models*

Statistics and Probability

- ❑ *Interpreting Categorical and Quantitative Data*

Instructional time will focus on three critical areas:

1. deepen and extend understanding of linear and exponential relationships;
2. contrast linear and exponential relationships with each other and engage in methods for analyzing, solving, and using quadratic functions;
3. extend the laws of exponents to square and cube roots; and (4) apply linear models to data that exhibit a linear trend.

Summary of Mathematical Practices

1. *Make sense of problems and persevere in solving them.*
2. *Reason abstractly and quantitatively.*
3. *Construct viable arguments and critique the reasoning of others.*
4. *Model with mathematics.*

This syllabus is a guide for the course and is subject to change with or without advanced notice

5. *Use appropriate tools strategically.*
6. *Attend to precision.*
7. *Look for and make use of structure.*
8. *Look for and express regularity in repeated reasoning.*

I have reviewed the entirety of this syllabus (2 pages) with my student and both my student and I understand all course policies.

Parent / Guardian Signature

Date

Printed Parent Name

Work or Cell Phone number(s): _____

Parent email address: _____

Printed Parent Name

Work or Cell Phone number(s): _____

Parent email address: _____

Student Print Name

Student Sign Name

Date

Core Connections Algebra

Middle School 2013-2014
 Period 1 Room 204
 Staci A. Smith E-Mail: ssmith@oakarts.org
<http://teachers.oakarts.org/~ssmith>
 Message Phone: 510-873-8800

Course Description

Core Connections Algebra is the first course in a five sequence of college preparatory mathematics courses that starts with Algebra I and continues through Calculus. Core Connections Algebra aims to deepen and extend student understanding built in previous courses by focusing on developing fluency with solving linear equations and inequalities and systems; extending these skills to solving quadratic and exponential functions; exploring functions, including sequences, graphically, numerically, symbolically and verbally; and using regression techniques to analyze the fit of models to distributions of data.

Required Texts & Materials

- College Preparatory Math (CPM) cpm.org – Core Connections Algebra Student Toolkit
- Graph paper (Keep a supply at school and home.)
- A supply of pencils with erasers (ALL homework to be done in pencil)
- 1 hard back Composition book for notes preferred or a designated notebook
- Access to the Internet to access textbook and check homework assignments daily
- Graphing Calculator

California State Standards Covered

In preparation for the CST exams in the spring, we ensure that all academic courses are aligned with California State Standards for Algebra 1. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>. In addition, a detailed overview of the Common Core Standards can be seen at <http://www.corestandards.org/>.

Grading Policy:

A	93-100%	A-	90-92%		
B+	87-89%	B	83-86%	B-	80-82%
C+	77-79%	C	73-76%	C-	70-72%
D+	67-69%	D	63-66%	D-	60-62%
		F	59% and below		

Grade Distribution:

Homework Completion	20%	Tests	40%
Class Work/ Participation	20%	Quizzes/Projects	20%

Homework Policy:

Homework can be assigned Monday through Friday nights. The expectation is about 30 minutes per subject per night. **Homework is not optional** and a key component in providing students practice on the concepts taught each day. It also serves as a method of determining where more explanation is needed and preparation for tests and quizzes.

Absent/Make Up work Policy:

For excused absences, students will have one day per absence to make up quizzes and daily homework to receive full credit. If you are absent for any reason, see the class website and ask a classmate for notes to copy into your notebook.

CCA Course Outline

Number and Quantity

- *The Real Number System*
- *Quantities*

Algebra

- *Seeing Structure in Expressions*
- *Arithmetic with Polynomials and Rational Expressions*
- *Creating Equations*
- *Reasoning with Equations and Inequalities*

Functions

- *Interpreting Functions.*
- *Building Functions*
- *Linear, Quadratic, and Exponential Models*

Statistics and Probability

- *Interpreting Categorical and Quantitative Data*

Instructional time will focus on three critical areas:

1. deepen and extend understanding of linear and exponential relationships;
2. contrast linear and exponential relationships with each other and engage in methods for analyzing, solving, and using quadratic functions;
3. extend the laws of exponents to square and cube roots; and (4) apply linear models to data that exhibit a linear trend.

Summary of Mathematical Practices

1. ***Make sense of problems and persevere in solving them.***
2. ***Reason abstractly and quantitatively.***
3. ***Construct viable arguments and critique the reasoning of others.***
4. ***Model with mathematics.***
5. ***Use appropriate tools strategically.***
6. ***Attend to precision.***
7. ***Look for and make use of structure.***
8. ***Look for and express regularity in repeated reasoning.***

Core Connections – Course 2

Middle School 2013-2014
 Period 3 Room 302
 Staci A. Smith E-Mail: ssmith@oakarts.org
<http://teachers.oakarts.org/~ssmith>
 Message Phone: 510-873-8800

Course Description

Core Connections, Course 2 is the second of a three-year sequence of courses designed to prepare students for a rigorous college preparatory algebra course. It uses a problem-based approach with concrete models. The course helps students to develop multiple strategies to solve problems and to recognize the connections between concepts. The lessons in the course meet all of the content standards and embed the “Mathematical Practices” of the Common Core State Standards released in June 2010.

Required Texts & Materials

- College Preparatory Math (CPM) cpm.org – Core Connections 2 Student Toolkit
- Graph paper (Keep a supply at school and home.)
- A supply of pencils with erasers (ALL homework to be done in pencil)
- 1 hard back Composition book for notes preferred or a designated notebook
- Access to the Internet to access textbook and check homework assignments daily
- Scientific Calculator

California State Standards Covered

In preparation for the CST exams in the spring, we ensure that all academic courses are aligned with California State Standards for 7th grade. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>. In addition, a detailed overview of the Common Core Standards can be seen at <http://www.corestandards.org/>.

Grading Policy:

A	93-100%	A-	90-92%		
B+	87-89%	B	83-86%	B-	80-82%
C+	77-79%	C	73-76%	C-	70-72%
D+	67-69%	D	63-66%	D-	60-62%
		F	59% and below		

Grade Distribution:

Homework Completion	20%	Tests	40%
Class Work/ Participation	20%	Quizzes/Projects	20%

Homework Policy:

Homework can be assigned Monday through Friday nights. The expectation is about 30 minutes per subject per night. **Homework is not optional** and a key component in providing students practice on the concepts taught each day. It also serves as a method of determining where more explanation is needed and preparation for tests and quizzes.

Absent/Make Up work Policy:

For excused absences, students will have one day per absence to make up quizzes and daily homework to receive full credit. If you are absent for any reason, see the class website and ask a classmate for notes to copy into your notebook.

CC2 Course Outline

Ratios and Proportional Relationships

- *Analyze proportional relationships and use them to solve real-world and mathematical problems.*

The Number System

- *Apply and extend previous understandings of operations with fractions to add, subtract, multiply, and divide rational numbers.*
- *Know that there are numbers that are not rational and approximate them by rational numbers.*

Expressions and Equations

- *Use properties of operations to generate equivalent expressions.*
- *Solve real-life and mathematical problems using numerical and algebraic expressions and equations.*

Geometry

- *Draw, construct and describe geometrical figures and describe the relationships between them.*
- *Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.*
- *Solve real-life and mathematical problems involving volume of cylinders, cones, and spheres.*

Statistics and Probability

- *Use random sampling to draw inferences about a population.*
- *Draw informal comparative inferences about two populations.*
- *Investigate chance processes and develop, use, and evaluate probability models.*

Instructional time will focus on four critical areas:

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;*
4. *drawing inferences about populations based on samples*

Summary of Mathematical Practices

1. ***Make sense of problems and persevere in solving them.***
2. ***Reason abstractly and quantitatively.***
3. ***Construct viable arguments and critique the reasoning of others.***
4. ***Model with mathematics.***
5. ***Use appropriate tools strategically.***
6. ***Attend to precision.***
7. ***Look for and make use of structure.***
8. ***Look for and express regularity in repeated reasoning.***

Math Lab 2013-14

Period I, Room 250
Mr. Moore

mmoore@oakarts.org
<http://teachers.oakarts.org/~mmoore>

Course Description

Math Lab is a course designed to support the middle school math curriculum. This is a laboratory setting where students can explore topics more in depth, preview upcoming lessons, and engage in math activities, all the while enhancing their knowledge of the prerequisite skills and academic language needed to access their math courses this year and beyond.

The California standards for teaching mathematics will be followed. For a comprehensive listing of state standards, please visit <http://www.cde.ca.gov>.

Course Objectives

This course provides students with the opportunity to:

- practice and apply problem solving abilities.
- receive assistance with ongoing coursework.
- develop skills in abstract reasoning, multi-step thinking, and logic.
- apply old knowledge in new ways to build understanding of increasingly complex topics.

Classroom Procedures

- Respectfully enter, be a part of, and exit the class.
- Before entering class, silence and stow all electronics.
- Do not bring any food or drinks other than water.
- Be in your seat with all materials out at the bell.
- Remember to properly title, date, and organize all of your work.
- Clean up around your seating area.
- Overall, honor everyone's 50 minute periods of quality class time.

Classroom Policies

- As in all locations on campus, the policies outlined in the OSA Student Handbook are in effect.

Required Materials

- Lined paper or notebook for notes for this class only
- Materials for your other math class should be brought to this class as well.
- Graph paper (can be printed off the internet at home)
- 2 pencils
- All handouts, notes and assignments from the current semester.

This syllabus is a guide for the course and is subject to change with or without advanced notice.

|

Math Lab 2013-14

Student Assessment

This course will be graded on a Pass / Fail basis. Progress will be measured in the following categories:

- College and Career Readiness—10%

You will receive six points per week for your academic “presence” in class. You can earn points by keeping your student planner updated, submitting all assignments to your math teacher, and keeping your notes and returned work neat and organized.

- Homework Completion—10%

Homework is the best way to practice skills and test yourself on how much you remember and understand. Homework, when assigned in your other math class, should be brought to this class, completed. Sometimes you might not be able to solve a problem because you do not understand the procedure at hand. In cases such as these, you are still obliged to copy the problem, take as many steps as you can, and at the point you are stalled, you must write a specific question about the next step. “What do I do now?” will not receive credit. “How do I simplify this fraction?” will receive credit. Your homework will be based on completion, not accuracy.

Please note that this is not the place to do the homework if you forgot to do it. This is the place to have a chance to discuss WHAT YOU DID ON EVERY PROBLEM and discover if you are on the right track.

- Demonstrating a Mastery of the 12 Concepts—20%

Throughout the course, you will have several opportunities to demonstrate your mastery of a given math skill. Each quarter, you will have to demonstrate that you can solve problems using at least four of the concepts. You can do this by creating a video, taking a test, teaching a lesson, designing a website, or even writing a song. The choice is yours.

- Class work—60%

This category measures your focus during day-to-day individual and group work. Whether reviewing or previewing concepts, your engagement will be measured on a scale of 0-12. Activities like bell work, group work, group presentations of concepts, skill drills, notes and sample problems contribute to this category.

Math Lab 2013-14

Make-up work for excused absences:

- If a student is absent on the day a homework assignment is due to be checked, that assignment is due immediately upon his/her return to school.
- If a student is absent for an activity in class, it is the responsibility of the student to check with the teacher about making this up.
- For extended absences, the student and/or parent should contact me to make arrangements for catching up. (In general, a student will have the same number of days to make up the work as they were absent.)
- Frequent absences can make this course more difficult than it needs to be—please come to school!

Extra credit: There is no extra credit for this class.

Extra help: Please arrange to see me if you have questions. Just let me know!

List of Concepts

This is a general overview of the topics covered during Semester I.

1. Using place value to round decimals and to compare decimals
2. Addition and subtraction of decimals
3. Addition and subtraction of fractions
4. Multiple representations of portions
5. Addition and subtraction of mixed numbers
6. Multiplication of fractions and decimals
7. Locating points on a number line and a coordinate plane
8. Area and perimeter of polygons
9. Rewriting and evaluating variable expressions
10. Division of fractions and decimals
11. Unit rate and proportions
12. Displaying data: Histograms and box plots



Earth Science

Middle School 2013-2014

Period 8 Room 245

Mr. Kemper ekemper@oakarts.org

Website/blog: <http://teachers.oakarts.org/~ekemper/>

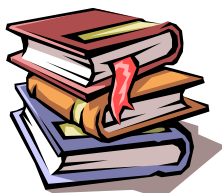
Phone: 510-873-8800 ext 8434

Course Description

This Earth Science class covers the Earth and natural processes that occur on this planet, as well as different phenomena throughout our solar system and the galaxy. We will cover geology, astronomy, oceanography, and paleontology. In order for class to run smoothly this document contains class rules and expectations that are a necessity for all students to have an enriching educational experience.

Required Texts & Materials

-The required text, provided by OSA is:



“Science Explorer Earth Science by Prentice Hall”

→ The book will be for in class use only. They can be checked out on a case by case basis. There is an online version. Instructions on accessing this version will be sent home in the first week as well as being posted on the blog (see above for blog web-address).

Required Materials: (Bring with you every day)

- Pencils with erasers
- Single subject notebook
- Binder paper
- Folder
- Colored pencils
- Ruler
- High-liter
- Planner for writing down homework assignments (optional, but a good idea))

☺ Lab Fee Donation ☺:

→ This year the science department is asking for a \$20 donation that will allow us to purchase materials so we can teach more hands on lessons.

By being able to do hands on, we hope to provide students with a more enriching science experience.

California State Standards Covered

All academic courses are aligned with California State Standards.

For a comprehensive listing of state standards, visit:

<http://www.cde.ca.gov>



Grading:

Class-work : 25%

→ This includes taking notes and completing “Do Now” assignments when you first enter class, and exit tickets as you leave. This section includes lab work.

Participation: 10%

→ Participation includes being ready to start when the bell rings, coming to class prepared, and taking part in class discussions.

Homework 25%

→ Due dates and expectations will be given when homework is assigned. Points will be deducted for late or incomplete homework. All work needs to be legible, if I can't read your answers I can't give you credit.

Quizzes 20%

→ Quizzes will be given at the end of each chapter and will be used as a study guide for the midterm and final. There are no retakes. However, quiz corrections can be done if a student fails a quiz to bring the grade back up to 70%.

Tests 20%

→ There will be a test given at the end of each quarter that will cover only the material covered in that quarter. The final will not cover the entire semester, only the second quarter of that semester.

Attendance:

One of the most important things you can do to succeed in this class is make sure you come on time, every school day. This being said, I understand that illness and family emergencies occur. Students need to talk to me the first day they return to get any assignments they missed. Students get one day for each day they had an absence to make up missed work. If a student misses a test or quiz they need to talk to me the day they get back in order to schedule a time before or after school to make it up. No make-ups will be given during class time, as that will cause the student to miss more content and get farther behind. If you miss the review, one day prior to the quiz, you will still be expected to take the quiz on the scheduled day, as there will be no new material introduced. If you are absent on the day of a quiz or test, you will be expected to make it up on the day you return to school.





Website:

<http://teachers.oakarts.org/~ekemper/>

In addition to being posted in class, I will post assignments and other class materials on my website. This will be updated daily.

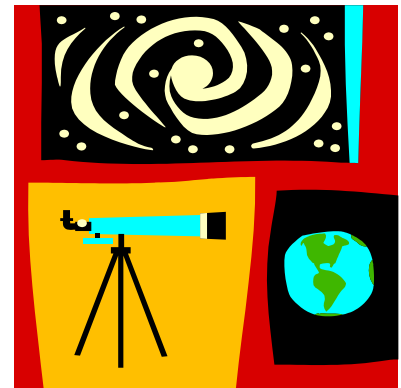
Late homework will have points taken off.

Course Overview:

In this course we will be covering different topics related to our planet and the different observable forces that act upon it.

Some of the different topics covered would be:

- The scientific method
- Mapping
- Minerals
- Rocks
- Plate tectonics
- Earthquakes
- Volcanoes
- Weathering and soil formation
- Erosion
- Basic oceanography
- Phenomena in our solar system and beyond



Class Rules/ Expectations:

All rules in the OSA student handbook will apply to this class. The handbook can be accessed at the OSA website under the “downloads” link on the left hand side of the homepage. The rules and consequences are listed on pages 7 – 9. The class rules, which will be modified as necessary, are as follows:

- 1) Treat the classroom and everyone in it with respect
- 2) No electronic devices, unless explicitly told otherwise by the instructor
- 3) No food or drink in class other than water in a closed container.
- 4) Come prepared and ready to learn every day.

Discipline Procedure:

In the case the above rules, or OSA’s rules, are violated the first transgression will result in a verbal warning. If the behavior continues, there will be a second warning and a discipline log will be sent to the dean. If the behavior continues after that, the student will be sent out of class, lose all participation points for the day and the instructor will email or make a phone call home. Steps may be skipped based on the nature of the behavior.



Earth Science

Middle School 2013-2014

Period 8 Room 245

Mr. Kemper ekemper@oakarts.org

Website/blog: <http://teachers.oakarts.org/~ekemper/>

Phone: 510-873-8800 ext 8434

Course Description

This Earth Science class covers the Earth and natural processes that occur on this planet, as well as different phenomena throughout our solar system and the galaxy. We will cover geology, astronomy, oceanography, and paleontology. In order for class to run smoothly this document contains class rules and expectations that are a necessity for all students to have an enriching educational experience.

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-The required text, provided by OSA is:



“Science Explorer Earth Science by Prentice Hall”

→ The book will be for in class use only. They can be checked out on a case by case basis. There is an online version. Instructions on accessing this version will be sent home in the first week as well as being posted on the blog (see above for blog web-address).

Required Materials: (Bring with you every day)

- Pencils with erasers
- Single subject notebook
- Binder paper
- Folder
- Colored pencils
- Ruler
- High-liter
- Planner for writing down homework assignments (optional, but a good idea))

☺ Lab Fee Donation ☺:

→ This year the science department is asking for a \$20 donation that will allow us to purchase materials so we can teach more hands on lessons.

By being able to do hands on, we hope to provide students with a more enriching science experience.

California State Standards Covered

All academic courses are aligned with California State Standards.

For a comprehensive listing of state standards, visit:

<http://www.cde.ca.gov>



Grading:

Class-work : 25%

→ This includes taking notes and completing “Do Now” assignments when you first enter class, and exit tickets as you leave. This section includes lab work.

Participation: 10%

→ Participation includes being ready to start when the bell rings, coming to class prepared, and taking part in class discussions.

Homework 25%

→ Due dates and expectations will be given when homework is assigned. Points will be deducted for late or incomplete homework. All work needs to be legible, if I can't read your answers I can't give you credit.

Quizzes 20%

→ Quizzes will be given at the end of each chapter and will be used as a study guide for the midterm and final. There are no retakes. However, quiz corrections can be done if a student fails a quiz to bring the grade back up to 70%.

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One of the most important things you can do to succeed in this class is make sure you come on time, every school day. This being said, I understand that illness and family emergencies occur. Students need to talk to me the first day they return to get any assignments they missed. Students get one day for each day they had an absence to make up missed work. If a student misses a test or quiz they need to talk to me the day they get back in order to schedule a time before or after school to make it up. No make-ups will be given during class time, as that will cause the student to miss more content and get farther behind. If you miss the review, one day prior to the quiz, you will still be expected to take the quiz on the scheduled day, as there will be no new material introduced. If you are absent on the day of a quiz or test, you will be expected to make it up on the day you return to school.





Website:

<http://teachers.oakarts.org/~ekemper/>

In addition to being posted in class, I will post assignments and other class materials on my website. This will be updated daily.

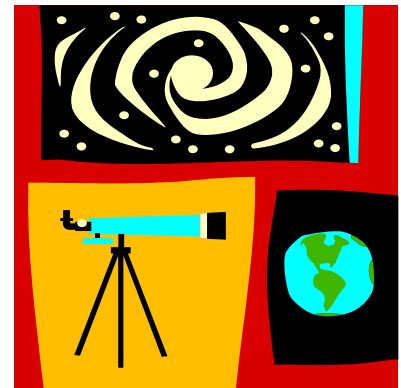
Late homework will have points taken off.

Course Overview:

In this course we will be covering different topics related to our planet and the different observable forces that act upon it.

Some of the different topics covered would be:

- The scientific method
- Mapping
- Minerals
- Rocks
- Plate tectonics
- Earthquakes
- Volcanoes
- Weathering and soil formation
- Erosion
- Basic oceanography
- Phenomena in our solar system and beyond



Class Rules/ Expectations:

All rules in the OSA student handbook will apply to this class. The handbook can be accessed at the OSA website under the “downloads” link on the left hand side of the homepage. The rules and consequences are listed on pages 7 – 9. The class rules, which will be modified as necessary, are as follows:

- 1) Treat the classroom and everyone in it with respect
- 2) No electronic devices, unless explicitly told otherwise by the instructor
- 3) No food or drink in class other than water in a closed container.
- 4) Come prepared and ready to learn every day.

Discipline Procedure:

In the case the above rules, or OSA’s rules, are violated the first transgression will result in a verbal warning. If the behavior continues, there will be a second warning and a discipline log will be sent to the dean. If the behavior continues after that, the student will be sent out of class, lose all participation points for the day and the instructor will email or make a phone call home. Steps may be skipped based on the nature of the behavior.

**Oakland School for the Arts
7th Grade Life Science
2013 - 2014 School Year**

Ms. Humphrey

Room 222

Email: jhumphrey@oakarts.org

Website: <http://teachers.oakarts.org/~jhumphrey>

Course Description

The study of science in 7th grade is based on the relationship between structure and function in all living things. With this theme in mind, students will begin to explore life at the cellular level. We will learn the beginning concepts of genetics. We will explore evolution. Students will look at living creatures from viruses (living or not?) to bacteria, plants and animals. The physiology of mammals will be studied. The year will finish with the study of ecology and our influence on all living systems in our environment. This class will have at least one hands-on learning experience each week.

Required Texts & Materials

We have found that students are more successful when they have the proper supplies available. Please make sure your student has the following items with them every day:

- ✚ 2 pencils with erasers and a pencil sharpener
- ✚ **A spiral notebook to serve as a Science Journal (8 1/2" x 11")** (please, no composition books)

These items should remain lockers unless I ask that they be brought to class:

- ✚ Roll of transparent Scotch tape
- ✚ A folder with pockets to hold papers (or a section for Science in their binder)
- ✚ Glue stick
- ✚ Colored markers
- ✚ Scissors
- ✚ Ruler

We will provide a Science textbook for in-class use and will make it accessible online.

Lab Fee Donation: This year, we are also requesting a lab fee donation of \$20 per student. We believe that using inquiry and hands-on science is the best way to learn abstract concepts. The lab fee will allow us to purchase materials that support this type of learning. Please contact me individually if you are not able to provide the lab fee at this time.

Weekly Check-in: We encourage you to help your student keep track of their supplies and notebooks. Please go through their backpack with them once a week to locate important forms, missing homework, and to keep their papers correctly placed in their notebooks. Students should have a folder or notebook at home where they can keep older work that they may need to refer back to during the year. Thank you for your help with organizing!

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit the California Department of Education website at <http://www.cde.ca.gov/be/st/ss/documents/sciencetnd.pdf>

Student Assessment

Homework	20%
Participation	20%
Class Work/Labs	20%
Quizzes	20%
Tests	20%

Class Expectations

Students will be assigned homework approximately twice per week. Homework assignments will be posted on the teacher's website at

<http://teachers.oakarts.org/~jhumphrey>

The homework will be due on the day after it is assigned. Any missing homework will become a zero on the student's grade report. When students miss school due to an excused absence, they will be allowed one day make-up time for each day they were absent. A quiz will be given periodically to serve as a review of the current topic. Several times during the year, students will be assigned a longer project to work on at school and at home. In general, students will not have homework over the weekend.

Course Outline

What is Science?	Plant Kingdom
What is Life?	Characteristics of Plants
Cell Processes	Growing Plants
Cells & Genetics	What is an Animal?
Genetics	Sponges, Cnidarians, Worms, Mollusks, Insects
Evolution	Vertebrates, Fish/Amphibians, Reptiles, Birds
Viruses	Humans and Human Physiology
Bacteria	Ecology
Protists & Fungi	

**Oakland School for the Arts
Middle School****Grade 8 Physical Science
2013 - 2014 School Year****Mr. Thaggard Room 227****Email: dthaggard@oakarts.org****Website: <http://teachers.oakarts.org/~dthaggard>****Course Description**

This course is designed to introduce students to fundamental concepts of physics and chemistry while strengthening their scientific skills of observation, deduction and analysis. Throughout the year, we will investigate the primary question “Why does that happen?” as we examine the physical phenomena of our neighborhoods and indeed our universe. Upon completion of this course, students will be prepared to exercise the methods and content of a high school science course.

Required Texts & Materials

Each day, students will need the following four items for Science lessons:

- Writing utensil
- Textbook (class copy and available online via Mr. Thaggard’s webpage)
- Notebook/binder with blank paper
- Homework assignments (when assigned)

At some points during the academic year, students will participate in labs and field trips. Whenever possible, the Science Department will provide the necessary materials for students. In some cases, students may bring in materials of their own (color pencils, markers, etc), in which cases students (and parents) will be given sufficient notice.

Lab Fee Donation: This year, we are also requesting a lab fee donation of \$20 per student. We believe that using inquiry and hands-on science is the best way to learn abstract concepts. The lab fee will allow us to purchase materials that support this type of learning. Please contact me individually if you are not able to provide the lab fee at this time.

Course Outline

The Grade 8 Physical Science curriculum, divided into four units and aligned with the California State Content Standards, will cover the following topics over the course of the year:

- Unit 1: Introduction to Matter, which includes states of matter, elements and the periodic table, and atomic bonding/chemistry;
- Unit 2: Force and Energy, which includes motion, force, machines, and energy;
- Unit 3: Sound and Light, which includes waves and the electromagnetic spectrum;
- Unit 4: Electricity and Magnetism, which includes electricity and magnetism.

Student Assessment

Grades will be calculated using the following weights:

- Homework: 30%
- Classwork and Participation: 5%
- Projects and Labs: 30%
- Tests and Quizzes: 35%

Class Expectations

Homework will be frequently assigned and are normally due the following day. Students are encouraged to use a planner to keep track of homework assignments for all classes. Students will also be expected to keep notes for lessons and labs in a binder or notebook (or section of a notebook) specifically marked for Science. Students will earn points for the organization and completeness of their binders periodically.

Assignments, notes, and other resources for each lesson will be kept on Mr. Thaggard's webpage for students and parents to view at their leisure. Absent students may retrieve homework assignments from the website or from Mr. Thaggard directly, if the absence is planned in advance. Absent students have until the following Monday to make up any missed assignments.

Students are expected to fulfill various roles in class. Mr. Thaggard will develop a rotation where students will be called upon to distribute work, rearrange the desks, and complete other classroom chores.

There is a zero-tolerance policy for cell phones and other electronic devices used in class without express permission. Such devices will be confiscated and can be retrieved from the Dean of Students at the end of the school day. Habitual disregard for this policy will earn the scofflaw detention and a phone call home.

Physical Science

SCIENCE

Mr. Oz

moz@oakarts.org

Blog: teachers.oakarts.org/~moz

Fall 2013

Room 204/256

Course Description

This course is designed to explore the workings of the universe. Broken down into two main categories: Physics and Chemistry. The Physics aspect delves into the concepts of motion, gravity, force, energy, matter. In chemistry we focus on the periodic table, atoms and bonding, chemical reactions, acids, bases, and solutions. The big picture of this course is to encourage you to look at the world around you with a discerning eye. By doing so you can understand many of the mysterious inner workings of our universe. All of the classwork/notes will be available for review on my blog through links to the online presentations. Most chapters will include a hands-on project designed to reinforce the topics explored through the lessons.

Course Policies

- All OSA policies as outlined in the Student handbook will be respected.
- It is against OSA policy to accept late assignments. Exceptions are handled on a case-by-case basis by the office. Students will be given one extension day to complete missed assignments for excused absences.
- In order to maintain a safe and organized environment, students must handle all supplies and materials with respect. All students are responsible for setting up and cleaning up project materials, and properly storing all materials at the end of each class. Failure to do so will result in disciplinary action.
- A very organized three ring binder with lectures, class exercises, quizzes, and homework must be with you in every class. Regular and unannounced binder checks will be graded.
- Late homework will only be accepted with a note from a parent/guardian and will be marked down a full grade for every day it is late.

Required Materials

- Organized binder
- Pencil and pen (blue or black ink)
- Ruler with both English and metric units (inches and centimeters)
- Calculator

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>

Course Outline Semester I

Week 1- Intro to Physical Science

Week 2- Intro to Physical Science

Week 3- Intro to Matter

Week 4- Intro to Matter

Week 5- Solids, Liquids, and Gases

Week 6- Solids, Liquids, and Gases

Week 7- Elements and the Periodic Table

Week 8- Elements and the Periodic Table

Week 9- Elements and the Periodic Table

Week 10- Atoms and Bonding

Week 11- Atoms and Bonding

Week 12- Atoms and Bonding

Week 13- Chemical Reactions

Week 14- Chemical Reactions

Week 15- Chemical Reactions

Week 16- Review

Week 17- Review

Week 18- Finals

Parent Signature_____

Student Signature_____

Physical Education

Mr. Coleman

email: tcoleman@oakarts.org

Course Description: This course will cover aspects of physical fitness based on State of California mandated guidelines for teaching physical fitness. Students will be expected to participate on a daily bases in a variety of stretching, aerobic, anaerobic, and ballistic movement as well as team sports activities. Ice-skating will also be an activity offered during the year and is free for all our students. Most activities will be off campus in a safe location within walking distance from OSA. For example, Lake Merritt for aerobic runs and Snow Park for team sports as well as fitness/activities at Oakland City Hall (grass).

Class Attire: Students will wear athletic clothing during physical education. For example, Nike or Adidas brand as well as school physical Ed t-shirt or sweatshirt/hood's are acceptable. **Please do not wear** fashion tee shirts, jewelry, dress shoes/flat's or

TOM'S shoes these **are not acceptable for P.E. attire**. Also t-shirts with cartoon characters, music artist or political figures are also not acceptable. Improper athletic attire will result in students receiving a non-participation grade of zero for that day. Failure to comply with proper P.E. attire for a complete week will result in a detention with parent notification.

Grading Policy: Students will receive credit for daily participations through a point system. Students can receive 10 points for daily participation and a total of 50 points per week. If a student does not participate due to illness the student must submit a note from their parents. Participation will encompass 75% of the overall grade and 25% will be

obtained through fitness testing. Students will receive a letter grade based on their combined scores from participation and testing.

Student Conduct:

Physical Education courses are often based on team or group activities that require each student to participate and conduct him or herself in a manner that benefits the group's success. If a student fails to participate with team spirit the group activity often times is diminished and other students are adversely affected. If a student is detracting from other students on an ongoing basis this could result in detention.

The following represents percentages that students will be measured by to obtain a letter grade: **100-90%=A**

89%-79%=B

78%-68%=C

67%-57%=D

56%-below=F

(Note that grades are calculated with plus/minus)

AP US Government and Politics

Jeremy Taylor

jtaylor@oakarts.org

Period 2

Room 315

Website: <http://teachers.oakarts.org/~jtaylor>

Course Overview

In this college level course, students will explore and analyze the American political system. Areas of emphasis include the people and groups that shape the political landscape, the Constitutional and historical underpinnings of our political system, the people and institutions that make up the US Government, and the policies, laws, and cases that are produced by that government.

Course Objectives

This course is aligned with the AP US Government and Politics framework and has as a major goal the successful preparation of all students for the AP Exam. In addition, the course includes the following overarching goals:

- Students will become members of the “informed citizenry” necessary for any democracy to function well.
- Students will hone skills necessary for success at the college level: communicating complex ideas in written and verbal form while openly and effectively processing the ideas of others, analyzing data and other information with an eye towards evaluation, synthesis, and the solving of problems, preparing for and contributing to informed and insightful class discussion through a strong work ethic and serious approach around scholarship.
- Students will gain confidence in their own ability to wrestle with the challenging issues facing our government and society.
- Students will have fun and look forward with excitement to what they might learn next.

Course Structure/Grading

Students should expect to cover one textbook chapter every week. The chapters are grouped into 3 overarching units, each of which will have an AP-style exam. Daily class attendance is expected, as is regular participation in class discussion, debate, and activities.

- **Grading Breakdown:**
 - Attendance: 10%
 - Class discussion: 15%
 - Reading checks: 25%
 - Assigned work: 25%
 - Exams: 25%

**** AP courses are weighted (5.0 A, 4.0 B, 3.0 C), though credit still requires a 70%.**

Required Supplies:

- Spiral notebook, pocketed folder, pens and/or pencils
- All handouts, supplemental readings, notes from class
- Requested room donation: Box of tissues (or soft toilet paper)

AP US Government and Politics

Assessed Categories of Work

- **Attendance:** Daily attendance is required. Each day missed will lower your overall course grade by one percentage point. You can earn this point back by completing a personalized assignment coordinated between you and the teacher—it is your responsibility to request this in a timely manner. Excessive absences are grounds for removal from the course.

An absence is not an excuse to delay work. Keep up with assignments using my blog, email me work or questions about work, and follow-up with me right away when you return. Late work on smaller assignments will typically score a zero. Late larger assignments will lose 10% per day, but after 5 days, the teacher reserves the right to deny or change the assignment—don't put yourself at my mercy!

- **Class Discussion:** Students are expected to be active, enthusiastic, respectful, and informed contributors in class. Comments should move discussion productively forward and be grounded in our readings and other source material whenever possible.
- **Reading Checks:** You will take an open-note, closed-book multiple choice quiz at the START of each chapter's block of days, typically on Mondays. Notes limited to two front/back sheets of paper.
- **Assigned Work:** Students will be asked to complete regular assignments to supplement readings. This can occur both in and outside of class and includes such tasks as viewing a news event, completing a simulation, reading supplemental texts, etc.
- **Exams:** During the designated exam weeks at the end of quarters 1 and 2, students will take an AP-style exam, with both multiple choice and free response questions that cover the 7 chapters of that quarter's unit. After completing the final unit in quarter 3, students will take a complete exam covering the entire course.

Odds and ends:

Academic Integrity

Many colleges will kick you out for a single instance of cheating, plagiarism, or other academically dishonest behavior (not a zero on the assignment, not removal from that class—removal from the entire college or university). Consequences for cheating in this course will follow the OSA student handbook at a minimum; however, I reserve the right for more severe consequences, so don't push it.

Cell phones

If you can't make it through a 50-minute class without checking your phone, you may have a problem. You and I will work together to design an appropriate remedy.

Bathroom

Please use the bathroom during passing periods and carry a water bottle and tissues with you if needed. If you have a bathroom emergency, your cell phone is your pass—don't disrupt class; just place your phone on the middle table and quietly leave. If there is already a phone there, wait for that student to return.

AP US Government and Politics

Course Outline:

Quarter 1: Summer Reading, Introduction, Politics

Summary:

We begin our year with the most visible side of government and politics—examining the various groups defining the issues, picking the candidates, and dominating the airwaves. In most years, September and October are marked by the framing of elections, so we will make frequent use of current events as we explore the various players who are vying for control of what we think and for whom we vote. The summer reading provides our critical lens, as we explore the strengths and weaknesses of a political system dominated by parties and interest groups who focus as much on the psychology of identity formation as they do on actual policy and good governance.

Chapter Sequence:

- Ch. 1: Introducing Government in America
- Ch. 6: Public Opinion and Political Action
- Ch. 8: Political Parties
- Ch. 7: The Mass Media and the Political Agenda
- Ch. 9: Nominations and Campaigns
- Ch. 10: Elections and Voting Behavior
- Ch. 11: Interest Groups

Quarter 2: Constitution, Civil Liberties, Government Institutions

Summary:

Moving beyond the veneer of politics we saw in the first unit, we now dig deeper into what exactly is the American government, from its Constitutional foundations to its essential institutions. We ask why our system of government was created the way it was and look at how it has evolved over time. We examine the various powers afforded government and how they are distributed and balanced. We wrestle with the advantages and disadvantages of this system, consider the conflicts of shared power, and debate the proper role and scope of government.

Chapter Sequence:

- Ch. 2: The Constitution
- Ch. 3: Federalism
- Ch. 4: Civil Liberties and Public Policy
- Ch. 5: Civil Rights and Public Policy
- Ch. 16: The Federal Courts
- Ch. 12: Congress
- Ch. 13: The Presidency

AP US Government and Politics

Quarter 3: Bureaucracy, Budgets, and Policy

Summary:

This unit bridges our first semester focus on Government and Politics with our second semester focus on economics, which is in many ways inseparable from government (indeed, we will already have come across some relevant economic discussions in the first two units). Here we tackle the work of our government—hard as it may be to see much of the time, our elected representatives are actually tasked with more than just trying to win their next election! The work of a functioning government includes designing policy and laws that provide much of the structure to areas of society as diverse as national security, health care, the environment, energy, business, etc. While there is certainly disagreement on the best direction in each of these arenas, a further challenge faced by all governments is how to implement and pay for the policies they put in place. Don't expect easy answers here—the “talking heads” argue about this stuff daily!

Chapter Sequence:

- Ch. 14: The Congress, the President, and the Budget: The Politics of Taxing and Spending.
- Ch. 15: The Federal Bureaucracy
- Ch. 18: Social Welfare Policymaking
- Ch. 19: Policymaking for Health Care and the Environment
- Ch. 20: National Security Policymaking
- Ch. 17: Economic Policymaking

The AP Exam

Students are strongly encouraged to take the AP exam for this course in May. The exam provides a further opportunity to get ready for the college experience, may lead to earning college credit, and provides you with an outside measure of how much you gained from this course. We will dedicate portions of 4th quarter to taking practice exams; however, AP level students are expected to prepare significantly on their own and seek out additional review materials.

Economics

Economics, especially in recent years, is inextricably tied to government. Throughout the first 3 quarters (and especially in quarter 3) students will be introduced to relevant economics topics. In quarter 4, the course will focus exclusively on economics while students concurrently review and prepare for the AP exam. PowerSchool will list semester 1 as “Government” and semester 2 as “Economics,” but the actual course is a bit more integrated than that.

****This is an elective course. It is assumed you chose this course due to a deep interest in the material and a desire to challenge yourself.**

**** AP courses provide an opportunity for you to develop the kind of independence you will need to be successful in college. Plan to specifically focus on time management, rely on intrinsic motivation, and challenge yourself in terms of personal responsibility.**

AP US Government and Politics

August 26, 2013

Dear parents,

I am excited to begin another year of AP Government—this group of kids fought to keep the course available, so I'm looking forward to working with such an empowered and enthusiastic group! It's always a joy to be able to offer the small class discussion environment to students ready to deeply engage with the challenges and issues facing our country and the world.

To be successful at the AP level, students must commit to a higher level of investment than might be typical for a high school course. I have no doubt that the students who have elected to sign up for this opportunity are enthusiastic about challenging themselves, already have a budding interest in government or politics, and are excited to dig deeper into and debate all those issues that come up in the news every day.

Nevertheless, I would encourage you to check PowerSchool regularly to stay up-to-date on your student's progress in the course. The course is intended to reflect the college experience, which can be a shock to some students. Please take a few moments to review the course syllabus before signing below.

I respond very quickly to email communication. I use the email address you have listed in PowerSchool, so please make sure that is always accurate (I will double-check the email you list below only if the PowerSchool one bounces back, but they should be the same anyway). I am certainly available for more personal contacts (phone call or in-person conference), but I find these are more useful for having longer conversations than just keeping you up-to-date on individual items.

I look forward to working with your student this year!

Best,

Jeremy C. Taylor

August 26, 2013

I have reviewed the entire course syllabus for AP Government and understand the higher demands both in terms of level of work and expected student independence.

Student Name: _____

(Parent/Guardian Signature)

(Parent/Guardian Name—printed)

REQUIRED:

Active Parent email (print in ALL CAPS): _____

REQUESTED:

Parent Cell Phone: _____

Mr. R's AP Language and Composition Syllabus 2013-2014

"It's very easy to have slogans and rhetoric that people will follow, but eventually the slogans fall away." - Saadi Hariri

Instructor: Mr. Rosenberg (Mr. R) OSA phone: (510) 873-8800 EXT: 8507
Email: drosenberg@oakarts.org Blog: <http://teachers.oakarts.org/~drosenberg/>

Course Overview:

Students in this college-level English course read and carefully analyze a broad and challenging range of nonfiction and fiction prose selections, deepening their awareness of how language works in effectively communicating an idea. Through close reading and frequent formal and informal writing, students develop their ability to work with language and text with a greater awareness of purpose and strategy, while strengthening their own writing abilities. The purpose of this course is to promote critical thinking and writing. Multiple modes of instruction and informational materials ranging from film clips to speech writing will be incorporated to enrich student recognition, comprehension, and execution of rhetorical analysis. The expectation and rigor of this course will therefore be high and the workload challenging.

According to the College Board, "upon completing the AP English Language and Composition course, then, students should be able to

- analyze and interpret samples of good writing, identifying and explaining an author's use of rhetorical strategies and techniques;
- apply effective strategies and techniques in their own writing;
- create and sustain arguments based on readings, research, and/or personal experience;
- demonstrate understanding and mastery of standard written English as well as stylistic maturity in their own writing
- write for a variety of purposes;
- produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary sources material, cogent explanations, and clear transitions;
- demonstrate understanding of the conventions of citing primary and secondary material;
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;
- write thoughtfully about the writing process of composition; revise a work to make it suitable for a different audience
- analyze image as text; evaluate/incorporate reference documents into researched papers.

Vocabulary: Students will enhance their vocabulary skills by determining the meaning of unfamiliar words in context. They will be expected to use these words in their conversations and written work.

First Semester	APLAC Terms –	Second Semester:
Absolute construction	Narration	Anaphora
Alliteration	Onomatopoeia	Cacophony
Anecdote	Orator	Chiasmus
Assonance	Pacing	Didactic
Allusion	Parallel sentence	Elegiac (tone/style)
Aphorism	Parody	Erudite (tone)
Apostrophe	Periodic sentence	Invective
Balanced sentence	Persona	Juxtaposition
Caricature	Personification	Loose Sentence
Cliché	Persuasion	Metonymy
Conceit	Prose	Non sequitur
Description	Rhetoric	Pejorative (tone)
Diction Choices (Learned, Popular, Colloquial, Slang)	Rhetorical Question	Pun
Dramatic Repetition (include - anaphora)	Ridicule	Syllogism
Exposition	Sarcasm	Synecdoche
Grotesque	Satire	Tautology
Hyperbole	Scenario	Understatement
Imagery	Simile	
Internal monologue	Specifics	
Irony	Symbol	
Logos, Ethos, Pathos	Synecdoche	
Metaphor	Syntax	
	Theme	
	Thesis	
	Tone	

Mr. Rosenberg
OSA AP English III

Name:
Date:

Essay Writing

The course requires students to write expository, argumentative, and narrative essays. These essays will be written outside of class and should be typed using the MLA guidelines and grading rubric presented with each assignment. The writing process will include analysis of syntax, organization, and grammar/mechanics; peer editing; instructor feedback; and publishing. Students will submit all preliminary drafts along with the final typed copy. Plagiarism...would this be ethical or logical, need I write more?

Timed Writings

Students will write analytical and argumentative essays (including the synthesis style) in class and during our major practice tests. These essays will be scored using the 1 to 9-point AP rubric. Essay topics will coincide with a unit's focus of study and be chosen to build students' skills. We will administer practice tests 3-4 times before the May AP test.

Journals

During the course of study, students will respond to and reflect on assigned readings. These journal entries will demonstrate the student's understanding of content, purpose, rhetorical strategies, and connections to other readings as well as personal experience.

Research Project

Students will use primary and secondary sources to write a research-based causal argument based on an assigned early essayist. The project will include all phases of research paper preparation using standard MLA guidelines. The final product will include a typed paper, outline, and works cited. The issue of plagiarism is a serious matter; consequently, district policy for any offense will be enforced.

Analyzing Visual Representations

Students will analyze visual representations, including advertisements, photographs, cartoons, graphics, etc., to discern their argumentative purposes and effects as a form of communication. Students will determine the relationship between the visual form and the written text. We will examine how visual representations can illustrate strong rhetoric.

Composition and Grammar

To improve student oral and written communications, each six weeks will include the following units:

- Vocabulary study
- Grammar and mechanics
- Socratic discussion
- Writing conferences.

Evaluation:

Students are evaluated on the basis of major papers, homework, quality and character of class participation and involvement, and AP-style writing prompts. Major papers count a great deal toward each quarter's grade, but other elements are also significant. Students earn both numbered scores and grades on AP prompts they take during the year. In this

Mr. Rosenberg

Name:

OSA AP English III

Date:

course, students thinking, writing, reading, listening, and speaking are at the center of class activity. Grading is viewed in this context. Students' performance will continually be assessed as evidenced by papers, in-class task commitment, homework, and daily preparation. Vocabulary development and presentations need to be completed on time.

Grading: NOTE-The English department has moved to Skills Based Grading this year

¶ My philosophy of grading is very simple. I believe every student is an "A" student until that student proves to me that this is not the case. This is not to say that my expectations of you are not high – they are. It's just that I believe you are all capable of excellent work, all of the time. Please don't prove me wrong. As far as nuts and bolts: the grading for this class is based on a point/percentage system:

89.6% to 100%	A range
79.6% to 89.5%	B range
69.6% to 79.5%	C range

*Students who drop below a C- will have a parent and art teacher contacted and are NOT ELIGIBLE to graduate if they do not reach 69.6%

¶ The number of points for any particular assignment depends upon its length and difficulty. Quarter and final grades are based on a percentage of the total number of points. Assignments not submitted or presented are graded as "0," which means that it's devastating to your grade average to ignore an assignment. Tentative breakdown of points/grades (subject to change):

- Vocabulary Development 15%
- College and Career Readiness 20%
- Critical Reading 20%
- Presentation and Speaking Skills 20%
- Writing Techniques and Analysis 25%

***College Work Habits:** College Work Habits are critical to this class and encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education beyond OSA.~ This includes, but is not limited to, punctuality, note taking, preparedness, engagement and community involvement.

- *Participation:* In addition to assignments, participation will be a key component to this class. It includes work done in informal groups or individually, during Socratic Forums, or in-class warm-ups. I do not count how many times students raise their hands, rather check for student presence and involvement.
- *Punctuality:* You are expected to arrive on time to class every day, complete all home and class assignments in a timely fashion, work cooperatively in small groups and independently, cultivate skills as readers, writers, speakers and listeners, show respect for yourselves and others, and make every effort to work to the best of your abilities.
- *Note taking:* You are expected to take notes on all readings and lectures. I will check your notes regularly and ensure you are staying on top of your work.
- *Engagement and Community Involvement:* You have chosen to be here. With this I expect respect for yourself, others and this class. Physical presence is not enough. I expect you to be awake and alert each morning and ready to working individually and with your peers. It is my hope to create a space of horizontal learning where we are all able to learn from each other in order to grow intellectually and personally.

Mr. Rosenberg
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Course Planner:

Fall Semester 2011: First and Second Quarters.

Course Orientation, Introduction to Close Reading, and Rhetorical Awareness

Sample Topics: Colonialism, Education, History, Politics, Identity, Race, Science and Technology and Nature and the Environment. They consider rhetorical context—purpose, audience, and strategies—as they focus on close reading and viewing of nonfiction, speeches, popular culture, advertising, propaganda, and a multitude of media clips. They must, in their writing, demonstrate their understanding of the rhetorical triangle and the ways in which the authors or purveyors of messages use each element of the triangle.

Fall Semester 2011, 1st Quarter - TOPICS

We are “Rhetoricians”: Politics, Education, History, Identity, & Race

Week	Dates	Topic	Reading Assm’t	Writing Assm’t
1	8/26-8/30	<i>Summer Reading Expectations/Rules AP Test Format</i>	“A Hanging” – Orwell Thoughts: Cost of Colonialism?	<i>Annotation of “A Hanging”</i>
2	8/30-9/7*	<i>Colonialism Continued...</i>	“Shooting an Elephant” from <i>One Hundred Great Essays</i> p. 456-464	<i>Rhetorical analysis of Tone Q’s #1-3</i>
3	9/9-9/13	<i>Education</i>	<i>A Small Place</i> Jamaica Kincaid	1999 AP Ques. 2: Kincaid on England
4	9/16-	<i>Education</i>	<i>Begin:</i> “Such and Such Were the Joys” Orwell (Handout)	<i>Rewrite paragraph from Kincaid essay</i>
5	9/19-9/24	<i>Education/Memoir Identity Formation</i>	<i>Finish:</i> “Such and Such Were the Joys” Orwell	Memoir: Child hood Adversity
6	9/23-9/27	<i>Education/Memoir Identity Formation</i>	“Girl” Kincaid (Handout) “The Barrio” Garza (Handout)	<i>Analyze structure and Mother’s Rhetoric</i>
7	9/30-10/4	<i>Genre: Letter Race/Politics/Identity</i>	MLK “Letter from Birmingham Jail” p. 328-45	1989 AP Ques. 2: MLK “Why we can’t wait?”
8	10/7-10/11	<i>Genre: Autobiography Code Switching: Our Identities at Home and in the “World” “Ethnic Identity is</i>	“Mother Tongue”: Amy Tan <i>One Hundred Great Essays</i> p.632-38 “How to Tame a Wild Tongue”	<i>How/when/ and why do you code switch?</i> <i>Questions 1 and 3 – Skip #2</i>

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		<i>twin skin to linguistic identity-I am my language” (Anzaldua 36).</i>	-Anzaldua p.30-42	
9	10/14-10/18	<i>Genre: Autobiography History Race Ethics</i>	“Notes of a Native Son” Baldwin <i>One Hundred Great Essays</i> p.63-81	Answer #3

Focus for student writing: Analysis

Weeks 1 & 2	Reading and annotating text
Weeks 2 & 3	Identifying occasion, purpose, audience; ethos, pathos, logos
Week 4	Revision
Week 5	Working with archaic language
Week 6	Recognizing irony & satire
Week 7	Recognizing rhetorical devices and strategies
Week 8	Imitating prose styles
Week 9	Introduction to the argument

Fall Semester 2013, 2nd Quarter – TOPICS: Socio - Ethical Dilemmas Warfare, Economics, Race, Science and Technology

Week	Dates	Topic	Reading Assessment:	Writing Assignment
10	10/21-10/28 End Q#1	<i>Civil War</i>	<i>Narrative of the Life of Frederick Douglass</i>	Write a speech in <i>rebuttal</i> to 3 of Douglass’ arguments
11	10/28-11/1* Quarter#2	<i>Civil War</i>	“Learning to Read and Write” Douglass - 100 Greatest Essays p.176-81	p.181 – Answer Questions 1-3

12	11/4-11/8	<i>Civil War</i>	<i>Narrative of the Life of Frederick Douglass</i>	Write a mock auto-biography of OSA staff member using THEIR rhetoric and present
13	11/11-11/15	<i>Vietnam War</i>	Film: “Letters Home From Vietnam”	Movie Discussion Questions
14	11/18-12/2	<i>Vietnam War</i>	<i>The Things They Carried: - O’Brien</i>	Analyze Rhetorical devices and tone in relation purpose.
15	12/-12/10	<i>Vietnam War</i>	<i>Watch Movie Based on Vietnam</i>	Write film Critique/Review on the film and rhetorical devices that were presented.
16	12/12-12/14	<i>Vietnam War</i>	<i>In Pharaoh’s Army</i> Tobias Wolff	Assignment to be announced or will it be a project?

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17	12/19-12/22	<i>Vietnam War</i>	<i>In Pharaoh's Army</i> Tobias Wolff	Lifeboat Exercise: Survival demands pure logic...or?
18	12/19-12/22	Prepare for Final Projects, Presentations, and Practice Tests		

Spring Semester 2014: Third and Fourth Quarters (AP TEST MID-MAY).

Students will develop and continue to hone their ability to recognize and employ rhetorical devices through the mixed media presented. This media includes, but is not limited to speeches, posters, film clips, song lyrics, and editorials that students will be required to analyze, work both individually and in groups, and replicate for an audience.

Spring Semester, 2014, 3rd Quarter 1/24/1: TOPICS Effective Writing – Recognition, Analysis, & Employing Rhetorical Devices. Intro Synthesis

Week	Dates	Focus	Reading Assignment	Writing Assignment
1	1/2-1/5	Review	Context for passages on the Final Exam	<i>Memoir:</i> <i>Childhood adversity</i>
2	1/7- 1/11	<i>Education</i>	“Of Studies” – Bacon p. 52-54 <i>One Hundred Great Essays</i>	2009 AP Ques. 3 Horace quotation on adversity
3	1/14-1/18	<i>Education</i>	“I Wanna Be Average” Rose (Handout)” Pay attention to Title!!!	<i>Revise adversity essay w/examples from the readings</i>
4	1/21-1/25 NEW Semester	<i>Education</i>	“Learning to Read” + “Education is My Mother and My Father” Chanoff (Handout)	2009 Form B: Synthesis essay on Education
5	1/28- 2/1	<i>History</i>	Franklin “From Realism to Virtual Reality: Images of America’s Wars” p. 810	Synthesis Essay:
6	2/4-2/8	<i>History Poetry</i>	Whitman “Oh Captain” Poem + “This Dust Was Once the Man” Handouts	Synthesis Essay: Quotations, charts and images from war
7	2/11-2/15	<i>Nature + Environment Science</i>	“Natural Selection” Darwin <i>One Hundred Great Essays</i> p.143-55	<i>Answer Questions 1-3 p.155</i>
8	2/18-	<i>Nature +</i>	Ansel Adams,	<i>Analysis of visual images</i>

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	2/22	<i>Environment Visual Art</i>	Dorothy Padilla, Banksy, JR, and Hank Willis Thomas	<i>rhetoric and anticipated response.</i>
9	2/25-3/1	<i>Gender, Nature + Environment</i>	“On Discovery” Hong-Kingsten Gender “constructs”	2004 Form B: Excerpt from <i>Silent Spring</i>
10	3/3-3/7	<i>Science & Medicine</i>	Selzer “The Knife” Handout	Vocabulary Words: Synonym/def/sent.
11	3/10- 3/14	<i>Technology Research: “playing teacher”</i>	Postman “Virtual Students, Digital Classroom”	Research an online resource that could be used in an ELAC class and present your findings.

*****Extra time allotted for *Current Events and Assignments* that come up organically

***THIS WILL INCLUDE PRIVACY VS SECURITY: “Whistleblowers Unit”**

**Spring Semester, 2013, 4th Quarter – TOPICS: Synthesis Preparation
Multiple Material Sources – Identifying Legitimate Sources/Narratives**

Week	Dates	Rhetorical Mode	Reading Assignment	Writing Assignment
12	3/17-3/31	<i>Intro to Technology</i>	Role of social media in Uprisings in Middle East and Occupation Movement	Write “objective” political media article
13	4/2-4/5	<i>Politics & Government</i> – Antony’s eulogy from <i>Julius Caesar</i> + Orwell “Politics & English Language”		
14	4/8-4/12 Quarter#3	<i>Politics & Government</i>	Inaugural Addresses: JFK’s 1 st & Lincoln’s 2 nd + Obama’s 1 st (Watch Speeches)	How does each speech specifically appeal to logos, pathos, and ethos?
15	4/14-4/18	<i>Politics & Government</i>	SPRING BREAK!!! HW???	Employing rhetoric: Write a speech fashioned after the inaugural addresses.
16	4/21-4/25	<i>Politics: Satire</i>	“To The Person Sitting in Darkness” Twain	Fine Tune speeches after peer edits.
17	4/28-5/2	<i>Politics: Satire</i>	Excerpt from <i>Fear & Loathing on the Campaign Trail</i> Hunter S. Thompson	Continue to hone and present speeches (often unpopular views).
18	5/5-5/9	<i>Politics: Satire From the Greeks to the geeks!</i>	Excerpt from <i>America: A Citizen’s Guide to Democracy Inaction</i> Jon Stewart	Why does satirical humor have timeless appeal? Take position and support/evidence.
19	5/12-5/16		AP EXAM: This week	Get Rest and Eat Breakfast

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20	5/19-5/23	<i>Author Biography</i> RESEARCH <i>Essay and 10 min Lesson</i>	<i>Pick Appropriate Book</i> <i>Find Research Material</i>	Read your book and Annotate
21	5/26-5/30	Research/Present <i>10 Min Lesson</i>	<i>Work On Research Projects/Essays/Books</i> <i>Watch Presentations</i>	Create AP level Presentation for Class
22	6/2-6/4*	<i>Presentations</i> <i>“Play Teacher”</i> <i>continued</i>	<i>Work On Research Projects/Essays/Books</i>	Present – Be Creative and bring in “prop”
23	6/3-6/7*	FINAL PRESENTATIONS and ESSAY		

GOALS: AP English Composition and Rhetoric – Create “Rhetoricians”

4 MAJOR CONTENT AREAS:

POLITICS, GOVERNMENT, and COLONIALISM:

1. *Familiarity with AP Test Format and Explain Text* (AP Test Structure Close Reading)

- *Why is it effective* (identify rhetorical devices)?
- Manipulation = positive and negative outcomes – Demystify the language!!!
- Rhetorical Humor/Satire/appeals to logos, pathos, and ethos.

WRITING CLEARLY ABOUT IDENTITY, RACE, AND ETHICAL DILEMMAS:

2. *Rhetorical Analysis* – Analyze Rhetoric and Context – Persuasive devices

- Real World Examples: Current events/Curfew/Drugs/Speeches/Song Lyrics/
- Broader Discussion of the text – Authentic Analysis trumps naming devices!
- *Getting Students to “Play with the text”* engage/predict as they read for purpose.
- Relate to Movies/TV Shows – Fiction = but can be done with Non Fiction
- Anticipate Audience and Purpose of Writing/Author’s Goals/Rhetoric/Tone
- Counter arguments – Careful with shallow surface analysis: anticipate opposing “side”
- Recognition of Patterns – Defend Claims – purpose achieved through rhetoric
- Full Circle Argument – Do they explain why/how/did author accomplish aim?

RECOGNIZING, ANALYZING, AND WRITING - RHETORICAL DEVICES

3. *Rhetorical Analysis applied to Writing a Clearly Persuasive Argument* - 3 Parts

***FOCUS ON EXPANDING HOW NOT WHY!!!**

1. CONTEXT – Discuss Organization of Piece and related Socio-Historical elements.
2. QUOTE & OR DEVICE – Follow MLA
 - a) Introduce evidence, Name Speaker/Analyze/Explain with Clear Commentary
3. RELATE TO PURPOSE/THESIS – making clear and persuasive connections.
 - a) Craft Thesis with 3 Examples of Support

ANALYZING MULTIPLE MATERIAL SOURCES AND TEST PREPARATION:

4. *Synthesis* – 5 Documents and **YOU MUST USE 3**: Identify Rhetoric and support

- Multiple Modes of Information: Media/Images/PopCulture/Advertising/Songs
- Satire – Jon Stewart/The Onion/The Boondocks – goal to manifest change.

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YEAR AT A GLANCE: Obviously Overlapping Throughout

QUARTER #1 – Introducing Logos/Ethos/Pathos

- Rhetorical Analysis Through Nonfiction Essay Reading (The quest for quality)
- Close reading of teacher selected passages & student journal relates current events

QUARTER #2 – Becoming “Rhetoricians”

- Writing an Argument
- Personal Narratives and Persuasive Writing – How do you appeal to audience?

QUARTER #3 – Identifying Structure

- First Half = Identifying Organization, Structure and Form
- Second Half = Begin Synthesis and examination of multiple modes of information

QUARTER #4 – Synthesis and Test Taking Strategies

- Finish Synthesis – Mastering/Identifying Satirical Humor, Tone, and Propaganda.
- Test Taking Strategies and “Getting to know the AP exam”
- Do Outstanding on the AP test and illuminate your perspective on life as you enter 12th grade!

IMPORTANT NOTE:

Full length practice tests: As the AP test is 3 hours and our class periods are only 50, you will be required to attend full length practice test days throughout the year. They will be held on early release and professional development days so not to interfere with any instruction or arts time. These tests are mandatory. Please review the below schedule and let me know immediately if you have any conflicts. As the year progresses and you become more familiar with the test, some dates may be canceled. **We will need parent volunteers to proctor for the mid September and mid March tests. The exams take 3 hours. If you are available to volunteer please let me know. Your help is greatly appreciated! These will most likely be scheduled for EARLY RELEASE DAYS.**

- **Mid September**
- **Late January**
- **Mid March**
- **Mid April**

GRADEBOOK CODES:

AB = Absent; student is not in class and work can be made up in allotted time
(Must be Excused)

M = Missing; CANNOT be made up for credit

P = Pending; Can be made up for credit

T = Unexcused Tardy; Cannot be made up for credit

TBR = To Be Recorded; Turned in but has not been graded and/or recorded.

Materials Needed:

A 3-ring binder, complete with regular-sized lined paper and a blue or black pen that writes clearly. Essays, poems and other formal writing will be stored in the classroom in your own

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personal writing portfolio. Your writing portfolio will represent a major portion of your grade at the end of each semester, so it is important that you *keep all of your graded writing assignments*. If you take an assignment home to show your parents, please do not forget to bring it back as even one lost or misplaced paper could hurt your final grade considerably.

Course Requirements: (SEE STUDENT HANDBOOK)

Since all of you have been in school for many years, you know how to behave properly in the classroom. However, here is a short list of expectations to refresh your mind:

• attend class regularly and AVOID TARDINESS

- more than two or three unexcused absences a quarter will greatly affect your grade.
- if you have an excused absence, you may make up the work you missed *promptly!!!*
- missed tests and quizzes will be administered at lunch or after school NOT DURING EMPHASIS UNLESS IT HAS BEEN CLEARED WITH THE ART TEACHER.

***NO UNEXCUSED LATE WORK WILL BE ACCEPTED.**

APPOINTMENTS: Made for meetings during Office Hours

- Please make an appointment for any specific meetings on the board and show up!
- All make up work must be excused and completed within the allotted time.

• be prompt

- be in your seat, ready to work, when the bell rings – Focus on the content (English)
- homework is due immediately after the bell rings; please pass it up to the head of the row.

• come prepared for learning

- bring your binder, pen, books and completed assignments to each class.
- chronically unprepared students will have their parents and art instructors contacted.

• turn in assignments on time and know and follow class rules

- due dates will be marked on the weekly calendar and the daily agenda posted on the board
- in an emergency, you may request an extension *before* a deadline on an essay.
- group projects must be presented on the assigned day (even if a group member is absent)
- please do **not** use class time to complete work for other classes and be respectful to others.
- **Do NOT use electronic devices unless authorized by Mr. R (we have a clock).**

Modern Media Aspect, Lyrics, Historical PSA's, Propaganda and much more...

The class will watch media clips that depict a multitude of rhetorical devices. These clips include the following, but are *certainly* not limited to:

- Nova/Ted Talks/Independent Documentaries
- National Geographic – “Scared Straight”
- Historical Public Service Announcements – from “duck and cover under your desk” to “this is your brain on drugs”
- Propaganda – Footage of historical and modern tyrannical dictators (speeches).
- Satire – Chappelle Show, Boondocks, The Simpsons, Jon Stewart Show, student projects
- Fox News Vs. NPR and PBS – Funding reveals rhetoric.

Please note:

As many of you know, California public schools have been hit hard by the state budget crisis.

As a result, parent donations of school supplies are especially important. I have created a “wish list” of supplemental supplies such as student scissors, construction paper, poster paper, markers, pencils, crayons, glue sticks, whiteboard markers, Lysol disinfectant spray, tissue, and hand sanitizer, post-its, and lined paper.

☺ **Any donations you are able to make would be greatly appreciated** ☺

Thank you very much and the OSA family would not be able to perform our jobs without the parents.

NOTE: This syllabus is subject to CHANGE

Interesting Quotes on Rhetoric:

- **“Rhetoric does not get you anywhere, because Hitler and Mussolini are just as good at rhetoric. But if you can bring these people down with comedy, they stand no chance.” ~ Mel Brooks**
- **“The broad masses of a population are more amenable to the appeal of rhetoric than to any other force.” ~ Adolf Hitler**
- **“Rhetoric is the art of ruling the minds of men.” ~Plato**
- **“We make out of the quarrel with others, rhetoric, but of the quarrel with ourselves, poetry.”
~ William Butler Yeats**

12TH GRADE AP ENGLISH LITERATURE & COMPOSITION 2013-2014

INSTRUCTOR: Danielle Kestenbaum * **EMAIL:** dkestenbaum@oakarts.org * **OFFICE:** Room 256

PHONE: (510) 873-8800 ext. 8402 * **BLOG:** <http://teachers.oakarts.org/~dkestenbaum/> » Login to view all assignments, documents & class information * **Office Hours:** Making an appointment for lunch or after school is the best way to ensure my full attention.

COURSE DESCRIPTION: Welcome to the 2013-2014 school year! The focus of AP English Literature and Composition is to engage each student in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. Students will analytically consider a work's structure, style, and themes, as well as such smaller-scale elements as the use of figurative language, imagery, style, symbolism and tone. As this is an Advanced Placement section, in which we attempt to simulate the university experience on the high school campus, you will receive a highly differentiated curriculum. You will learn to examine literature more analytically, think critically, and delve deeply into the issues we discuss. Special projects, fast pacing, additional home responsibilities, and a significant amount of writing are part of this program. It is critical that you keep up with all readings and assignments and follow all directions. I am available to students who seek additional help with difficult concepts and assignments, and I expect that when you need help, you will seek it *actively*.

As a Community of Readers, Writers and Critical Thinkers You Will:

- 1) Develop the ability to interpret a literary work, find an idea or theme and prove the veracity of your interpretation through compelling literary evidence.
- 2) Undertake close readings, perceive patterns of language (motifs, image, metaphor, etc.), the effect of tone, and the contributions to poetry of sound and metrical devices.
- 3) Develop fluency in discussing literature, including answering teacher-generated questions in whole class discussion as well as generating your own questions in small groups.
- 4) Recognize and use effective techniques in writing college application essays.
- 5) Develop a personal technique for timed writing in response to selected prose passages, poetry and the "open question" on a range of literature.
- 6) Develop a fluid, sophisticated style of employing syntactical variety, appropriate rhetorical strategies and college-level diction while maintaining an authentic voice.
- 7) Ultimately, through your writing and reading this year, you will discover and confront issues and questions that are generally important to you, and in this way grow to respect the life of the mind and intellectual endeavor.

EXPECTATIONS AND REQUIREMENTS OF THE STUDENTS: All of the English policies and expectations are established to help and guide the student to do and be their best artistically and academically and are there to assist the parent/guardian in making a connection between OSA and home.

1. **In order for there to be a “we”, there must be a “you”, the parent/guardian.** It is critical for parents to do the following:
 - a. Be very involved and aware of your child’s academic progress.
 - b. Attend APT Meetings.
 - c. Stay on top of your child’s progress by checking PowerSchool frequently (I STRONGLY recommend AT LEAST once a week, no matter what your student says) and staying in touch with all teachers teaching your child.

2. **College and Career Readiness:** College Work Habits are critical to this class and encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education beyond OSA. This includes, but is not limited to, **Attendance, preparedness, engagement and community involvement (inclusive of listening and contribution).**

3. **Assignments**
 - a. **Mastery Assignments:** This includes all multiple choice tests, unit tests, in-class essays, take-home essays, and long-term projects and research papers. This also includes group and individual presentations.
 - b. **Reading Checks:** This includes all in-class reading quizzes and literary discussions. This is critical because it determines your ability to participate in class discussion and activities. To be successful in this class you must be reading regularly and carefully.
 - c. **Enrichment:** Any work that broadens understanding of the material or connects to thematic concepts presented in this class is considered enrichment: photography, art, music, video work, etc.
 - d. **College Personal Statement:** Unique to this class will be the inclusion of writing your personal statement. This is required of every senior, independent of your post-secondary plans. You will receive more instruction on this, however it is your primary writing grade for the first 6 weeks of school.
 - e. **Full length practice tests:** As the AP test is 3 hours and our class periods are only 50 minutes, you will be required to attend **two** full length practice test days throughout the year. They will be held on early release Mondays so not to interfere with any instruction or arts time. These tests are **mandatory** and are to be taken seriously. Please review the below schedule and let me know immediately if you have any conflicts. **We will need parent volunteers to proctor. The exam take 3 hours. If you are available to volunteer please let me know. Your help is greatly appreciated!**
 1. September 23 @ 1:30
 2. April 7 @ 1:30
 - f. **Timed-Writes:** These are 40 minute, in-class and take home, essays based solely on passed AP prompts and format. Starting second semester you will take one every Friday.
 - g. **Formal Unit Assessments:** Every unit will include the following mastery assignments:
 1. Vocabulary tests based on the “unit-focus” literature terms (in preparation for your AP test, you will be continually tested on these throughout the year).
 2. 2-day Unit Exam (multiple choice, short answer and AP style in-class essay).
 3. Take home essay as applicable

4. Grading Policy: Grades and assignments will be posted and updated regularly on my website. Please check your progress consistently. You should keep all graded work until the end of the semester, and let me know immediately if there is a discrepancy between the grade posted on-line and the grade you think you have. Grades in this course are weighted as follows:

Vocabulary Development 20% College & Career Readiness 10% Critical Reading 25%
Presentation and Speaking Skills 20% Writing Techniques and Analysis 25%

5. Attendance/Tardy Policy: BE HERE ON TIME. **On time** means in your seat, with your supplies out, ready to work before the bell. Please note that OSA has a **new policy** this year. As of 2013-2014 school year, OSA is instituting an all-school policy of NO EXCUSED ABSENCES and NO EXCUSED TARDIES. This means that OSA no longer recognizes differences between “excused” and unexcused absences/tardies. There are only Absences and Tardies. Students accumulating 9 or more absences per quarter are considered ineligible to perform regardless of GPA or Academic/Artistic standing.

6. Late Work/Make-up Work/What to do if you are ABSENT:

- a. Communicate! Get in touch with me as soon as you know you will be missing class, an assignment or a major due date.
- b. No late work. Period. IF you are absent the day an assignment is assigned you have the number of days you are absent to make-up the work. IF you are absent the day an assignment is due, it is due the day you return to school. No exceptions will be made to this policy.
- c. You will be marked down 10% for everyday a major assignment (worth more than 100 points) is late. If it is more than five days late it will not be accepted.
- d. If you are absent check the class blog to check what you missed. The blog will be updated with all handouts and assignments daily.
- e. If you have any questions about what you missed, it is your job to do what it takes to get questions answered. BE PROACTIVE. Email me, talk to me at lunch, stay after class, come after school. It is not appropriate to ask me questions about missed work at the beginning of class or during a whole class activity.
- f. Turn in missed assignments and schedule makeup exams with me directly. Do not leave them on my desk and assume I will find them. You have the number of days you were absent to make up missed work. It is your responsibility to remember to turn make-up assignments in once they are completed; do not rely on me to remind you as this could result in a failing grade.

7. Books: You will be given books that are the property of OSA. These books are your responsibility and must be returned in the exact condition they are received. If the book is vandalized or lost it is your responsibility to purchase a new one in order to replace the book. If an OSA book is not returned or replaced you will not be allowed to walk the stage at graduation (I have had seniors haunted by books missing from 9th grade so please take care of this). Purchasing your books is not mandatory, but it is highly advisable; writing in your books is the best way to interact meaningfully with any text. Keep in mind that if you purchase books then drop this class, you are not entitled to a refund from OSA.

8. Cheating/Plagiarism Policy: There is ZERO tolerance for cheating and plagiarism – the use of someone else's words or ideas without acknowledging the source – and will result in a fail on the assignment/exam/essay/project, with no possibility for a make-up. This behavior is inconsistent with the academic rigor and moral integrity consistent with this level of class. I will then alert every other OSA teacher, past and present, your counselor, and the college office. Hope I don't find out where you want to go to college. I consider this theft: period. If you are ever in doubt as to how to avoid plagiarism, seek my help immediately. In short, it is *never* worth the risk.

9. **Required Materials:** In order to be successful in this class you must come prepared everyday with the following:

- a. Binder, specifically designated for this class.
- b. Post-its – LOTS
- c. Current text(s) we are reading
- d. Pens (no pencil)
- e. Paper
- f. Highlighter
- g. Assignment notebook/Planner to write down homework
- h. Optional (highly recommended): pocket dictionary/thesaurus

What an engaged, prepared, contributing students looks like:

- a. Backpacks, purses or bags of any kind must be placed on the floor or in the holders under the desks. Under no circumstances are bags allowed on the desk. I must be able to see your eyes.
- b. I never want to see cell phones, text messaging, or ipods in class (unless you are specifically told that they can be used for an assignment). Consider yourself warned, if I see a phone or IPOD we will have a meeting immediately and parents will be called if necessary. You need to care about your education.
- c. Students must come to class prepared with ALL materials (including current readings, pens, paper etc.) to class. I am not Office Depot. We all have off days. See me before class if you need to borrow supplies. If this becomes an issue we will have a meeting with your parents.
- d. Students are expected to bring a sense of energy and focus to the class, **EVERY DAY**: REMEMBER they, the student, and you the parent, wanted and **auditioned** to attend OSA—so act accordingly **EVERY DAY**.
- e. Time is of the utmost importance: students must get to class quickly and quietly
- f. Gossiping and horseplay will not be tolerated before, during, and after class. If you would not do it in college or at work, do not do it here.
- g. Students must raise their hands (no blurting or shouting out) to ask questions and/or make comments.
- h. Students must develop the discipline and understanding of how to use their mental capabilities to work out individual problems.
- i. Take pride in your speech. I am committed to speaking to students with in manner fit to worprking with younf adults. I expect the same in return. I do not respond to whining or nagging.

2013-2014 AP ENGLISH LITERATURE UNITS & LIST OF TEXTS

(Units and timing are subject to change)

FALL SEMESTER

Unit 1: The Personal Statement

The personal statement is one of the most important parts of all college and scholarship applications. With the help and knowledge of our wonderful peer leaders, we will work together to begin this strenuous process. Your personal statement will be your major writing assignment of the quarter and I expect you to give the peer leaders you work with as much, if not more, respect as you would give a teacher.

Texts:

Why I Write by, Joan Didion
Navigator, College Summit
 Examples of Personal Statements

Unit 2: Beyond Character and Plot: Formalism and Narration Theory

The American architect Louis Sullivan famously stated that "form follows function," in other words that the form of something is directly related to its purpose. We're going to test this idea by tackling formalism and its two main schools: Russian Formalism and New Criticism. Simply put, these theories assert that form and meaning are inextricably linked and that a work of literature can be decoded based purely on what's on the page independent of any outside influence. Furthermore, we will look to the narrator and explore the theory of focalization—the idea that a story is filtered through a particular point of view.

Texts:

How to Read Like a Literature Professor by, Thomas C. Foster
 "Cain and Abel" (Genesis 3), King James Bible
East of Eden by, John Steinbeck
 TV: *One Tree Hill* episode 1, created by Mark Schwan (TBD)

Unit 3: Writing Boot Camp: SO WHAT? WHY SHOULD I CARE?

Guess what you will be doing this week? WRITING, WRITING and more WRITING! We will focus on reviewing the most critical elements of writing and how they are to be applied to this course and your AP exam.

Texts:

Lots of handouts ☺

Unit 4: Critical Theory, How Poetic: A Closer Look at Formalist and Feminist Theory

Poetry is a key component of the AP Literature and Composition class and exam. Using a variety of poets across genres, students will learn how to determine voice, speaker, point of view, theme, tone, symbolism and figurative language in poetry. Furthermore, students will use these tools in order to analyze and determine deeper meaning. Finally, students will be expected to understand and use critical theory in order to understand how varied interpretations creates significantly different meaning to even the most seemingly simple poem.

Texts:

How to Read Like a Literature Professor by, Thomas C. Foster
 "Adam & Eve" (Genesis 3), King James Bible
How to Read a Poem by, Terry Eagleton
 Assorted Poems (I will create and provide you with the anthology of poems we will be using. You must have this in class everyday during this unit).

Unit 5: Welcome to Comparative Literature: I Think Therefore I'm Mad or Sad

Philosophy has a notorious history for influencing artistic creation. We will begin this unit by studying the modernist philosophies of Descartes. We will then dive into the dramatic world of *Hamlet*, in order to see theory come to life in a dramatic, tragic text. You will discover how plot, setting, stage directions, characters, dialogue and form work together to create more than a play, but a powerful work of literary art. We will continue to explore how structure informs meaning. Through performance and visual art, students will strengthen their understanding of Shakespeare and learn how the theatre is used to deliver commentary on larger themes. As we explore *Hamlet* as a class, you will read *Age of Innocence* on your own. Through assignments and class discussion we will continue to explore the idea that there is no such thing as an original text. Students will come to understand how Shakespeare and Wharton, centuries and worlds apart, are in essence both texts rooted in the tragic outcomes of people living lives of façade and excessive thought.

Texts

How to Read Like a Literature Professor by, Thomas C. Foster

Meditations of First Philosophy by, Rene Descartes

A Teacher's Introduction to Postmodernism by, Ray Linn

Hamlet, William Shakespeare

Hamlet (film), written and directed by Kenneth Branagh

The Age of Innocence by, Edith Wharton

The Age of Innocence (film) directed by Martin Scorsese

TBD Texts

Revenge (episode one), Creator: Mike Kelley

WINTER BREAK: Winter break free choice assignment. I will give you the list of books to choose from and your assignment 2-3 weeks before winter break.

SPRING SEMESTER

Unit 6: Existentialism: Absurdity, Anxiety and Alienation

This unit is lengthy on purpose. By deeply engaging with two novels, *Metamorphosis* and *The Stranger*, students will become adept at interpreting philosophical theory as exhibited through literature. Once provided with a philosophical foundation, students will explore existentialism through both novels in order to see how differing authors attack similar philosophies in distinctly unique ways. Students will focus on deep analytical discussion and writing. Socratic seminars and fishbowls will be used in order for students to deeply engaged with these deep topics. Going beyond plot and setting, we will continue to focus on formalist theory to ensure students genuinely grasp how structure informs meaning.

Texts

Selections from *A Teacher's Introduction to Postmodernism* by, Ray Linn

Selections from *Beyond Good and Evil*, by Friedrich Nietzsche

Selections from *Existentialism from Dostoevsky to Sartre*, by, Walter Kaufman

The Metamorphosis, Franz Kafka

The Stranger, Albert Camus

Film: *Being John Malkovich*, written by, Charlie Kaufman

Unit 7: Postmodernism in Literature: Can the Fly ever Escape the Fly Bottle?

The final unit will focus on the search for truth and the critical role language plays in creating consciousness. Using all of the skills they have gained all year, students will deeply analyze the world's of Vonnegut and Kundera, where truth is questionable and language a puzzle to be reformatted. Students will examine the use of flashback and flash forward and discern its effectiveness as a literary tool. This unit will permit students to examine differing perspectives on the same subject, while simultaneously giving them the space to reflect on their own views.

Students will continue their “ism” quest with a plunge into postmodern theory, where the state of reality itself will be questioned.

Texts

Selections from *A Teacher's Introduction to Postmodernism* by, Ray Linn

The Unbearable Lightness of Being, Milan Kundera

Slaughterhouse Five, Kurt Vonnegut

Eloisa to Abelard by, Alexander Pope

Film: *Adaptation*, written by Charlie Kaufman and Michel Gondry

UNIT 8: Review, Review and more Review

Once you return from Spring Break, there are approximately three weeks before the AP exam. During this time you will all participate in an extensive review process including, but not limited to, practice exams, timed essays, additional poetry, vocabulary quizzes, discussions etc

AP Psychology

Jeremy Taylor

jtaylor@oakarts.org

Period 1

Room 315

Website: <http://teachers.oakarts.org/~jtaylor>

Course Description

The AP Psychology course is designed to introduce students to the systematic and scientific study of the behavior and mental processes of human beings and other animals. Students are exposed to the psychological facts, principles, and phenomena associated with each of the major subfields within psychology. They also learn about the ethics and methods psychologists use in their science and practice. Topics include: history and approaches, research methods, biological bases of behavior, sensation and perception, states of consciousness, learning, cognition, motivation and emotion, developmental psychology, personality, testing and individual differences, abnormal psychology, treatment of psychological disorders, and social psychology.

Course Objectives

This course provides students with the opportunity to:

- Survey the major disciplines within the field of psychology
- Apply critical thinking skills to the analysis of theory and research
- Hone college-level verbal and written communication skills

Course Expectations

- This is a college level course, and students should behave as they would in a college classroom. This includes regular attendance, active participation, a consistent work ethic, and a positive attitude.
- AP courses provide an opportunity for you to develop the kind of independence you will need to be successful in college. Plan to specifically focus on time management, rely on intrinsic motivation, and challenge yourself in terms of personal responsibility.

Required Materials

- Writing journal, separate spiral notebook, folder, pens/pencils
- Requested room donation: box of tissues (or soft toilet paper)
- All materials from the current semester

Student Assessment

- Attendance: 10%
- Class discussion: 15%
- Chapter tests: 20%
- Chapter outlines: 20%
- Assigned work: 20%
- Semester exam: 15%

**** AP courses are weighted (5.0 A, 4.0 B, 3.0 C), though credit still requires a 70%.**

AP Psychology

Proposed Course Outline

Semester 1

Quarter 1:

- Critical thinking, history, and overview (Ch. 1)
- Social Psychology (Ch. 8)
- Memory (Ch. 10)
- Thinking and Intelligence (Ch. 9)

Quarter 2:

- Research Methods (Ch. 2)
- Beyond Nature and Nurture (Ch. 3)
- The Brain (Ch. 4)
- Sensation and Perception (Ch. 6)

Semester 2

Quarter 3:

- Motivation/Emotion (Ch. 12, 11)
- Learning and Conditioning (Ch. 7)
- Personality (Ch. 13)
- Development (Ch. 14)

Quarter 4:

- Psychological Disorders (Ch. 16)
- Treatment and Therapy (Ch. 17)
- Mental States, Stress, and Coping (Ch. 5 and 15)

The AP Exam

Students are strongly encouraged to take the AP exam for this course in May. The exam provides a further opportunity to get ready for the college experience, may lead to earning college credit, and provides you with an outside measure of how much you gained from this course. While I provide some preparation and review in class, AP level students are expected to prepare significantly on their own and seek out additional review materials.

Course Content Notification (for students and parents)

A quick note on college level content: we will be discussing topics such as sexual behavior, sexual identity, drug use (medical, recreational, cultural), and other potentially controversial topics. These are approached scientifically, but as we've seen with evolution (another topic in Psychology) science does not always conform to individual religious and moral beliefs. In addition, a major theme of the AP Psychology curriculum is critical thinking, so I will often ask students to question their own beliefs, assumptions, etc. If you have any concerns about the content of this course, please do not hesitate to contact me so we can discuss it in more detail.

AP Psychology

Assessed Work

Class Discussion:

Students are expected to be active, enthusiastic, respectful, and informed contributors in class. Comments should move discussion productively forward and be grounded in our readings and other source material whenever possible. Discussion formats will depend on the size and personality of the class.

Chapter Tests

These occur at the end of each unit and are 2/3 multiple choice and 1/3 free response (like the AP exam). Questions can draw from both readings and related discussion, so you may be asked about something you read but was never discussed in class or something we discussed that was not in your reading.

Chapter Outlines

These are the notes you take as you read each chapter. Chapters will be broken up into smaller reading assignments (usually 5-10 pages), though you should finish with a single outline for the whole chapter. Each portion of your chapter outline is due by the day that section is to be discussed in class. You may write as much detail as you like (though too much and it's no longer an outline!), but your outline must meet the following minimum requirements:

- All section headings clearly identified (these are in purple, blue, or black or are regular features like "Close-Up on Research").
- All bold (sometimes italic) terms defined, preferably in your own words
- Any named psychologists identified and paired with what they are known for (provided they and their work are discussed for a full paragraph or more)
- For each section longer than two paragraphs:
 - At least one summary idea (like a thesis statement): mark with a "→" bullet.
 - At least one surprising, interesting, or important fact: mark with an "!" bullet.
 - At least one question either for clarification or further thought: mark with a "?" bullet.
- No overlap (for example, the "!" should not indicate you found the definition of one of the bold terms really surprising).

Journals

Plan for at least 1 per week. These are reflective writing assignments that ask you to think critically about a topic, relate it to your life, report on a mini-experiment, etc. These can be informal in tone but should still address the assignment completely (usually about 2 hand-written pages, but don't just write to fill space!).

AP Psychology

Attendance

Daily attendance is required. Each day missed will lower your overall course grade by one percentage point. You can earn this point back by completing a personalized assignment coordinated between you and the teacher—it is your responsibility to request this in a timely manner. Excessive tardies/absences are grounds for removal from the course.

An absence is not an excuse to delay work. Keep up with assignments using my blog, email me work or questions about work, and follow-up with me right away when you return. Late work on smaller assignments will typically score a zero. Late larger assignments will lose at least 10% per day, but after 5 days, the teacher reserves the right to deny or change the assignment—don't put yourself at my mercy!

Odds and ends:

Academic Integrity

Many colleges will kick you out for a single instance of cheating, plagiarism, or other academically dishonest behavior (not a zero on the assignment, not removal from that class—removal from the entire college or university). Consequences for cheating in this course will follow the OSA student handbook at a minimum; however, I reserve the right for more severe consequences, so don't push it.

Cell phones

If you can't make it through a 50-minute class without checking your phone, you may have a problem. You and I will work together to design an appropriate therapy.

Bathroom

Please use the bathroom during passing periods and carry a water bottle and tissues with you if needed. If you have a bathroom emergency, your cell phone is your pass—don't disrupt class; just place your phone on the middle table and quietly leave. If there is already a phone there, wait for that student to return.

Dropping the Course

Students have until the end of the first quarter to drop AP Psychology with no grade or transcript penalty. After that, the semester 1 grade will be a part of your high school transcript. Students not passing the course at the end of Semester 1 will be invited back for semester 2 at the sole discretion of the teacher.

****Please remember this is an advanced, elective course—it is not a graduation requirement, and I expect those students who choose to stay are doing so because they ENJOY the reading, writing, and discussing that we do.**

AP Psychology

August 26, 2013

Dear parents,

It has been a real privilege (and a lot of fun) building OSA's AP Psychology program. Psychology, in my biased opinion, is one of the most compelling fields available for a motivated high school student—even at the introductory level, there is a wealth of accessible and fascinating information that gets at the core of what is most important to the average teenager—theirself!

To be successful at the AP level, students must commit to a higher level of investment than might be typical for a high school course. I have no doubt that the students who have elected to sign up for this opportunity are enthusiastic about challenging themselves, already have a budding interest in psychology, and are excited about the chance to discover more about the many disciplines within the field.

Nevertheless, I would encourage you to check PowerSchool regularly to stay up-to-date on your student's progress in the course. The course is intended to reflect the college experience, which can be a shock to some students. Please take a few moments to review the course syllabus before signing below.

I respond very quickly to email communication. I use the email address you have listed in PowerSchool, so please make sure that is always accurate (I will double-check the email you list below only if the PowerSchool one bounces back, but they should be the same anyway). I am certainly available for more personal contacts (phone call or in-person conference), but I find these are more useful for having longer conversations than just keeping you up-to-date on individual items.

I look forward to working with your student this year and hope they won't try analyzing you too much!

Best,
Jeremy C. Taylor

August 26, 2013

I have reviewed the entire course syllabus for AP Psychology, including the "Course Content Notification" section, and understand the higher demands both in terms of level of work and expected student independence.

Student Name: _____

(Parent/Guardian Signature)

(Parent/Guardian Name—printed)

REQUIRED:

Active Parent email (print in ALL CAPS): _____

REQUESTED:

Parent Cell Phone: _____

AP United States History
2013-2014
Ms. Kuzmeski
Ckuzmeski@oakarts.org
<http://teachers.oakarts.org/~ckuzmeski/>
510-873-8800 Ext 8421

Overview:

This course meets in daily schedule consisting of 50 minute periods five classes a week. Lectures and class discussions support and clarify the text reading. There are eleven units of three or four text chapters each. The course is scheduled to finish the text around the end of third term, about mid week in April, giving two or three weeks of intense thematic review, multiple choice practice, and essay writing before the AP test. The distinguishing characteristic of this course is the emphasis on analytical and interpretive writing. Every unit concludes with multiple choice reading quizzes and two essay prompts from the period covered in the chapters. Students must choose and outline one of the essay prompts. They may use the notes that they have taken from the text reading to respond to the prompt. (First Semester only) In addition, several In-class DBQ essays are written each term—every prompt from a released AP exam. In third term students begin writing multiple free response prompts from which students must choose two in a format similar to the AP test essay section.

The students who are taking this class are expected to take the AP exam on Wednesday May 14th. If the student is nervous that they can not afford to take the test, they need to talk to me and I will try to help them work out a situation for them.

Texts & major supplementary materials:

Major text:

Faragher, J., Buhle, M., Czitrom, D., & Armitage, S. (2011). *Out of Many: A History of the American People, 6th edition*. Upper Saddle River, NJ: Pearson Education, Inc. [ISBN 13:978-0-13-137119-4]

Major document sets:

American Issues: A Primary Source Reader in United States History, 3rd edition (volumes 1 & 2). (2002). Unger, I. & Tones R. R., eds. Upper Saddle River, NJ: Prentice Hall [ISBN 0-13-094017-8 & 0-13-094018-6]

Great Issues in American History (volumes 1, 2, & 3) (1982). Hofstadter, R. & Hofstadter, B. K., eds. New York, NY: Vintage Books. [ISBN 0-394-708942-3, 0-394-70541-6, & 0-394-70540-8]

Heffner, R. D. (1991). *A Documentary History of the United States, 5th edition*. New York, NY: Penguin Books.

Kennedy, D. M. & Bailey, T. A. (2006). *The American Spirit, Volume 1 (to 1877) & Volume 2 (1877-present)*. Boston, MA: Houghton Mifflin Company. [ISBN 0-618-50867-8 & 0-618-50868-6]

Primary Source Documents for AP U.S. History. Upper Saddle River, NJ: Pearson Education

Inc. [ISBN 13:978-0-13-137058-6]

Document analysis, drawing inferences, and essay writing instruction description:

Since essay writing is a part, an essential part of every unit, the first few days of the year are directed at the following skills. These skills are constantly reviewed after each essay is scored and returned to students.

1. Understanding the prompt. Marking verbs, conjunctions, and crafting an “answer” to the prompt that is a clearly stated opinion. This is accomplished after instruction by giving students several essay prompts and having them construct thesis statements for them.
2. Brainstorming and listing all names, facts, dates relevant to the time period in the prompt **before** beginning to work on the documents. After the students have read a couple of chapters, I give them prompts that should be addressed with information they know. They have to craft a thesis then brainstorm a list of facts that they could use to construct an essay, though at this point in the year they are not prepared for a complete essay.
3. Drawing inferences from graphs, diagrams, pictures. I begin many days by handing out political cartoons, photographs, and graphs. Each student summarizes what they see and jot down some quick inferences that can be made from the document. The “Ograbme” cartoon is one of the first, and the photographs of women working from the 1997 DBQ. These “at the bell” exercises are followed by brief discussion about what inferences can be appropriately drawn from the documents.
4. Organizing and grouping the facts before beginning the essay. Students are shown several quick ways of grouping the information into pro/con, + or -, agree/disagree organizational patterns they can use to make sure they cover the entire prompt and address it thoroughly. Samples of these organizational strategies are given to the students and are available on the class web site.
5. Personal writing conferences. I do not make corrections on student papers and I do not let students re-write papers. However, I encourage students to study the rubric and, if they have questions, to come and see me. I will go through a student’s paper with them, showing them with the rubric, how to strengthen a paragraph, what kind of evidence they should have included, and how to make better use of inferences and connections. Then students can re-work paragraphs and run them past me again. My intent is that they understand the rubric and have that running through their minds as they write. I use the same rubric for every essay, unit exam or formal free response or DBQ essay used all year.

Student performance on these strategies is a part of every essay they write. Each essay prompt is on a cover sheet that gives the student space for brainstorming and outlining their data. The back of the cover sheet contains the rubric by which the essay will be scored so that every student can be looking at the rubric while they write. On DBQs, I need to see the inferences written under the documents and I need to see the organizational pattern that the student uses to organize the essay before actually writing. Students are taught to do this quickly, with a DBQ, in 15 minutes. Students who do not thoroughly give me evidence of their process can be docked one score on the 9-point rubric.

Curriculum:

Unit 1: Colonial America

Required reading: *Out of Many*, Chapters 2, 3, & 4

Partial list of documents used for in-class discussion & essay preparation: Excerpt from 2nd *Treatise on Civil Government*; Mayflower Compact, Model of Christian Charity; Constitution

of the Virginia Company.

Discussion/lecture topics/themes: Native American cultures & the effects of European contact; mercantilism & the economics of colonialism; characteristics of Spanish, French, and English colonies and their interactions with Native Americans; early slavery and colonial attitudes to race and gender; geography and economical development of the colonies; economic development in colonial America; development of representative legislative bodies in the English colonies; salutary neglect & growth of colonial identity.

Unit 2: From Colony To Country: Evolution Or Revolution?

Required reading: *Out of Many*, chapters 5, 6, & 7.

Partial list of documents used for in-class discussion & essay preparation: “Join or Die” cartoon; Albany Plan of Union; excerpt from “Common Sense”; Virginia Declaration of Rights; Declaration of Independence; Articles of Confederation; Hamilton and Jefferson on the creation of a Bank of the United States from *The American Spirit*, vol. 1; letters from John Jay and George Washington on the “crisis” of the 1780s; U. S. Constitution; Sedition Act of 1798; Virginia & Kentucky Resolutions.

Discussion/lecture topics/themes: French & Indian War & colonial response; from 1763 to 1765—the decade of decision; changes in British imperial policy toward the colonies; what was “radical” and what was “conservative” about the American Revolution; the Articles of Confederation; American diplomacy under the Articles; the Constitutional Convention—balancing power with power; the bank & assumption issues in the Washington administration; enumerated v. implied powers; the development of formal “factions” and the first two-party system—Federalist and Republicans.

Unit 3: Jeffersonian Republicanism To The Age Of The “Common Man”

Required reading: *Out of Many*, chapters 8, 9, & 10.

Partial list of documents used for in-class discussion & essay preparation: Jefferson’s first inaugural address; excerpts from several Marshall court decisions as examples of “judicial nationalism”; Resolutions of the Hartford Convention; Monroe Doctrine; Jackson’s Proclamation on Nullification; .

Discussion/lecture topics/themes: the beginnings of political parties—enumerated v. implied powers, centralizers v. states’ rights advocates; nationalism; the beginning of American identity in foreign policy as regards Britain, France, and Spain (Warhawks); change in the power of the Supreme Court; 2nd Great Awakening; America grows geographically complicated—northeast, south, west (great triumvirate as representative); the growth of slavery & states’ rights as defining & dividing issues..

Unit 4: Slavery, Social Reform, Expansionism

Required reading: *Out of Many*, chapters 11, 12, & 13.

Partial list of documents used for in-class discussion & essay preparation: Declaration of Sentiments (American Anti-Slavery Society); “Self Reliance,” Emerson; Memorial to the Massachusetts Legislature, Dix; On Manifest Destiny, O’Sullivan; Thomas Dew on slavery; Seneca Falls Declaration; Jackson’s Nullification Proclamation.

Discussion/lecture topics/themes: Lowell, Waltham & changes in the nature of work; changes in the American family; growth of American literature; changing roles for women; abolition—gradualism and absolutism; reforms in education; the second two-party system, Democrats &

Whigs; the increasing power of the west; the Great Triumvirate; slavery post-1820 as defining political problem; effect of technology on American society.

Unit 5: The Political Collapse Of The 1850's, The Civil War, And Reconstruction

Required reading: *Out of Many*, chapters 14, 15, & 16.

Partial list of documents used for in-class discussion & essay preparation: Daniel Webster's reply to Hayne; Calhoun on slavery & concurrent majorities; Lincoln's House Divided speech; Dred Scott v. Sanford; 13th, 14th, & 15th Amendments.

Discussion/lecture topics/themes: triumph of sectionalism over nationalism; the failure of compromise; economics of slavery; collapse of political party unity; Manifest Destiny—Texas, Oregon, California, Mexico; is America "indivisible" discussion; race in the post-slavery South; the good and the bad of Reconstruction.

Unit 6: The West, The Growth Of Industrial America, Urbanization

Required reading: *Out of Many*, chapters 17,18, &19

Partial list of documents used for in-class discussion & essay preparation: "The Gospel of Wealth," Carnegie; "The Significance of the Frontier in American History," Turner; the Populist Party Platform; the "Cross of Gold" speech, Bryant; excerpt from "How the Other Half Lives," Riis; excerpt from "Hull House," Adams.

Discussion/lecture topics/themes: economics of industrialization; state and national efforts to keep up with industrialization; immigration and the issue of assimilation; the growth of cities; organized labor and the reaction of state and national governments to it; growth of corporate America; the ethnic neighborhood and the boss system; the change in the power of the Presidency in the post-Civil War period.

Unit 7: The Politics Of The 1890s, America Gains An Empire, The Progressive Era

Required reading: *Out of Many*, chapters 20,21, &22

Partial list of documents used for in-class discussion & essay preparation: "Our Country," Josiah Strong; "The United States Looking Outwards," Alfred Thayer Mahan; "The War Prayer," Mark Twain; Plessy v. Ferguson and Justice Harlan's dissent; excerpt from *The Souls of Black People*, W. E. B. DuBois, the Atlanta Compromise, B. T. Washington; "The New Nationalism," Theodore Roosevelt;

Discussion/lecture topics/themes: from Republic to Empire; America's hegemony in the Western Hemisphere; America as an international military power; the Progressives as a re-emergence of the spirit of Hamiltonian use of power; depression and economic response by business and the federal government;

Unit 8: The New Era, the Great Depression, & the New Deal

Required reading: *Out of Many*, chapters 23, & 24.

Partial list of documents used for in-class discussion & essay preparation: excerpt, *The Shame of the Cities*, Steffens; Lochner v. New York & dissent by Justice Oliver Wendell Holmes; Woodrow Wilson's war message to Congress; Pueblo, Colorado, speech on the League of Nations, Woodrow Wilson; "Rugged Individualism," Herbert Hoover.

Discussion/lecture topics/themes: America as world “policeman”; return of the Hamiltonian Republicans (Roosevelt & Taft); the first of the Hamiltonian Democrats (Wilson); changing attitude toward the use of Federal power—WIB, organized labor, federal reserve act, revised military organization; progressive concept of management and reliance on science; growth of “professionalism”; changing roles for women; the Harlem Renaissance; nativism and xenophobia.

Unit 9: The Global Crisis, America in a World at War, the Cold War

Required reading: *Out of Many*, chapters 25, & 26.

Partial list of documents used for in-class discussion & essay preparation: 1st inaugural address, FDR; Atlantic Charter; “Four Freedoms” speech, FDR; the Marshall Plan;

Discussion/lecture topics/themes: isolationism, pacifism, neutrality; foreign policy in Europe, Asia, Latin America; from the League of Nations to the United Nations: differences between the post-World War 1 period and the post-World War 2 period; nativism; differences between Hoover and FDR in approach to the depression; the successes and failures of the New Deal; neutrality; the creation and decision to drop the atomic bomb; war mobilization and its effect on the American family.

Unit 10: The Affluent Society, Civil Rights, Vietnam, & the Ordeal of Liberalism, the Crisis of Authority

Required reading: *Out of Many*, chapters 27, 28, & 29.

Partial list of documents used for in-class discussion & essay preparation: Containment, George Kennan; Letter to President Truman, Ho Chi Minh; Brown v. Board of Education of Topeka, Kansas; Letter from the Birmingham Jail, Martin Luther King, Jr.; Declaration of 96 Southern Congressmen or The Southern Manifesto on Integration; Civil Rights speech, JFK; Civil Rights Act; Voting Rights Act; Great Society Speech, LBJ.

Discussion/lecture topics/themes: the legacy of FDR and Truman on the power of the presidency; new political alignments; the G-I Bill and changing roles for education; nuclear diplomacy, Sputnik; post-war internationalism—the U. N. and NATO; us against them—“better dead than red”; containment (Marshall Plan, NATO, Truman Doctrine); Berlin; dominoes dropping—Europe and Asia (China, Korea, Vietnam); Suez U the beginning of American involvement in the Middle East; Cuba & the threat of Soviet influence into the Western Hemisphere; Latin America; from the New Deal to the Great Society; 1968, the most significant year since World War 2.

Unit 11: From the “Age of Limits” to the Age of Reagan & the Age of Globalization

Required reading: *Out of Many*, chapters 30 & 31.

Partial list of documents used for in-class discussion & essay preparation: Barry Goldwater on Conservatism, Religion and Politics, 1981 (in Heffner); excerpts from Ronald Reagan’s inaugural addresses 1981 & 1985; “A Case for the Democrats 1984: A Tale of Two Cities,” Keynote address at the Democratic National Convention, Governor Mario Cuomo, 1984.

Discussion/lecture topics/themes: the dilemma of Vietnam; revolt of the middle class or the “silent” majority; the Republican transformation on the American South; the rise of the “new right”; personal freedom movements—gay rights, women’s rights, reproductive rights (Griswold v. Connecticut & privacy and Roe v. Wade); morality as politics; immigration; technology and its impact on American Society; terrorism and America’s reaction and its

impact on Constitutional rights.

Required Extra credit

The presidential quiz. The students must list all the presidents in order, time in office, and party. The students may come in any time during lunch or appointment after school to complete this quiz. The students will receive 100 points extra credit in the test category if they complete the quiz 1st quarter, and 50 points if they complete it 2nd quarter. The student MUST complete this quiz before the 1st semester is over.

Optional Extra credit

Once a quarter the students may do a concept cube project. This will be worth 50 points each.

Other extra credit opportunities possibly be given through out the year.


Pre-AP test review (approximately two to three weeks)

1. Each week begins with a very broad thematic review of an entire period, i.e. the first covers discovery to 1754, the second covers 1754 to the inauguration of George Washington in 1789. These discussions are scaffolded but rely on student response in a question/answer, "give me the info" format that is considerably faster paced and more student-involved than a traditional stand and deliver lecture.
2. The second session each week will begin with a 55 minute 80 question multiple choice test. These are taken from current commercial AP test review books (Kaplan, Cliff Notes, Barron's). These, I find, are harder than the real questions the students will face on the exam, but they allow me to copy and distribute not only the answers to the questions but a small paragraph of historical explanation. These tests are Scantron scored and are back in the hands of the students usually later the same day the test is given. Each of these multiple choice tests is followed by a brief discussion to clear up any questions.
3. The next session is either a DBQ or two free response essays presented in a "2 questions early/2 questions late" format where the student must pick one prompt from the early group and one prompt from the late group. In either case, students must do these to time as they would on the actual test: 15 minute prep and 45 minutes to write for a DBQ; 5 minutes each to prep and 30 minutes each to write the free response prompts. These are scored and back in the students' hands the next day for debriefing and suggestions on what went right and what went wrong.
4. As we get close to the test, say the third week of April, the multiple choice tests from commercial publications are replaced with tests made from released multiple choice questions from actual AP tests. This helps students get the feel of the test that they will face.
5. This pattern continues until the session before the test when the students take and discuss the most recent multiple choice test as a final "preview." Considering that the review lasts five weeks, each student takes five complete multiple choice tests and writes 3 DBQs and 4 or 6 free response essays. It is a tough but effective review of the whole course.

Course work after the AP Exam:

After the test, there is usually three or four weeks of school. Students are given the option of doing two of the following options. They can do them individually or in groups of up to 3 people. Additional points are available for students who present their work in class..

Project 1: Five Most Significant Days In American History And Why Project.

-  Pick five days (avoid the obvious: July 4, 1776; August 6, 1945; April 14, 1865; April

30, 1789; etc.) that *fundamentally* changed the course of American history.

- ☐ You may do a poster, a PowerPoint, or make a film that introduces your choices and explains why their significance.
- ☐ Include the source material on which your project is based.

Project 2: Across The Borders Project.

- ☐ Begin with your birth date and place and build a “tree” of ancestors—parents, grandparents, great grandparents, etc., until you get to ancestors who crossed the borders into America from another country.
- ☐ At the point when your ancestor(s) crossed the border, include a short, general summary (no personal information, please!) of what was going on in America at that date.
- ☐ You may do a poster, a PowerPoint, or make a film that presents your roots (or branches). Get artistic! Use music, pictures, maps—make this worthwhile, interesting, and informative.

Project 3: What If? Project.

- ☐ Choose five potentially significant “What if’s” in American history—i.e. What if Abraham Lincoln had not gone to Ford’s Theater? What if the British Army would have made George Washington a general in the army at the end of the French and Indian War? What if the Army of Northern Virginia had turned the union left flank at Gettysburg?
- ☐ Create a poster, a PowerPoint, or a film that presents your situations and that explains what *might have occurred* as a result.
- ☐ While part of this is speculation, you need to include the source material on which you base your choice and your “predictions.”

Project 4: Most Historically Significant Individuals That No One Knows Project.

- ☐ Choose five individuals whose contributions to American history and culture have been considerable but about whom very little is known. Avoid the obvious—no presidents, no first ladies!
- ☐ Create a poster, a PowerPoint, or a film that presents your choices, fills in the little known details of their lives, and explains the significance of their contributions.
- ☐ You might want to focus on an area of history interesting to you and not dead center in the mainstream—medicine, engineering, art, music, etc.

Grade Break down

Homework- 15% of total grade. For the most part homework will consist of chapter notes in the Cornell format. However homework made me given at any time through out the year.

Reading Quizzes, Free Response Essays, DBQs -80% of the total grade. There will be weekly reading quizzes (which will be 60 points each), Free Response Essays (100 points) and DBQs (200 points). When we come closer to the test the students will take a variety of practice test which will vary in point value.

College and Career Readiness – 5% of the total grade. The student needs to

come to class on time, which means sitting in their seat when the bell rings, and their notes out and ready. If the student does not meet this requirement, they will receive a tardy. If the student receives three tardies they will receive a zero in this category for the semester. If the student is caught using their phone without permission three times the same result will happen. Finally if the student is caught sleeping ever, they will lose their points.

Office Hours and Make Up Test

My office hours will be Wednesday and Thursday after school. I will generally stay as long as a student needs my help, however if no students come after 4:30 I will leave OSA. I will also be available for extra help by appointment.

Test will generally be given on Fridays. If a student is absent the student is expected to make up a missed test the following Thursday at LUNCH. If the student does not come at lunch the following Thursday the student will receive a zero on the test. Expectations will only be made if a student is still absent from school that day.

Movies and other Media

From time to time for historical and analytical purposes the students will be watching films and view media that receives a R rating. The films and media will always be chosen for their educational value and not their shock value. Such video may include but not limited to *Saving Private Ryan*, *Memory of the Camps*, *Band of Brothers*. If you return this syllabus signed it is understood that you know your student may be viewing some rated R material. If you want your student to be excused from such media please send in a note with the returned signed syllabus stating you want your student excused from that part of the lesson. If this is the case your student will be given an alternative assignment that must be complete in the same time frame as the other students assignments. It is also the responsibility of your student to remind the teacher that they are excused from this material.

AP Calculus AB / 2013-2014

Course Description

The Advanced Placement Program provides an opportunity for secondary school students to pursue and receive credit for college-level course work completed at the secondary school level. Advanced Placement Calculus uses the College Board Advanced Placement Curriculum outline. This national outline is the summary of concepts needed for preparation for the Advanced Placement Examination. This course, while maintaining strict, traditional mathematical content, will incorporate technology to study limits, derivatives, integrals, and applications. Previous mathematics courses will serve as a foundation for calculus. From algebra and pre-calculus, students should be able to recognize and understand patterns and functions, solve equations, and should be skilled at analyzing functions both algebraically and graphically. From geometry, students should be familiar with figures, areas, and volumes. Students should also be able to use and analyze data, find and use prediction equations and generally be proficient using graphing technology. Students not proficient in pre-calculus topics should seek remediation outside of class.

Course Objectives

This course provides students with the opportunity to:

1. Work with a wide variety of functions (i.e., evaluate, determine domain and range, symmetry, zero's, predict and explain local and global behavior, etc.) represented graphically, numerically, analytically, and verbally (Rule of Four). The student will be able to find the solution set, graph, and express in interval notation the solution to problems involving inequalities and absolute values.
2. Describe asymptotic and unbounded behavior of functions in terms of limits involving infinity as well as graphical behavior. The student will be able to compare relative magnitude of functions and their rates of change (e.g. exponential vs. polynomial growth.)
3. Find the limit of a function or state that it does not exist using algebra, graphs, or tables of data. The student must have an intuitive understanding of the limiting process. The student will be able to apply the limit definition of continuity at a point, identify points of discontinuity, and describe the geometry of graphs of continuous functions (Intermediate Value Theorem and Extreme Value Theorem.)
4. Use the limit definition to find the derivative of functions. The student will be able to compute the derivative of different functions by applying knowledge of derivatives of basic functions, rules for derivatives of sums, products, quotients, chain rule, and use of implicit differentiation. The student will understand the relationship of tangent, rate of change, and local linear approximations to the derivative. The student will be able to find differentials and to begin applying the use of derivatives and differentials.
5. Find tangent and normal lines to a curve. The student will be able to solve velocity, acceleration, and other related rate problems, as well as differential, approximation, maxima/minima problems, concavity and points of inflection. The student will be able to sketch sophisticated functions and to understand the corresponding characteristics of its first and second derivatives.

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6. Evaluate definite and indefinite integrals. The student will understand the concept of a Riemann sum over sub-intervals, and be able to evaluate a Riemann sum using left, right, and midpoint evaluations of functions represented algebraically, geometrically, and by tables of values. The student will understand the concept of the definite integral as a limit of Riemann sums and as the net accumulation of a rate of change. The student will be able to apply the various properties of the definite integral, receive an introduction to differential equations, and understand the relationship between the derivative and the definite integral as expressed in the Fundamental Theorem of Calculus.
 7. Solve application problems to include finding the average value of a function, determining the area of a region (including a region bounded by polar curves), finding volumes of solids of revolution and solids with known cross sections, the distance traveled by a particle along a line, and the length of a curve (including a curve in parametric form).
 8. Model a written description of physical, social, and economic situations with a function, a differential equation, or an integral. The student should be able to use technology to solve, experiment, interpret, and verify problem results. The student will be able to determine the reasonableness of solutions to include sign, size, relative accuracy, and units of measurement.
 9. Study Polynomial Approximations and Series.
 10. Communicate mathematics (problems and solutions) both orally and in well-written sentences.
 11. Pass the Advanced Placement Calculus exam given by The College Board.

Semester 1 Proposed Schedule

There will be quizzes after every unit, as well as periodic “reminder” quizzes and some quizzes within units

Midterm is given after the completion of Unit 4.

Final is given after the completion of Unit 8.

Tutoring will be available only during office hours or by appointment.

Office Hours: Wednesday 12:45-1:25 and Thursday 7:30-8:10.

Unit 1: Precalculus and Limits

Unit 2: Limits and Differentiation Basics

Unit 3: Advanced Derivatives

Unit 4: Extrema and other applications of differentiation

Unit 5: Infinite Limits, Sketching, Optimizing and Differentials

Unit 6: Intro to Integrals

Unit 7: Advanced Integration

Unit 8: Differential Equations

Required Texts & Materials

- Notebook dedicated solely to Calculus.
- 3x5 Notecards for making Flash Cards
- Graphing calculator
- Multiple pencils (or extra lead) with erasers
- Calculus Textbook

This syllabus is a guide for the course and is subject to change with or without advanced notice

Course Policies and Expectations

1. Students will be present every day possible. It is expected that all students take complete notes on any and all material. If a student is absent, they must be proactive about obtaining missed material. Homework problems will be listed on the blog. Notes are expected to be acquired from classmates. Office hours should be attended regarding any material a student has missed and is unable to understand with the help of a classmate. Class will continue on subsequent days as if student was present during initial instruction.
2. Students missing 2 or more days prior to a quiz will be given only one extra day to prepare to take the quiz.
3. Any student not making up a quiz or test in time will be given a grade of 0 for the quiz. There will be no opportunities to make up the quiz.
4. Students will be given the opportunity to drop their lowest quiz grade for the semester if the following criteria are met:
 - a. They are tardy to class less than 3 times and absent fewer than 3 times (with the exception of school sanctioned events).
 - b. They take every quiz, receiving no total grade of 0 (unexcused absence/skipping)
 - c. Student is beneficial to the classroom environment
5. Student will make study groups and meet with that group for a minimum of one hour a week outside of the school to prepare for the course and, at the end of the year, for the AP Exam. In addition, it is expected that every student attends lunch time tutoring once a week unless they have a grade of B or higher.
6. Students will complete homework problems until they have a complete understanding of the material. If necessary they will complete more problems than assigned. Questions on any problems attempted will be answered. However, questions asked that show a lack of effort will not.
7. Mandatory sessions to prepare for the AP Exam are expected to be attended unless there are exceptional circumstances. These will include after-school or weekend study groups and 3 full practice exams given in the spring. These practice exams will take place on Mondays and/or Saturdays.

Student Assessment

Class grades will be calculated as follows:

Quizzes/Tests - 60%

Students will have quizzes that will follow every unit finished, as well as some that will occur within units. Each quiz will include multiple choice and long answer problems. Scoring will be similar to what can be expected on the AP exam. There will also be “reminder” quizzes on topics throughout the year, at a lesser value and

Homework – 10%

Homework will be completed daily. Problems will come from the textbook. Students will be expected to spend 15-30 minutes on their homework every night.

MidTerm Exam - 10%

Midterm exams will be cumulative to that point in the course. They will be taken in two parts: Multiple Choice on Day 1 and Free Response on Day 2. The two scores will be taken together for a final score given in percentage and on a scale of 1-5.

Final Exam - 20%

Final exams will be cumulative to that point in the course. They will be taken in two parts: Multiple Choice and Free Response. The two scores will be taken together for a final score given in percentage and on a scale of 1-5.

Extra Credit - 0%

Extra Credit is **NOT** offered.

HISTORY OF THE ARTS

Humanities Department
Miss Weiss
teachers.oakarts.org/~aweiss

Room 205
aweiss@oakarts.org
Fall 2013

Course Description

Art illuminates our world, bringing beauty and meaning into our daily lives. On one level, we don't need any help to appreciate art, as art provides immediate sensual pleasure. Yet, learning background knowledge about an artwork intensifies our appreciation of it, enabling us to see what we might have missed before. Our goal in this class is to refine our vision and amplify our understanding, in order to recognize the artist's message to humanity, despite any barriers created by distance in time, place or cultural differences. To that end, we will study art in context, pausing to examine the political, economic, religious and social forces which produced it as well as its aesthetic qualities. Art forms considered in the class will be visual arts, music, performance, theater, fashion, architecture, literature, film, and dance, reflective of the arts emphasis areas offered here at our beloved OSA. The course will be organized thematically as it is impossible to teach about the history of all of the arts chronologically in one school year. Below you will find a list of units that we will cover.

Unit 1 – What is Art?: A Study of Comparative Aesthetics

Unit 2 – The Flow: Looking at Art Through a Taoist Lens

Unit 3 – The Rational Search for Balance and Harmony in Ancient Greece

Unit 4 – Irrationality, Dreams, Visions, and Surrealities

Unit 5 – The Art of Letting Go: A Study of Devotional Art Through the Ages

Unit 6 – Power and Violence in Art

Course Objectives:

1) To develop critical thinking skills:

To discuss and write about art, students must use the skills that define critical thinking, including analysis, inference, interpretation, comparison and contrast, evaluation and synthesis. Students must make connections on different levels – concrete and abstract, personal and impersonal, literal and figurative.

2) To increase cultural literacy:

Students must analyze works of art in their historical and cultural contexts, understand their functions in those contexts, and develop the ability to interpret works as primary source documents. Students must learn to recognize the aesthetics of non-western cultures as well as the European tradition, and apply comparative analysis between western and non-western art.

3) To know, understand and use the vocabulary of art:

To discuss and write about art, students must familiarize themselves with the language of art. Students will learn technical terms appropriate to various media, references to different historical periods, styles and genres, and related terms drawn from philosophy, religion, history and the other arts.

Classroom Environment Expectations

During class, the energy between all of us must be one of listening. I'm not suggesting this needs to be a silent room where sound is a bad thing and the most important person to listen to is me. What I'm requiring is an openness to learning that is based in humility and listening. One thing you need to be VERY clear about is I am your teacher, NOT your mother. I'm not here to tell you what to do. I am here to set up the conditions for you to learn, so that you can refine your

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intellect and encounter art with a little more knowledge and wisdom than you have now. That's it. Everything I do and say, every rule I have, is in service of only that. If you can just trust me and follow the expectations I have set out for you, I promise you will gain a lot from this class.

Classroom Beauty Expectations

I am a very superficial person, meaning I do not like ugly and dirty spaces. A neat, organized, and aesthetically pleasing classroom is one of the key ingredients to creating a beautiful learning experience. Clear space = clear mind = increased possibility of learning. Therefore, when students enter this classroom I expect that they not only adopt an air of superficiality but an air of reverence for learning. When you get up from your desk, push in your chair. When you blow snot in a tissue, throw the tissue away. When you rip the crinkly thing off the side of your notebook paper, put it in the trash. When you need to get to the other side of the room, walk around the tables not on them. If you do not follow these expectations, you will be assigned cleaning duties in this class during lunch.

Required Materials

- ✓ Three-ring binder
- ✓ Plenty of lined paper
- ✓ Pens, pencils, eraser
- ✓ 5 dividers
- ✓ Highlighters

Parents/guardians please contact me at aweiss@oakarts.org or leave me a voicemail at 510.873.8800 Ext. 8244 if you have a financial need, so that I can make sure your son or daughter has access to everything listed.

Notes on Preparedness

- Students will not be allowed to leave class to get materials out of their locker once class has started. This needs to be done before class begins. Binders are to be left in my classroom everyday, so this should help students with being prepared **EVERYDAY**.
- Periodically I will administer an unannounced materials check, and if a student does not have required materials, their College and Career Readiness grade will go down.
- If a basic lack of preparedness proves to be a consistent issue, I will contact home.
- All materials are required **EVERYDAY**.

Student Expectations

- **ACT WITH INTEGRITY.** This means that students are expected to be truthful. This also means that students need to actively cultivate academic awareness. If they want an "A" their actions need to match the desire for that "A." In other words the desire for an "A" means nothing if a student does not do homework, does not study, or is excessively tardy. The bottom line is: students will be judged and evaluated by their ACTIONS. This includes their work ethic, work completion, content competence, and their level of respect for themselves, their peers, and their teacher. It is my intention to foster an environment of honesty and hard work, so that students have the chance to be part of a rich learning experience, and this can only happen if EVERYONE acts with integrity.
- **BE PUNCTUAL AND PREPARED.** This means that students are in their seats and have all required materials when the bell rings. Again, students will not be allowed to leave at the beginning of class to get materials, and families will be contacted if lack of preparedness and tardiness is a consistent issue. Tardiness and lack of preparedness will also negatively affect the Career and College Readiness portion of their grade.

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- **BE RESPECTFUL OF PEOPLE, PROPERTY, AND IDEAS.** This means that students are expected to respect themselves, their peers, their teacher, the classroom, and the intellectual property of others. They are expected to carry themselves with dignity and grace as soon as they walk into class. So before students enter my classroom, they need to collect themselves and walk in calmly and quietly.
- **BE RESPONSIBLE FOR YOUR GRADE.** I do not arbitrarily “give” students grades; they earn them. Therefore, it would be prudent for students to not only check themselves when they want to blame teachers for their bad grades but to minimize and ideally eliminate excuses. The late and great Martha Graham said, “some men have thousands of reasons why they cannot do what they want to, when all they need is one reason why they can.” This is a life tip, not just a tip for my class. The truth is America is an incredibly competitive country, and people with excuses are always trailing behind the people who have none. There are thousands of people who are as tough as nails and willing to work WAY harder than you, so don’t put yourself in a position where your options after high school are limited because your dog kept eating your homework or the bus was always late. That would be sad and pathetic wouldn’t it?

Warning about “Academic Honesty” from the OSA Handbook

“All students are expected to complete their academic assignments and examinations with honor. Unless a teacher gives explicit instructions to the contrary, all assignments in class or out of class must be entirely the student’s own work...Plagiarism will also result in a failing grade. A student plagiarizes when he or she submits work as his or her own that is taken from other sources without naming that source. There is no tolerance for cheating or plagiarizing at OSA, and those students caught will be disciplined.” ← I did not write this paragraph, therefore I used quotes when I put it in this syllabus.

What to do if you’re absent

Step One: Students need to check my blog (teachers.oakarts.org/~aweiss) to see what they missed. They are to print out any missed handouts or get them from me. Really serious and proactive students do not wait until they return to school to check the blog, they will check it everyday they are gone and keep up with whatever they can, so they aren’t totally overloaded when they get back.

Step Two: On the day the student returns to school, they are first to turn in any completed homework that was collected the day/s they were gone. Students will know what was collected when they were gone because I say it on the blog.

Step Three: If you have ANY questions about what you missed, it is the student’s job to do what it takes to get questions answered. **BE PROACTIVE.** Email me, set up an appointment to talk to me at lunch, stay after class, come after school. It is not appropriate to ask me questions about missed work at the beginning of class or during a whole class activity.

Step Four: Turn in missed assignments directly to me. Do not leave them on my desk and assume I will find them. You have the number of days you were absent to make up missed work. It is your responsibility to remember to turn make-up assignments in once they are completed; do not rely on me to remind you as this could result in a failing grade.

NOTE: The NUMBER ONE reason why students have poor grades is because they do not do make-up work after being absent. Avoid this if you plan on getting an A or B.

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Teacher Expectations

- I will give timely and clear feedback on student work.
- I will respect and listen to *all* students.
- I will assume you are ready to learn and I will be ready to teach (and learn).
- I will be available for extra support on an as needed basis.
- I will expect you to do your absolute best.
- I will never forget that I am first and foremost a learner in a room of learners.

Parent/Guardian Involvement and Participation

Parents/Guardians should do the following in order to support the academic success of their children:

- Stay on top of your child's progress by checking PowerSchool frequently (I strongly recommend AT LEAST once a week, no matter what your student says).
- Check my blog frequently at teachers.oakarts.org/~aweiss. You will find daily classwork, what assignments are collected or checked for a grade, and homework (which will be rare in History of the Arts).
- Stay in contact with me. If you have questions or concerns, I can be reached by email or you can leave a voicemail on my OSA extension and I will get back to you as soon as possible.
- Support your child by helping them establish a 2-3 hour "Quiet Zone" free of distraction, in which students can adequately address their academic obligations.
- Ask your child about what they are learning. Encourage them to go to museums and galleries and to participate in art events in the community outside of OSA. Keep the conversation of learning alive at home. It makes a huge difference.

Grading Policy

- **Formal Assessments.....50%**
 - This includes tests, quizzes, projects, and significant class assignments graded for content mastery.
- **Class Work..... 35%**
 - This includes smaller daily assignments and class notes that are primarily graded for completion.
- **College and Career Readiness15%**
 - College and Career Readiness encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education and life beyond OSA. This includes, but is not limited to:
 - Punctuality (being in your seat when the bell rings and doing things as soon as I give a direction)
 - Preparedness (having all required materials at the beginning of class including paper, notebook, and writing utensil)
 - Listening and community involvement (only have History of the Arts work out, one voice at a time during class discussions, and respectful and active listening)
 - Students will be in charge of grading themselves in this category. That means that you have control over 15% of your grade. Every Friday, you will submit a

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CCR grade form. If I find that you are not accurately grading yourself, we will set up a meeting to discuss how to better honestly evaluate yourself. If you fail to submit a CCR grade form, your grade for that week will be a 0.

Late Work Policy

The few times that I do assign homework, if it is late it will not be accepted unless you are absent the day it is assigned or due. Each day a major assignment/project is late, your grade will go down 10%. I will not accept major assignments/projects that are more than 1 week late.

Extra Credit

Go to a **professional** arts event or space (museum, gallery, concert, theater or dance performance, etc. School arts events do not count.) Write a one-page reflection of your experience. Half the page must describe the historical context of the art and half the page must describe your aesthetic experience. You must utilize art vocabulary learned in class. One extra credit assignment per quarter is permitted.

Welcome!

Welcome to Honors English 10 and the 2013-2014 school year. This course focuses on world literature... but with a caveat. The caveat is that we will focus on texts published before 1900. Why, you ask? We the English Department faculty feel you should have a solid grounding in the history and development of literature and literary theory in order to be ready both for subsequent English classes at OSA and for college courses.

We will cover a lot of ground. We will not necessarily go in chronological order, but by the end of the year we will have traced the history and development of literature to 1900 (and a little bit past that year, to tell the truth). The aims of this course are straightforward. As we move through the units, you will be able to:

- Read beneath the surface of a text and extract messy truths (and untruths).
- Situate texts in their social and historical contexts.
- Write coherent and imaginative analysis and build upon your writing skills.
- Use your inherent creativity to demonstrate knowledge of content in non-traditional ways.
- Participate in discussions and expand your speaking and listening skills.

The major literary genres we'll explore are: poetry, novel, short story, biography, autobiography, literary criticism, and non-fiction essay. We will also explore film, music, and visual art along the way. After all, literacy encompasses many different 'texts.' **NOTE:** This syllabus only lists written texts (we will be discussing all sorts of different media).

**Required Textbooks**

There is no school-issued textbook for this course (most English textbooks being fairly awful). However, there *are* some required texts:

A History of English Literature by Michael Alexander
Practicing Theory and Reading Literature by Raman Selden
Beginning Theory by Philip Barry
The English Handbook by William Whitla

These will be provided to you in photocopied versions. Due to the costs to OSA, if you lose these photocopied editions you may be asked to pay the cost of making additional copies.

**What Makes This Course Unique?**

We will certainly do normal English course things during the year, such as read, discuss, and write about literature. But this isn't one of those *read-a-text-then-answer-comprehension-questions* sort of course that you'll find outside of OSA. If you are looking for that, you're in the wrong place. In keeping with our school's commitment to producing reflective learners and artists, we will complicate the normal English course set-up in the name of challenging our assumptions about our world, our knowledge, and ourselves. Here are the different ways in which we'll do that.

Learning Strand#1: Literary Theory

In this course we'll be diving head-first into **literary theory**. Literary theories are frameworks to get at the meaning of texts from very specific points of entry. You will *never* view the written word quite the same way ever again (it's the only promise I will make all year) and these theories will help you to new understandings:

Formalism (considering a text's form and structure)

Structuralism & Post-structuralism (considering how language is culturally encoded and used in narratives)

Reader Response Theory (the interaction of text and reader)

Novel Theory (the conventions, history, and purpose of the novel)

Narratology (the types and behaviors of narrators)

Gender Studies: Feminist Theory & Masculinity Studies (the exploration of gender norms)

Queer Theory (how sexuality is conceptualized)

Marxist Theory (exploring issues of class, economics, and political power)

Autobiography Theory (exploring the theories that underpin life writing)

New Historicism (how a text reflects the era that produced it)

Learning Strand #2: The English Language



We'll discover that English is a linguistic, social, and political phenomenon. We will think about the English language in two distinct ways during the year:

Lost/Gained in Translation: What does it actually mean to translate something? What happens to a text when we try to reproduce its effect in another language? Our guide through these questions is the brilliant (and opinionated) 17th century poet and translator John Dryden, famed for his translations of great classical epics like *The Iliad* and *The Aeneid*. We will become translators ourselves, working with short lyric poems in French and Spanish by the French poet Arthur Rimbaud and Nicaraguan poet Rubén Darío respectively. Over the course of the year we will do translations from English into English. Huh? We will translate sections of the Anglo-Saxon epic *Beowulf*, the Middle English epic *The Death of Arthur*, Middle English lyrics, and the Middle Scots epics.

The Development of English: Throughout the year we will be charting the development of the English language. We will start with **Old English** in conjunction with our readings of *Beowulf* and the Exeter Book, taking note of how sponge-like English was as it absorbed the languages of the cultures that invaded England in the Early Middle Ages. In the second semester during our units on autobiography and feminist theory we will move ahead to **Middle English** and **Early Modern English**, and chart the huge leap toward the English we speak today that occurred during the Middle Ages and Renaissance (thanks mostly to the French, ironically).

Different Englishes: African America & Scotland: There has long been a battle between Englishes: between 'high' and 'low', 'standard' and 'non-standard.' During our poetry unit we will be comparing the poetic traditions of African America and Scotland. In each of these culture's poetry is a tension and a rich interplay between poetry in dialect and poetry in 'standard English.' We will focus specifically on the African American poet Paul Laurence Dunbar and the Scottish poet Robert Burns as representative of these two traditions. We will also discuss poems by James Weldon Johnson, Fenton Johnson, James C. Corrothers, Robert Fergusson, Allan Ramsay, Robert Garioch, and Hugh MacDiarmid.

Learning Strand #3: Writing and Argumentation

During this course, we will focus on how we communicate. We will have seminars, group discussions, more intimate partner share-outs. Speaking ideas aloud is a great way to rehearse reasoning and analysis skills. Yet our educational system prizes written analysis (not for nothing) so we are going to focus on the written word. You will study at the feet of brilliant writers and undergo a writing apprenticeship. Like a medieval cobbler, you will apprentice first, then you'll have some guided practice, finally you'll be asked to demonstrate mastery. We'll go step by step.

Learning Strand #4: Vocabulary Development & The Big Tests

You'll be taking three major tests during the year each known by its acronym: SAT, CAHSEE, and AP. To get ready for the SAT (Scholastic Aptitude Test), we'll beef up your vocabulary. For every text you read, you'll log the words you come across that you don't know, and you'll master them. Together we'll agree on a weekly vocabulary list and you can expect quizzes of varying formats. Then we'll do some light prep for the CAHSEE (California High School Exit Exam). Lastly, you'll have your first exposure to the queen-mother of the major tests: the Advanced Placement (AP) exams in English Composition and in English Literature, which you'll take for real in the next two years.

Learning Strand #5: Learning to Read

"Hey, I already know how to read," you say. You don't. That's okay, because you will learn all over again how to *really* read (and reading can also mean viewing and listening). It's not enough to love reading or to simply complete a reading assignment. You'll learn to subject every text we read to your discerning eye. You will learn to be perceptive. You'll learn to listen to texts. You'll read and be read to. Much like a superhero receiving their powers: the reading you will do will be a blessing and a curse. That's because you will never read a text the same way ever again, and you will be cursed with the inability to ever *just* read something. Have you read the word "read" enough in this paragraph? Turn the page, and find out what's in store.

UNIT #1**Form is Meaning: Formalist Theory, Structuralism, & Post-Structuralism
(August 26th – October 18th)**Epic Poetry

Book I from *The Aeneid* by Virgil (various translators)

The Epic of Sunjata (performed by Banna Kanute / translated by Gordon Innes)

Beowulf (translated by Seamus Heaney)

Excerpts from *The Wallace* by Blind Harry and *The Bruce* by John Barbour

Lyric Poetry

Selected poems by Sappho, Pindar, Catullus, and Horace

Selected poems and riddles from the Exeter Book

Sonnets by Edmund Spenser, Michael Drayton, Elizabeth Browning, and Gerard Manley Hopkins

Poems from *Songs of Innocence and Experience* by William Blake

Poems from *Poems Chiefly in the Scottish Dialect* by Robert Burns

Poems from *Poèmes* and *Un saison en enfer* by Arthur Rimbaud

Selected poems by Charles Baudelaire, Stéphane Mallarmé, and Paul Verlaine

Selected poems by Rubén Darío

Selected poems by Stephen Crane, Walt Whitman, and Emily Dickinson

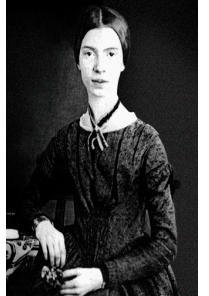
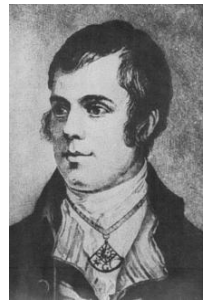
Poems from *Majors and Minors* and *Lyrics of Lowly Life* by Paul Laurence Dunbar

Literary Theory & Translation Theory

Poems Poets Poetry by Helen Vendler

How to Read a Poem by Terry Eagleton

"On Translation" by John Dryden



In our first unit we will focus on the literary theory that truly changed how literature was discussed. Before **formalism** or **formalist theory**, literary critics judged a text based on how it promoted morality. Or critics tried to find clues to the author's life embedded in a text. Formalists, chief among them Viktor Schlovsky, had a stunning idea: if we pay attention to the words, and how they are put together on the page, we will figure out the meaning of a text. The language itself is everything. We will start with **lyric poetry** and discuss **poetics** (or the **theory of poetry**), focusing specifically on such poetic elements as format, register, prosody, sound, and rhyme. Within lyric poetry we will pause and consider various verse forms, chief among them the ode, the sonnet, and the lyric. When we get to the lyric, we will discuss the rise of vernacular poetry in English, specifically **dialect poetry** from Scotland and African American traditions.



Then we will shift to the **epic poem** and works from vastly different literary traditions: the Roman epic *The Aeneid*, the medieval Gambian epic *Sunjata*, the Old English epic *Beowulf*, and the Scots epics *The Wallace* and *The Bruce*. In addition to agreeing amongst ourselves on what makes for an epic poem, we will delve into Old English from a linguistic point of view (much like we will do with Scots and African American Vernacular English). You will learn how to pronounce Old English and perform sections from *Beowulf* in its original language. During this unit a subtopic will be **translation**, the ultimate application of formalist principles. We will translate verse from French, Spanish, Scots, and Old English.

As a (mind-bending) close to our unit, we will look at the linguistically oriented theories of **structuralism** and **post-structuralism** which theorize how we use and decode language. The work of French philosopher and critic Roland Barthes will guide (and madden) us. His famous essay "The Death of the Author" argued that because language is universal, the author of a text is of no consequence and is, in effect, dead...!

Essential Questions

What *is* a poem? What are the fundamental differences between lyric and epic poetry?

How does a poem convey narrative differently from prose? How do these elements convey meaning?

What are the structural elements of a poem?



UNIT #2

Thinking About Writing About Thinking: Reflections on the Essay (October 21st– November 15th)

Essays

Selections from *Essais* by Michel de Montaigne

“On the Avoidance of Anger” by Plutarch

“Of the Duty of a Journalist” and essays from *The Rambler* by Samuel Johnson

“Originality,” “On Poetry In General,” and “On Fashion” by William Hazlitt



Oratory

“Thou shalt not” (Ten Commandments) spoken by Moses (Book of Exodus/Old Testament)

“Among us you can dwell no longer” by Marcus Tullus Cicero

“We do not wish to attack you” by Ethelbert

“Cast off the yoke of bondage” by John Ball

“I have the heart and stomach of a king” by Elizabeth I

Poetry

Selected poems by Li Po and Tu Fu

Part II from *An Essay on Man* by Alexander Pope



Reference

A Dictionary of the English Language by Samuel Johnson

Linguistics & Rhetoric

Reading Like a Writer by Francine Prose

How To Write a Sentence by Stanley Fish



In this unit you will get a crash course in the literary form that causes the most anxiety but is also perhaps the best platform for personal revelation: the **essay**. To start, we will deconstruct the essay as the prime example of **expository writing** (texts meant to inform or explain), that is used both for academic arguments, oratory, and personal reflection. Michel de Montaigne will be our guide. One of the leading intellectual figures of the French Renaissance, Montaigne all but invented the modern essay. In addition to Montaigne, we will read essays by Samuel Johnson, William Hazlitt, and the classical Roman master Plutarch, each of whom left their mark on the form. Of course, you will write plenty of essays that both emulate these masters and reflect your own point of view.

Essays are not always in prose. The classical Chinese poets Tu Fu and Li Po wrote both achingly beautiful meditations and poems of wry humor, while Alexander Pope quite literally wrote essays in poetic form. You will leverage your knowledge of formalism to assess these poetic essays not only for content but for style. We will also consider visual art and music as forums for argumentation.

Along the way, we will be discussing argumentation and rhetoric—how writers and orators put words together for effect. We will practice deconstructing argumentation by turning to some of the greatest pieces of oratory from biblical, classical, and medieval traditions. So when you argue for fewer quizzes or ‘take home’ tests (whatever those are) you will have excellent models to draw from.

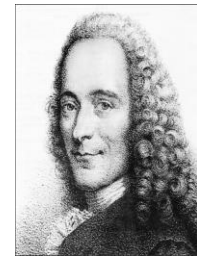
During this unit we will begin expanding our vocabulary to help us choose just the right words as you work on your personal essays. The great wordsmith Samuel Johnson famously penned *A Dictionary of the English Language*, defining thousands of words with great intelligence and a wry sense of humor. We will become lexicographers ourselves and add to Johnson’s dictionary the words that came about long after his death.

Essential Questions:

What is an essay? What is the purpose of an essay?

What are the inherent structures of an essay?

How can the essay be both an authentic expression and a structured argument?

UNIT #3**The European Novel: History and Theory
(November 18th – January 31st)**NovelsExcerpt from *The Pilgrim's Progress* by John Bunyan*Robinson Crusoe* by Daniel DefoeExcerpt from *The Life and Opinions of Tristram Shandy, Gentleman* by Laurence SterneExcerpt from *Evelina* by Frances BurneyExcerpt from *Pamela* and *Clarissa* by Samuel Richardson*Candide* by VoltaireExcerpt from *Jacques the Fatalist and His Master* by Denis DiderotExcerpt from *The Bride of Lammermoor* by Sir Walter Scott*Persuasion* by Jane AustenLetters

Selected letters by Lady Mary Wroth Montagu & Frances Burney

Graphic Novel*Robinson Crusoe: Graphic Novel Version* by Dan Johnson & Naresh KumarLiterary Theory*Aspects of the Novel* by E.M. Forster*How to Read Novels Like a Professor* by Thomas C. Foster*The English Novel* by Terry Eagleton*The Naïve and the Sentimental Novelist* by Orhan Pamuk

Get ready for a rollicking romp through the history of the queen-mother of all literary forms: the novel. We will chart the **history of the novel** in Europe up to the early 1800s, then focus on exactly *what* makes a novel a novel and what goes into writing and reading one, issues that form the basis of **novel theory**. Sounds dry? You will find that a focus on history and theory will forever alter how you read the world's most popular literary form. Catniss Everdeen will never be the same.

We will discuss what is and what is *not* a novel by comparing an excerpt from John Bunyan's moralistic allegory *The Pilgrim's Progress* (not considered a novel) with Voltaire's moralistic allegory *Candide* (considered a novel). Why is one a novel and the other not? In the process we will trace a trope that binds most early novels together: the adventure-filled journey that makes the hero/ine come to some sort of epiphany or makes them all the stronger for it. Daniel Defoe's *Robinson Crusoe* offers us a very personal glimpse into the inner workings of its memorable and narrator.

Defoe will help us begin our study of **narratology**, the science of narration. In the process of getting our hands dirty in the muck of narration, we will explore the craze for epistolary novels that swept the literary world of the eighteenth century (epistolary novel = novel composed entirely of letters). After all, epistolary novels change narrators each chapter. Crazy! By way of comparison we will explore *actual* letters from the period and see if we can spot what turns a set of letters into an epistolary novel, and when sometimes a letter is *just* a letter.

We will end our exploration of the novel's birth with the queen and king of the 19th century English novel. Besides being incredibly witty, Jane Austen's prose had a profound effect on the development of the genre (she is perhaps *the* most important novelist in the English language, sorry James Joyce fans). However, Sir Walter Scott was by far the most read novelist of his day. Is a clue to his popularity to be found in his prose? To sum up we will consider the graphic novel as a much more recent innovation in narrative.

Essential QuestionsWhat *is* a novel? What is *not* a novel? What is a narrator?

Why do we read novels? How do we read novels?

How does a novel tell a story differently than other literary forms? How is a novel put together?



UNIT #4

Autobiography Theory, Reader Response Theory, & Intertextuality (February 4th – March 15th)

Life Writing (excerpted)

Confessions by Saint Augustine

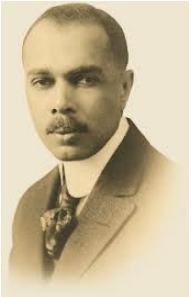
The Diary of Lady Murasaki by Lady Murasaki

The Book of Margery Kempe by Margery Kempe

Confessions by Richard Norwood

The Diary of Samuel Pepys by Samuel Pepys

Incidents in the Life of a Slave Girl by Harriet Jacobs



Novel

The Autobiography of an Ex-Coloured Man by James Weldon Johnson

Literary Theory & Literary History

Memoir: A History by Ben Yagoda

The Diary: A Complete Introduction to Journal Writing by Curtis W. Casewit



In this unit we will explore what it means to craft an autobiography. It sounds straightforward, right? Write down events from your life, promise that they are true, and publish. As with art in general, it is not so simple. One of the newest of literary theories, **autobiography theory** seeks to establish the structure and purpose of **life writing**. Phillipe Lejeune, and his theory of the **autobiographical contract** with the reader, will guide our discussions. At the same time we'll discuss **reader response theory**, which argues that readers help to construct the text they are reading and reconcile it with their own lives.



We'll begin with the father of the autobiography: the Roman-era North African bishop Saint Augustine. His *Confessions* details a life of debauchery before he was saved by his faith. *The Book of Margery Kempe* is believed to be the first recorded instance in the western world of an autobiography with a female subject—as well as a mystical and mind-bending work of medieval prose that doubles as a religious vision. Richard Norwood's memoir *Confessions* (sound familiar?) is a very honest reflection on his life. Noticing a theme here?



Next we'll briefly explore the **diary** as a genre of autobiography. The medieval novelist Lady Murasaki kept one of the most famous diaries in Japanese literature while Samuel Pepys (pronounced "peeps") is perhaps the most famous diarist in the English language. His diary is a valuable artifact of the colorful world of 17th century London (and his own, um, well....appetites).

Next are two narratives of the African American experience in America that blur the lines between autobiography and narrative fiction. In her *Incidents in the Life of a Slave Girl* Harriet Jacobs created a fascinatingly strange work: stomach-turning in its depiction of the horrors of slavery and incredibly readable, even suspenseful. At the turn of the twentieth century, James Weldon Johnson took the genres of the autobiography and the novel and essentially created a hybrid. *The Autobiography of an Ex-Coloured Man* masquerades as an autobiography, and that theme of masquerade is central to Johnson's novel. We will return to the apparent paradox of a novel that is a 'true story' in addition to studying Johnson's novel as a *bildungsroman* ('coming of age novel') and one of the greatest of realist novels.

Lastly, we will explore the idea of **intertextuality**, linking the texts in this unit to the novel texts we encountered earlier in the year. In particular we'll explore the journey trope from *The Pilgrim's Progress* that crops up in Jacobs' and Johnsons' works.

Essential Questions

What is an autobiography? Why are autobiographies written?

Is an autobiographical novel a paradox we can reconcile? Can we have both at one time?

UNIT #5**Gender Studies, Marxist Theory, Orientalism, and New Historicism
(March 17th – May 30th)**Novels*The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis StevensonSelected chapters from *Madame Chrysanthème* by Pierre LotiPlay*Turandot, Princess of China* by Carlo GozziShort Stories“Griselda” from *The Decameron* by Giovanni Boccaccio

“The Cask of Amontillado” by Edgar Allan Poe

“The Wife of His Youth” by Charles W. Chesnutt

“Two Hanged Women” by Henry Handel Richardson

“The Storm” by Kate Chopin

PoetryAnonymous Middle English poetry: short lyrics and excerpts from *The Death of King Arthur*“Cleopatra” and “Medea” from *The Legend of Good Women* by Geoffrey Chaucer

Selected poems by Yehuda Halevi, Rudagi, Ibn al-‘Arabi, Abu Nuwas, and Suhaym

Sonnets by Richard Barnfield, Anna Seward, and Christina Rossetti

Selected poems by Frances Watkins Harper, Renée Vivien, and Marie-Madeleine

“The White Man’s Burden” and “The Ballad of East and West” by Rudyard Kipling

“The Lady of Shalott” by Alfred, Lord Tennyson

Medieval Prose: Non-Fiction / Biography / FictionSelections from *The Book of the City of Ladies* by Christine de PizanPreface, “Eve,” “Cleopatra,” and “Semiramis” from *Famous Women* by Giovanni Boccaccio“Lancelot and Elaine” from *Le Morte Darthur* by Thomas MaloryLiterary & Cultural Criticism*The New Short Story Theories* edited by Charles M. May*The Asian Mystique: Dragon Ladies, Geisha Girls, and Myths of the Exotic Orient* by Sheridan Prasso

For our final unit we focus on socio-cultural issues in literary criticism. **Marxist theory** focuses on issues of power, class, and economics. The controversial poetry of Rudyard Kipling will be the basis of our exploration of **New Historicism**, which asks us to situate texts in the culture and era that produced them. **Gender studies** incorporates **queer theory**, **feminist theory**, and **masculinity studies**, asking us to explore issues of gender and sexuality.

We will start with the Middle Ages and the anti-feminist literature that proliferated during the period as well as the proto-feminist responses to it. Through the lenses of **Orientalism** and **exoticism** we will look at Carlo Gozzi’s play *Turandot*, Pierre Loti’s novel *Madame Chrysanthème*, and versions of Arthurian legend. Then we will park ourselves in 19th century America and discuss issues of gender, class, and race in stories by Edgar Allan Poe, Kate Chopin, and Charles W. Chesnutt. In the process we will discuss some theories behind the short story genre (about which Poe had a lot to say). Our last novel will be Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* which presents two sides of masculine identity as well as a Victorian view of gender. We will lastly delve into poetry that directly addresses gender and sexuality— starting with a comparison between classical Middle Eastern love poems and the English sonnet then through verse by Frances Watkins Harper, Renée Vivien, and Marie-Madeleine.

Essential Questions

How do texts address (and perpetuate) norms of gender, sexuality, and economic status?

How are texts gendered? What does it mean when we say a text inscribes gender roles?

How does a text reflect the culture and the era that produced it?

POLICIES AND PROCEDURES

Materials

There are some materials that are recommended for this course. Please contact me if you have a financial need so that we can make sure you have access to what is listed here.

1. Composition book for your class journal that will remain in the classroom. NO SPIRAL NOTEBOOKS.
2. Pencils with erasers.
3. Black or blue rollerball pens.
4. One fountain pen with blue or black ink. Please wait to purchase this until instructed.
5. Small multi-colored tape flags or Post-its for annotating texts.
6. College-level dictionary. This can be an app, but whatever dictionary you have MUST say "college."
7. Set of multi-colored highlighters or colored pencils.
8. Folder/binder that can handle COPIOUS handouts. You will easily get 100+ pages of photocopied material.

Attendance and Homework Policies

1. You are expected to be on time. I do not look kindly on tardiness considering that this class is 3rd period and you should already be on campus. If you are tardy you will lose a week's worth of participation points.
2. If you are absent you will have as many days as you were out to make up assignments. Make-up tests will be arranged on a case-by-case basis if the need arises. You may be given an alternative assignment if the logistics of a make-up test make it unworkable.
3. *Late work is not accepted* unless a prior arrangement has been made, and such an arrangement will be a rarity.
4. If you are sick, **PLEASE STAY HOME**. You will be assigned a learning partner for this class with whom you will regularly communicate about upcoming assignments. They will assist you in getting caught up if you are absent. You are always free to contact me (see below for my contact info).

Academic Integrity

The work you submit should be your own. If you are caught engaging in academic dishonesty, the offending assignment will be given a zero, your parents will be notified, and your placement in this course will likely be revoked. If you are to the point where you feel you need to engage in plagiarizing then you may not be a good fit for this class, or you need to ask for help.

Office Hours and Contact Info

My office is in Room 269 (where the course meets). I am available during lunch and after school by appointment. I'm not available during the afternoon arts block, as I teach then. The best way to reach me is by email at mtravisano@oakarts.org. You can leave me a voicemail at **510-873-8800, extension 8412**. If you email me or leave a voicemail, please follow up with me the following day to ensure I received it.

Behavior Expectations

I do not have any unusual or unique expectations when it comes to student behavior. By this point in your educational career you are very aware of what appropriate classroom behavior looks like. If you are unclear, please come see me and I'll be happy to bring you up to speed. Because this class has a significant seminar component, you are expected to be respectful of your peers' ideas and conduct yourself as a scholar (with all of the dignity of that comes with that role). It's simple: speak when it's your turn, listen when it's not.

Electronics

Absolutely forbidden. I do not want to see them. Cell phones, iPods, earphones, and headphones should *never* be visible unless they are part of a lesson (trust me, you will know the difference). OSA policy dictates that any violation of this rule results in a log entry; multiple instances of electronics usage can result in a loss of various privileges or condemnation to hard labor at lunch. Consider yourself warned.

The Beginning of Each Class...

By the time the bell rings, you are expected to be in your assigned seat, with your journal on your desk, a pen or pencil in your hand, and the previous days' handouts or other reading materials visible on your desk.

College and Career Readiness

This is a grade which reflects your preparation for and commitment to learning. The criteria being measured are (1) Attendance and Timeliness (2) Listening and Class Contributions (3) Preparation. You will assess yourself on a weekly basis and if your assessment and my assessment significantly differ, we will have a chat.

California State Standards

This course is aligned with the California State Standards for 10th grade English Language Arts. For a complete listing of those standards please visit www.cde.ca.gov.

University of California / California State University A-G Requirements

This course meets the requirements for graduation from OSA and the admission requirements for the University of California and the California State University. This course is based on the requirements typically found in an English course at the University of California.

Grading

Students will be assessed in a variety of ways, with all assessments being skills-based. If you are student who would be considered a grade-grubber or you are otherwise obsessed with getting an A, then you will find me and this course very frustrating. I have very little patience for those students (or their parents) who will argue with me about a 97% vs. a 98%. If you simply want the A, please transfer to a non-Honors section of this course now. I place much higher importance on our work as scholars than I do on the grade assigned to a piece of your work. Needless to say you will always receive the grade you deserve, and all assignments are rubric-based. There is no mystery as to how you can earn the grade you want.

Grades will be based on assessments spread among the following categories:

Analysis and Critical Reading—30%

Writing and Argumentation—20%

Discussion—20%

Vocabulary Development—20%

College and Career Readiness—10%

Following the 'tie base goes to the runner rule,' I always give the student the benefit of the doubt (I have been known to mess up, even with unnerving regularity). Do not abuse that trust.

Probationary Period

All students enrolled in this course are considered to be so on a probationary basis for the first quarter. If you miss more than **two** homework assignments in the first quarter you will likely be asked to enroll in a non-Honors section of the course. More students applied for this course than there were seats available, so there are many who would jump at the chance to be here. When the first report card is sent out, any student with a C will set up an appointment with me to discuss whether this course is a good fit. A grade of C is simply not acceptable in this course. Any student with an NC or lower after the first quarter will be transferred to a non-Honors section of English 10.

Mr. Travisano's Obligation to the Student

I promise to treat you with respect and dignity. I will treat you as my intellectual equal. I will be clear about my expectations and do my best to ensure that you understand them. I reserve the right to bring my authority as a teacher to bear on a situation, but I promise to approach any situation in the spirit of fairness and equity (and often humor). I assume positive intent on the part of the student, and I ask you to assume the same of me.

Final Disclaimer

You have chosen to take an Honors class, which comes with particular academic responsibilities. You will be expected to do a good amount of reading and thinking. You will read challenging texts. I do not assign work for the sake of assigning it, but when I do assign it I expect you to complete it to the best of your abilities. While I understand that sometimes you may be unable to complete a reading or written assignment (life happens), be aware that you enrolled in this course for a challenge. And you can expect to be challenged. Get ready for perhaps the most rigorous course you have ever taken, and get ready to be amazed at what you can do. ¹⁰¹

English I

Fall 2013

Instructor: Ms. Gesuden/Sister G.

Cell Phone #: (562) 688-7685

Email: lgesuden@oakarts.org

Blog: <http://teachers.oakarts.org/~lgesuden/>

Student Office Hours: Tuesday, Wednesday, or Thursday at lunch/by appt.

Course Description

The ninth grade English curriculum builds upon the skills acquired in middle school while introducing new core concepts and developing the foundational skills necessary to becoming effective communicators, strong readers, and critical thinkers. We will focus on four types of writing: autobiographical narrative, expository essay, persuasive argument, and literary analysis. The course is designed to be interdisciplinary, so our studies will be integrated with disciplines such as art history, history, gender studies and ethnic studies with the goal that students will be able to connect and apply what they are learning in English to what they are studying in other courses.

Through our study of fiction, non-fiction, poetry, film, and other media, we will examine the central questions: “Who am I? What shapes my identity? Who or what determines our futures? How do our choices impact us, our families, our communities and our world?” Every unit of study will help us to better answer our essential questions. Lastly, our study of literature will not be isolated within our classroom walls – in the words of educator and activist, Paulo Freire, we will learn to “read the word *and* the world”, meaning that we will analyze written texts, but we will also learn to analyze and take positive action in our “worlds”.

Required Texts & Materials

- Daily Planner/Calendar – Use this to keep track of due dates and other important days
- College Ruled Loose Leaf Notebook Paper and/or College Ruled Subject Notebook (with perforated pages)
- Writing Implement(s) – pencil or dark blue/black ink only
- Sticky notes and highlighter for active reading
- Current novel/text(s)
- College level dictionary as a phone application or hard copy. It must say “College” on the cover.
- Public Library Card (I am willing to take students to get library cards if they do not already have them. Students need a form of I.D. to sign up for a card. Students will show proof of their library cards by Monday, September 30, 2013)
- Your insight and creativity

Highly Recommended Materials

- *MLA Handbook for Writers of Research Papers 7th Edition*
- *Merriam-Webster's Thesaurus*

California State Standards

This course meets the California State Standards for 9th and 10th Grade English and Language Arts. For a comprehensive listing of state standards, please visit: <http://www.cde.ca.gov>

Student Assessment

The English department uses a Skills Based Grading System. This differs from other grading systems as students will be assessed on specific skills rather than simple assignment completion. This also helps us have more concrete conversations about what areas in which a student excels or an area one might need to improve. Student grades will be based on the assessment of the following categories:

Student Assessment cont'd.

Writing Techniques and Analysis (WTA)	25%
Vocabulary Development (VD)	15%
Critical Reading (CR)	20%
Presentation and Speaking Skills (PSS)	20%
College and Career Readiness Habits (CCR)	20%

College and Career Readiness Habits encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education beyond OSA. This includes, but is not limited to: punctuality, note-taking, preparedness, engagement and community involvement. A detailed description of the categories that fall under College and Career Habits is as follows:

- *Punctuality and Preparedness:* You are expected to arrive on time to class every day. **On time for our class means to be in your seat when the bell rings.** If you are not in your seat you will be counted as tardy. You must complete all home and class assignments in a timely fashion. If for some reason you need an extension, I encourage you to advocate for yourself, but this must be done in advance (not the day an assignment is due). An extension request may require a discussion/meeting with a parent/guardian.
- *Note taking:* You are expected to take notes on all readings and lectures. There will be times that I require you to take notes, but you should also take notes for your own records even when you are not required to turn them in. I will check your notes regularly and ensure you are staying on top of your work.
- *Engagement and Community Involvement:* In addition to assignments, participation will be a key component to this class. You are an integral part of our community and your “voice” is necessary. I do not count how many times students raise their hands, rather I check for student presence and involvement. Remember, that you have chosen to be here. With this I expect respect for yourself, your colleagues, your instructor, and this class. I expect you to be awake and alert each morning and ready to work individually and collectively.

Grades will be updated and available online on a bi-weekly basis unless stated otherwise. If you have questions regarding your grade, please meet me during my student office hours and/or email me as soon as possible with a detailed description of your concern.

This 9th grade English course meets the requirements for graduation and the Cal State University/University of California systems A-G admissions requirements. You are expected to pass this course. You will excel in this class by turning in all assignments on time, participating in class and giving 100% effort towards your learning.

College, Career and Mentorship Mondays

This year, we have adopted the College Summit 9th grade curriculum entitled *Clean Slate* that focuses on helping 9th grade students transition into high school and introduces them to the process of creating a post-secondary plan. Some highlights of the curriculum are the high school road map, transcript review, career research project, and short and long term goal setting. Each student will be provided with a *Clean Slate* workbook and we will complete the activities together in class on Mondays. Workbooks will remain in class, except in the case of special projects. The workbook is each student's to keep.

In addition to the College Summit *Clean Slate* curriculum, all 9th graders will be paired with an upperclassman that will support the 9th graders' transition into high school. The mentors will also serve as writing coaches that will help the 9th graders develop their writing analysis and techniques. Students will meet with their mentors at least once a quarter on Mondays.

Student Leader of the Day

In addition to improving their reading, writing and speaking skills, students will build their leadership capacity by each serving as the Student Leader of the Day (SLOD). Students will sign up for one or two specific days in each semester and meet with me prior to the day they are the SLOD to ensure that they are clear about their responsibilities for the day. Some of the duties the SLOD will be responsible for are as follows:

- Introducing the day's agenda and learning goal for the day
- Sharing one interesting learning connection
- Helping to redirect student attention and remind students of classroom expectations
- Passing out materials/books
- Observing our class process (giving our class an overall grade for the day)

Students will earn twenty-five points for successfully fulfilling their role as the SLOD. These points will be applied to the College and Career Readiness Habits grade.

Course Policies

- **The first five minutes of each period is crucial. I expect you to be ready in your seat with materials out.** Everyday, for the first five minutes of class you will write a critical journal response, reading warm-up, mechanics maintenance activity and/or take a critical reading quiz. If you have an unexcused tardy, you will not earn credit for this. Your grade will be recorded as a zero for the assignment.
- **Any presentations, projects, or essays that are not completed on the due date will be marked down 10% for each school day that the assignment is late.** No assignment will be accepted more than five days after the deadline. If you have an excused absence, you have one day for each day you were absent to complete that assignment. It is important that you call or email me if you are going to be absent. Again, if you need an extension, you must advocate for yourself in a timely manner.
- **There will be NO LATE HOMEWORK.** Homework must be turned in the day after it was assigned. If it is not turned in on time, it will be counted as a 0 in powerschool. Students are allowed one free homework pass a semester – this can be turned in for bonus points at the end of each quarter or semester.
- See the OSA handbook for all other classroom policies and codes of conduct.

Powerschool - Grade Codes

- **M:** Missing work. This counts as a 0% (but will appear as M/10 or whatever the points are). Missing work cannot be made up, so this zero will stay a zero.
- **Ab:** Pending grade due to Absence. This counts as a 0% but can be made up for full credit. If you have an absence, you have one day for each day you were absent to complete that assignment. Exams must be made up within one week of an absence.
- **T:** Missed grade due to unexcused tardy. This counts as a 0% and cannot be made up.
- **P:** Pending grade. This counts as a 0% but can be made up. One example of a pending grade might be that a student getting an approved extension on an assignment.
- **TBR:** To be recorded. For larger assignments that can take more time to grade like essays or projects, this code indicates an assignment was turned in, but has

not yet been graded. TBR counts as "unrecorded," and, as such, will neither help nor hurt a student's overall grade in the course.

- **0 (zero):** Used primarily for work that was handed in, but earned no credit. These are rare cases.

Classroom Expectations - This is our P.R.O.F.E.S.S.I.O.N.

- **Preparation - Have your notebook, text, and writing utensils when you come to class. You need to be in your seat once the bell rings.** Do the assigned reading, so that you can contribute to the class discussions. Turn in all assignments on time.
- **Respect** - Respect yourself. Demand that others respect you. Respect others. Respect the space. Respect ideas presented in the class.
- **Open Mind and Heart**– Listen to and respect each other's ideas, beliefs and opinions even though they may be different than your own.
- **Focus** – On your work, on the lesson, on the class discussion, on your goals. Avoid all distractions – No food, drinks (except water), cell phones, Ipods, etc. unless otherwise stated.
- **Engagement** – Recognize when you need to “step up” and participate and when you might also need to “step back” and encourage your colleagues to participate.
- **“Stay Real”** – Check in vs. checking out. Keep it positive. Speak from the heart and stay true to whom you are.
- **Success** – Never ever give up! Devote yourself to study and practice!
- **Imagination** – Albert Einstein states, “Imagination is more important than knowledge.” Use your creativity everyday you come to class!
- **Onus** – Be responsible for your learning. The onus is on you. You are the best person to keep yourself accountable.
- **New** – Everyday is an opportunity to learn something new. Be open to that possibility!

If you are unable to discipline yourself after one warning, the following actions will be taken:

1. 15 minute lunch detention/community service with Ms. G., phone call/email home and written statement regarding the importance of discipline in a person's life.
2. 30 minute after school detention with Ms. T., phone call home and referral to an administrator.
3. Week long lunchtime community service and Parent conference with all necessary parties.

Warning about Copying and Plagiarism

When a student uses material from another source in an assignment, the student must credit the source whether the source is a website, book, or any other source material. Otherwise, the assignment will be viewed as plagiarized, even if the action was unintentional. If you are unsure if you are plagiarizing, please check in with me. If a student is found plagiarizing, the student will earn a “0” for the assignment and will not be allowed to make it up for credit. The student's parent/guardian(s) will also be notified. Any repeat offenses will result in a parent conference with myself and a school administrator.

You can expect Ms. G. to:

- Treat you with respect and value you as a unique, individual learner and contributor to our class.
- Be passionate and prepared with an interesting and relevant lesson each day.
- Return all assignments to you with constructive feedback in a timely manner
- Communicate with you, your parent/guardian(s), and arts emphasis teacher about your progress and any concerns.
- Be available to help you maximize your education at OSA.

QUARTER ONE COURSE CALENDAR		
Week 1: Education vs. Schooling: “You Must Learn”		
DATE	IN-CLASS	HOMEWORK
Monday 8/26	Welcome to 9th grade English Education vs. Schooling Discussion	Letter to Ms. Gesuden/Sister G.
Tuesday 8/27	Syllabus and Organization “A Letter to My Nephew” by James Baldwin	Finish Reading “A Letter To My Nephew” Dialogue Journal – Five Significant Quotes Syllabus Signature page
Wednesday 8/28	Complete reading analysis questions for “A Letter to My Nephew” in collaborative groups “We Read” Wednesdays Reminders	Read “Mother to Son” by Langston Hughes, “Journey” by Nikki Giovanni, “Speech to the Young” by Gwendolyn Brooks. Then <u>choose one</u> of the three poems and answer the analysis questions.
Thursday 8/29 (You will have a substitute teacher. Be on your best behavior)	Read excerpt from “Letters to a Young Poet” by Rainer Maria Rilke Make sure to annotate (Talk-to-the Text). Use our notations. Write your own letter of advice entitled “Letters to a Young _____”. Your letter must be at least one full page. Be creative..	Syllabus Signature page Revise your “Letter to a Young _____.” Bring a polished copy to class. Be ready to discuss Rilke’s letter in class tomorrow as well.
Friday 8/30	Syllabus Signature Page Due “Free Write” Fridays Introduce “With My Own Two Hands” Project	Continue “With My Own Two Hands” Project – due Tuesday, 9/3

Week 2: The Art of Thinking: “See and Think for Yourselves”		
Monday 9/2	Labor Day No School	Final preparations on “My Own Two Hands” presentation– due tomorrow
Tuesday 9/3	“My Own Two Hands” presentation	Bring your book for “We Read” Wednesdays Complete Book Profile (at least a half page)
Wednesday 9/4	Book Profile Due “We Read” Wednesdays: 30 minutes silent reading Finish “With My Own Two Hands” Project Presentations	H.W. = What is Thinking? Write your working definition of thinking. When do you do your best thinking? What are hinderances to critical thinking? (at least a half page)
Thursday 9/5	Critical Thinking Scenarios	Metacognition Writing
Friday 9/6	“Free Write” Fridays Critical Thinking Activity and Reflection	Reading Record (Read for at least one hour this weekend and complete the reading record)

Week 3 – The Art of Thinking: “See and Think for Yourselves”		
Monday 9/9	College and Career Mondays “Critical Thinking” Vocabulary Development	Finish Vocabulary Sheets
Tuesday 9/10	“Critical Thinking and Identifying Bias” Reading Packet	Read “See and Think for Yourselves” by Malcolm X and written response
Wednesday 9/11	“We Read” Wednesdays: 30 minutes silent reading “Critical Thinking and Identifying Bias” Reading Packet	Critical Thinking Interview
Thursday 9/12	“Critical Thinking and Identifying Bias” Reading Packet	Study for Vocabulary Quiz
Friday 9/13	“Critical Thinking” Vocabulary Quiz	Reading Record

Week 4 – Personal Philosophy: “Who am I ? Where am I going?”		
Monday 9/16	College and Career Mondays	Personal Philosophy Activity
Tuesday 9/17	Tenets of Philosophy Activity Introduction to Philosophy Lecture Notes	Write Notes Summary and Questions
Wednesday 9/18	Lecture Notes Check “We Read” Wednesdays: 30 minutes silent reading Introduction to Taoism Essential Questions and Goals	Essential Question Reflection
Thursday 9/19	Read <i>Tao of Pooh</i> “Foreword and How of Pooh?”	Say, Mean, Matter
Friday 9/20	Read <i>Tao of Pooh</i> “The Tao of Who?”	Reading Record

Week 5 - Personal Philosophy: “Who am I ? Where am I going?”		
Monday 9/23	(College and Career Mondays postponed to Friday this week because of special guests) Read <i>Tao of Pooh</i> “Spelling Tuesday”	Say, Mean, Matter
Tuesday 9/24	Read <i>Tao of Pooh</i> “Cottleston Pie”	Say, Mean, Matter
Wednesday 9/25	Read <i>Tao of Pooh</i> “Cottleston Pie” (continued) “We Read” Wednesdays: 30 minutes silent reading	Say, Mean, Matter
Thursday 9/26	Read <i>Tao of Pooh</i> “The Pooh Way”	Say, Mean, Matter
Friday 9/27	“Clean Slate Activity” led by the College Summit Peerleaders	Reading Record Bring proof of your library card on Monday

Week 6 - Personal Philosophy: “Who am I ? Where am I going?”		
Monday 9/30	Library Card Check College and Career Mondays	Say, Mean, Matter
Tuesday 10/1	Read <i>Tao of Pooh</i> “Bisy Backson”	Say, Mean, Matter
Wednesday 10/2	“We Read” Wednesdays: 30 minutes silent reading Read <i>Tao of Pooh</i> “That Sort of Bear”	Say, Mean, Matter
Thursday 10/3	Read <i>Tao of Pooh</i> “That Sort of Bear” (continued)	Back-To-School Night Say, Mean, Matter
Friday 10/4	Read <i>Tao of Pooh</i> “Nowhere and Nothing”	Read <i>Tao of Pooh</i> “The Now of Pooh” and complete Reading Reflection

Week 7 - Personal Philosophy: "Who am I ? Where am I going?"		
Monday 10/7	College and Career Monday	
Tuesday 10/8	Film <i>WALL-E</i> <i>How is WALL-E a Taoist?</i> <i>Take Film Notes</i>	WALL-E Review Q's
Wednesday 10/9	"We Read" Wednesdays: 30 minutes silent reading Film <i>WALL-E</i> <i>How is WALL-E a Taoist?</i> <i>Take Film Notes</i>	WALL-E Review Q's
Thursday 10/10	Film <i>WALL-E</i> <i>How is WALL-E a Taoist?</i> <i>Take Film Notes</i>	WALL-E Review Q's
Friday 10/11	Film <i>WALL-E</i> <i>How is WALL-E a Taoist?</i> <i>Take Film Notes</i> <i>Begin Essay Outline/Cognitive Map</i>	Outline/Cognitive Map due on Tuesday, 10/15

Week 8 - Personal Philosophy: "Who am I ? Where am I going?"		
Monday 10/14	Indigenous People's Day No School	Indigenous People's Day No School
Tuesday 10/15	Introduction Paragraph and Thesis Statements	Finish your Introduction paragraph. Make sure to include your thesis statement
Wednesday 10/16	"We Read" Wednesdays: 30 minutes silent reading Peer Edit Introductions Body Paragraph #1 and #2	Body Paragraph #1 and #2
Thursday 10/17	Body Paragraph #3	Body Paragraph #3
Friday 10/18	Conclusion	Finish Rough Draft

Week 9 – Personal Philosophy: "Who am I? Where am I going?"		
Monday 10/21	Rough Draft Due Peer Edit Rough Drafts – Senior Mentors	Edit Rough Draft Final Draft is due on Wednesday
Tuesday 10/22	Peer Editing and Publishing	Polish Final Draft
Wednesday 10/23	We Read Wednesday Final Draft Due	No Homework
Thursday 10/24	Quarter One Reflection	No Homework
Friday 10/25	End of First Quarter	Congratulations! You've completed Q1-there's more work to be done!

***** This course calendar is subject to change. If this is the case, you will be notified in advance.**

MR. R'S ENGLISH II – WORLD LITERATURE 2013-14

““We all have dreams. But in order to make dreams come into reality, it takes an awful lot of determination, dedication, self-discipline, and effort.”

- Jessie Owens – 4 time gold medalist (track and field)

Instructor: Mr. Rosenberg (Mr. R)
Email: drosenberg@oakarts.org

OSA phone: (510) 873-8800 EXT: 8507
Blog - <http://teachers.oakarts.org/~drosenberg/>

Course Description:

In keeping with OSA's tradition of high academic standards, this course engages students with classic literary texts in order to prepare you for the English III American Literature or AP Language Composition and Rhetoric course offered junior year and senior AP Language and Literacy or English Literature classes. Through our study of these works, which are representative of every genre, you will learn how sophisticated readers use analysis to develop a deeper understanding of the text. To enhance your understanding, we will study these works in the context of the social, economic, philosophical and cultural developments of the time. This will involve close collaboration with the Social Studies department to align our curriculums and therefore maximize student learning opportunities and draw connections across content areas. My approach to literature allows each student to form his or her own opinion of the work. I firmly believe that "books read you" – that every student's interpretation is valid. In keeping with this philosophy, class activities will range far beyond lecture and discussion. Every student is expected to participate in dramatizations, presentations, debates and other group activities designed to bring the historical and literary periods to life. Students will also be expected to study the connection between history, and literature independently, completing an extensive term paper, creative project, and presentation for each novel and play. In addition to the term paper, students will write impromptu essays modeled on PSAT, AP and SAT prompts, as well as informal assignments such as poems, speeches, journal entries, and reviews. To aid students in the development of a fluid command of written English, we will consistently review sentence structure and introduce new vocabulary words. In the spring, we will undertake SAT practice, writing several 25-minute essays and reviewing the test format. However, my goal is not merely to prepare students for a test or future classes, but to awaken in each student a love for language and for literature, through active practice of the former and close study of the latter.

Course Objectives:

- 1) To develop the ability to interpret a literary work, finding an idea or theme and proving the veracity of your interpretation through compelling literary evidence;
- 2) To understand and appreciate the interplay between history, literature and art;
- 3) To undertake close readings, perceiving patterns of figurative language and rhetoric;
- 4) To develop fluency in literary discussion, including work in groups and the class as a whole;
- 5) To develop a mature writing style employing syntactical variety, appropriate rhetorical strategies and sophisticated diction while maintaining an authentic voice;
- 6) To develop a personal technique for timed writing in response to SAT and AP prompts;
- 7) To increase your affection for literature in general and certain writers in specific;
- 8) Through writing and reading, to discover and confront issues and questions that are generally important to you, and in this way grow to respect the life of the mind and intellectual endeavor.

READING LIST:**SHORT STORIES/EXCERPTS:** (just a sample)

“Such and Such Were the Joys” Orwell
I Know Why the Caged Bird Sings – Angelou

NOVELS:

Things Fall Apart: Achebe
In the Time of Butterflies: Alvarez
Animal Farm: Orwell
Night: Weisel

VIDEO ACCOMPANYMENT:

In the Time of Butterflies - Movie
 Holocaust Clips and Survivor Interviews
Oprah/Weisel Auschwitz visit
Animal Farm (Animated Version)
 Author Bio’s and Related Documentaries
 Author Lectures and Related Speeches

DRAMA:

Antigone– Sophocles

Materials Needed:

A 3-ring binder, complete with regular-sized lined paper and a blue or black pen that writes clearly. Essays, poems and other formal writing will be stored in the classroom in your own personal writing portfolio. Your writing portfolio will represent a major portion of your grade at the end of each semester, so it is important that you *keep all of your graded writing assignments*. If you take an assignment home to show your parents, please don’t forget to bring it back as even one lost or misplaced paper could hurt your final grade considerably.

Course Requirements: (SEE STUDENT HANDBOOK)

Since all of you have been in school for many years, you know how to behave properly in the classroom. However, here is a short list of expectations to refresh your mind:

- **attend class regularly**

- more than two or three unexcused absences a quarter will greatly affect your grade.
- if you have an excused absence, you may make up the work you missed *promptly!!!*
- missed tests and quizzes will be administered at lunch or after school.

***NO UNEXCUSED LATE WORK WILL BE ACCEPTED.**

APPOINTMENTS: To meet during my offices hours – To be announced

- Please make an appointment for any specific meetings on the board and show up!
- All make up work must be excused and completed within the allotted time.

- **be prompt**

- be in your seat, ready to work, when the bell rings – Focus on the content (English)
- homework is due immediately after the bell rings; please pass it up to the head of the row.

- **come prepared for learning**

- bring your binder, pen, books and completed assignments to each class.
- chronically unprepared students will have their parents and art instructors contacted.

- **turn in assignments on time**

- due dates will be marked on the weekly calendar and the daily agenda posted on the board
- in an emergency, you may request an extension *before* a deadline on an essay.
- group projects must be presented on the assigned day (even if a group member is absent)

- **know and follow class rules**

- demonstrate academic integrity at all times (do not cheat, copy or plagiarize)

- please be kind, courteous and respectful of each other's opinions
- please turn off your cell phone before entering class
- please do **not** use class time to complete work for other classes

Grading: NOTE - The English department has moved to Skills Based Grading this year

¶ My philosophy of grading is very simple. I believe every student is an "A" student until that student proves to me that this is not the case. This is not to say that my expectations of you are not high – they are. It's just that I believe you are all capable of excellent work, all of the time. Please don't prove me wrong. As far as nuts and bolts: the grading for this class is based on a point/percentage system:

89.6% to 100%	A range
79.6% to 89.5%	B range
69.6% to 79.5%	C range

*Students who drop below a C- will have a parent and art teacher contacted and are NOT ELIGIBLE to graduate if they do not reach 69.6%

¶ The number of points for any particular assignment depends upon its length and difficulty. Quarter and final grades are based on a percentage of the total number of points. Assignments not submitted or presented are graded as "0," which means that it's devastating to your grade average to ignore an assignment. Tentative breakdown of points/grades (subject to change):

- Vocabulary Development 15%
- College and Career Readiness 20%
- Critical Reading 20%
- Presentation and Speaking Skills 20%
- Writing Techniques and Analysis 25%

CALENDAR AT A GLANCE: Subject to change according to pacing and skill mastery

All novels and dramas require the following:

- **1 formal written composition**
- **Formal and Informal Assessment(s) – daily quizzes are considered assessments**
- **Creative project with presentation.**

THEMES: Filial vs. Civic Duty, Banality of Evil, Gender Roles, Scientific Musings, Power Structures.

DATES: NOVEL/Reading/Essay Writing/Drama – all dates are subject to change.

8/26 – 9/4	Rules and Procedures, Classroom Norms, Syllabus, Questionnaire
9/3 – 10/11:	<u>Antigone</u> – All read <i>within class</i> and independent analysis for homework PSAT Prep for test (it occurs mid-October).
10/14 – 12/4:	<u>In a Time of Butterflies</u> (may take longer) – Totalitarianism and Dictators.
12/9 – 2/3:	<u>Things Fall Apart</u> - Colonialism and class of cultures and civilizations
2/3 – 2/21:	Socratic Seminar, Autobiographical Writing, Narrative Nonfiction and SAT Prep Excerpts from Autobiographies (Assata/Fredrick Douglas/Maya Angelou/G. Orwell)
2/23 – 4/4:	<u>Night</u> - The evil that men (and women) do...Systematic Dehumanization
4/7 – 5/13:	<u>Animal Farm</u> - Not a fairytale
5/13 – 6/6	Poetry/Journalism/Short Story and Creative Writing Units
***	<u>Frankenstein</u> - Time Permitting (<i>Possibly subject to change</i>)

THEMES/SKILLS: Autobiographical Essay Writing/Debate/Peer Collaboration/Supporting Claims

1/4 – 1/7	Autobiography/Narrative Nonfiction – Discovering ourselves through narrative writing.
1/10 – 1/14	Isolating topic and crafting Thesis, Outline, Peer Edit, and Rewrite/Revisions
1/18 – 1/21	Turn in Final Drafts and Hold Debates

THEMES: Compliance/Fascism/Revolution/Equality/Ethics/Morals/Civic Duty/Leadership

1/23 – 3/2: Night: The banality of evil – Totalitarianism meet Fascism Revisited - Duhamnization
 3/5 – 5/4: Animal Farm – Deeply analyze, discuss, act out important scenes, and write Analytical Essay. “Some animals are more equal than others” collaborate with US History classes.
 5/7 – 6/8 TBA...Time permitting..

GRADEBOOK ATTENDANCE CODES:

AB = Absent; student is not in class and work can be made up in allotted time (Must be Excused)

M = Missing; CANNOT be made up for credit UNLESS it has been excused.

P = Pending; Can be made up for credit

T = Unexcused Tardy; Cannot be made up for credit

TBR = To Be Recorded



DO YOUR WORK!!!

ENGLISH III – AMERICAN LITERATURE 2013-14

“When I discover who I am, I'll be free.”

Ralph Ellison

Instructor:

Mr. Rosenberg (Mr. R)

OSA phone: (510) 873-8800 EXT: 8507

Email: drosenberg@oakarts.org

Blog - <http://teachers.oakarts.org/~drosenberg/>

Course Description:

In keeping with OSA's tradition of high academic standards, this course engages students with classic literary texts in order to prepare you for the English Literature course offered senior year and in college. Through our study of these works, which are representative of every genre, you will learn how sophisticated readers use analysis to develop a deeper understanding of the text. To enhance your understanding, we will study these works in the context of the social, economic, philosophical and cultural developments of the time. My approach to literature allows each student to form his or her own opinion of the work. I firmly believe that "books read you" – that every student's interpretation is valid. In keeping with this philosophy, class activities will range far beyond lecture and discussion. Every student is expected to participate in dramatizations, presentations, debates and other group activities designed to bring the historical and literary periods to life. Students will also be expected to study the connection between history and literature independently, completing an extensive term paper for each novel and play. In addition to the term paper, students will write impromptu essays modeled on AP prompts, as well as informal assignments such as poems, speeches, journal entries, and reviews. To aid students in the development of a fluid command of written English, we will review sentence structure and introduce new vocabulary words bi-weekly. In the spring, we will undertake SAT practice, writing several 25-minute essays and reviewing the test format. However, my goal is not merely to prepare students for a test or future classes, but to awaken in each student a love for language and for literature, through active practice of the former and close study of the latter. College and career preparation exercises will be integrated into the course framework to prepare students for the college/employment application process, aid them in deciding their college lists, gathering important information (letters of recommendation, transcripts, important dates, scholarships, FAFSA, EOP, etc...), career choices, and extracurricular opportunities and community involvement. College Summit provides impressive online college resources that give students access very detailed questionnaires that help students make informed decisions in their college choice (even prospective majors). We also have 12th grade Peer Leaders who are modeling how College Summit will continue to be integrated into the senior curriculum. Peer leaders last year held rallies like the Tower of Power activity, beautified OSA with the Wall of Honor which had each senior's portrait and what college or program they were attending the following year.

Course Objectives:

- 1) To develop the ability to interpret a literary work, finding an idea or theme and proving the veracity of your Interpretation through compelling literary evidence;
- 2) To understand and appreciate the interplay between history, literature and art;
- 3) To undertake close readings, perceiving patterns of figurative language and rhetoric;
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- 7) To increase your affection for literature in general and certain writers in specific;
- 8) Through writing and reading, to discover and confront issues and questions that are generally important to you, and in this way grow to respect the life of the mind and intellectual endeavor.

Reading List:

SHORT STORIES: (just a very brief sample)

“Girl” Kincaid

“King of the Bingo Game” Ellison

“A Hanging” Orwell

“The Flowers” Walker

NOVELS:

The Catcher in the Rye: SalingerThe Great Gatsby: FitzgeraldThe Invisible Man: EllisonVideo Accompaniment:

King of the Bingo Game

The Great Gatsby (possibly new version)

Author Bio’s and Related Documentaries

DRAMA:

The Crucible – MillerRadio Golf - Wilson (time permitting)**Materials Needed:**

A 3-ring binder, complete with regular-sized lined paper and a blue or black pen that writes clearly. Essays, poems and other formal writing will be stored in the classroom in your own personal writing portfolio. Your writing portfolio will represent a major portion of your grade at the end of each semester, so it is important that you *keep all of your graded writing assignments*. If you take an assignment home to show your parents, please don’t forget to bring it back as even one lost or misplaced paper could hurt your final grade considerably.

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69.6% to 79.5%	C range

*Students who drop below a C- will have a parent and art teacher contacted and are NOT ELIGIBLE to graduate if they do not reach 69.6%

difficulty. Quarter and final grades are based on a percentage of the total number of points. Assignments not submitted or presented are graded as "0," which means that it's devastating to your grade average to ignore an assignment. Tentative breakdown of points/grades (subject to change):

- Vocabulary Development 15%
- College and Career Readiness 20%
- Critical Reading 20%
- Presentation and Speaking Skills 20%
- Writing Techniques and Analysis 25%

CALENDAR AT A GLANCE:

All novels and dramas require the following:

- 1 formal written composition
- Formal and Informal Assessment(s) – daily quizzes are considered assessments
- Creative project with presentation.
- Vocabulary Development

THEMES: Forming Identity/Alienation/Maturation/Blind Acceptance/Fitting in...

DATES: NOVEL/Reading/Essay Writing/Drama – *all dates are subject to change.*

8/27 – 8/31	Setting Rules and Norms/Seat Assignments/Letter Home/Questionnaire/Handout books
9/3 – 10/15:	<u>The Catcher in the Rye</u> – Impossible Dreams/Arrested Development/Alienation
10/15 – 11/26:	<u>The Great Gatsby</u> – Repeating the past/Old Money Vs. New Money
11/26 – 12/21:	<u>The Crucible</u> – Paradox of Puritan Repression
1/2 – 1/21:	Persuasive Essay Writing and Debates/Socratic Seminar and SAT Prep
1/23 – 3/2:	Radio Golf (dates may be switched with Invisible Man due to length and time)
3/5 – 5/7:	<u>Invisible Man</u> – Race and Identity in American 20 th Century
5/7 – 6/8	Poetry Unit - Assorted poetry, identifying poetic devices, and writing/presenting poems.

THEMES/SKILLS: Persuasive Essay Writing/Debate/Peer Collaboration/Supporting Claims

1/4 – 1/7	Introduce Controversial Issue Essay – Discuss topics and select
1/10 – 1/14	Research, Outline, Peer Edit, and Rewrite/Revisions
1/18 – 1/21	Turn in Final Drafts and Hold Debates

THEMES: Identity/Self-Discovery/Race Relations/Hegemony/Social Conditioning/Acceptance

1/23 – 3/2:	Radio Golf: All read <i>within class</i> and independent analysis for homework
3/5 – 5/4:	<u>Invisible Man</u> – Deeply analyze, discuss, act out important scenes, and write IM essay as Cumulative Final and Analytical Essay.
5/7 – 6/8	Poetry Unit - Assorted poetry, identifying poetic devices, and writing/presenting poems.

GRADEBOOK ATTENDANCE CODES:

AB = Absent; student is not in class and work can be made up in allotted time (Must be Excused)
M = Missing; CANNOT be made up for credit UNLESS it has been excused.
P = Pending; Can be made up for credit
T = Unexcused Tardy; Cannot be made up for credit
TBR = To Be Recorded

10TH GRADE ENGLISH: 2013-2014

INSTRUCTOR: Danielle Kestenbaum * **EMAIL:** dkestenbaum@oakarts.org * **OFFICE:** Room 256

PHONE: (510) 873-8800 ext. 8402 * **BLOG:** <http://teachers.oakarts.org/~dkestenbaum/> » Login to view all assignments, documents & class information * **Office Hours:** Making an appointment for lunch is the best way to ensure my full attention. After school appointments can also be arranged.

COURSE DESCRIPTION: Welcome to the 2013-2014 school year! You will continue to develop both academically and personally through the utilization of reading, writing, group work, class discussion, multimedia and self-reflection. In this course you will read a number of works representative of world literature. Sophocles, Chinua Achebe, Julia Alvarez, Khaled Hosseini and other writers will offer insights into such universal themes as identity, alienation, power and community. Using different literary mediums, we will explore how literature helps people express and react to the world in which they live. These texts will be used to understand changing worldviews from ancient Greece to present day. You will learn to move beyond simple comprehension of a text in order to integrate the themes we study into your everyday lives, both in and out of the classroom. When applicable, the readings will be thematically linked to students' other 10th grade classes, adding yet another layer of richness to the content.

TEXTS (BOOKS WILL BE PROVIDED, BUT I HIGHLY ENCOURAGE STUDENTS TO PURCHASE TEXTS)

(subject to change)

Novels

Antigone by Sophocles

Things Fall Apart by Chinua Achebe

In the Time of Butterflies by Julia Alvarez

Kite Runner by Khaled Hosseini

Brave New World by Aldous Huxley

Animal Farm by George Orwell

Night by Elie Wiesel

Excerpts and Essays

Drown by Junot Diaz

The Things They Carried by Tim O'Brien

The Gangster We Are All Looking For by Le Thi Diem Thuy

The Essays: A Selection by Michel de Montaigne

Frankenstein by Mary Shelley

Canterbury Tales by Geoffrey Chaucer

A selection of poetry, music and films will be used throughout the year in order enrich student learning

As a Community of Readers, Writers and Critical Thinkers You Will:

- 1) Develop the ability to interpret a literary work, find an idea or theme and prove the veracity of your interpretation through compelling literary evidence.
- 2) Undertake close readings, perceive patterns of language (motifs, image, metaphor, etc.), and understand the effect of tone.
- 3) Develop fluency in discussing literature, including answering teacher-generated questions in whole class discussion as well as generating your own questions in small groups.
- 4) Ultimately, through your writing and reading this year, you will discover and confront issues and questions that are generally important to you, and in this way grow to respect the life of the mind and intellectual endeavor.

EXPECTATIONS AND REQUIREMENTS OF THE STUDENTS: All of the English policies and expectations are established to help and guide the student to do and be their best artistically and academically and are there to assist the parent/guardian in making a connection between OSA and home.

1. **In order for there to be a “we”, there must be a “you”, the parent/guardian.** It is critical for parents to do the following:
 - a. Be very involved and aware of your child’s academic progress.
 - b. Attend APT Meetings.
 - c. Stay on top of your child’s progress by checking PowerSchool frequently (I STRONGLY recommend AT LEAST once a week, no matter what your student says) and staying in touch with all teachers teaching your child.
2. **College and Career Readiness:** College Work Habits are critical to this class and encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education beyond OSA. This includes, but is not limited to, **Attendance, preparedness, engagement and community involvement (inclusive of listening and contribution).**
3. **Assignments**
 - a. **Mastery Assignments:** This includes all multiple choice tests, unit tests, in-class essays, take-home essays, and long-term projects and research papers. This also includes group and individual presentations.
 - b. **Reading Checks:** This includes all in-class reading quizzes and literary discussions. This is critical because it determines your ability to participate in class discussion and activities. To be successful in this class you must be reading regularly and carefully.
 - c. **Enrichment:** Any work that broadens understanding of the material or connects to thematic concepts presented in this class is considered enrichment: photography, art, music, video work, etc.
 - d. **Free Choice Reading and Writing:** In this class we will continue “We Read Wednesday.” You will be required to bring any novel of your choosing to class every Wednesday. You will have the first 20 minutes of class to read. There will be a corresponding writing assignment each week that will take place during the last 30 minutes of class. If you do not have your book, you will receive a “0” for the day.
4. **Grading Policy:** Grades and assignments will be posted and updated regularly on my website. Please check your progress consistently. You should keep all graded work until the end of the semester, and let me know immediately if there is a discrepancy between the grade posted on-line and the grade you think you have. Grades in this course are weighted as follows:

Vocabulary Development 20% College & Career Readiness 10% Critical Reading 25%
Presentation and Speaking Skills 20% Writing Techniques and Analysis 25%

5. **Attendance/Tardy Policy:** BE HERE ON TIME. **On time** means in your seat, with your supplies out, ready to work before the bell. Please note that OSA has a **new policy** this year. As of 2013-2014 school year, OSA is instituting an all-school policy of NO EXCUSED ABSENCES and NO EXCUSED TARDIES. This means that OSA no longer recognizes differences between “excused” and unexcused absences/tardies. There are only Absences and Tardies. Students accumulating 9 or more absences per quarter are considered ineligible to perform regardless of GPA or Academic/Artistic standing.

6. Late Work/Make-up Work/What to do if you are ABSENT:

- a. Communicate! Get in touch with me as soon as you know you will be missing class, an assignment or a major due date.
- b. No late work. Period. IF you are absent the day an assignment is assigned you have the number of days you are absent to make-up the work. IF you are absent the day an assignment is due, it is due the day you return to school. No exceptions will be made to this policy.
- c. You will be marked down 10% for everyday a major assignment (worth more than 100 points) is late. If it is more than five days late it will not be accepted.
- d. If you are absent check the class blog to check what you missed. The blog will be updated with all handouts and assignments daily.
- e. If you have any questions about what you missed, it is your job to do what it takes to get questions answered. **BE PROACTIVE.** Email me, talk to me at lunch, stay after class, come after school. It is not appropriate to ask me questions about missed work at the beginning of class or during a whole class activity.
- f. Turn in missed assignments and schedule makeup exams with me directly. Do not leave them on my desk and assume I will find them. You have the number of days you were absent to make up missed work. It is your responsibility to remember to turn make-up assignments in once they are completed; do not rely on me to remind you as this could result in a failing grade.

7.Books: You will be given books that are the property of OSA. These books are your responsibility and must be returned in the exact condition they are received. If the book is vandalized or lost it is your responsibility to purchase a new one in order to replace the book. If an OSA book is not returned or replaced you will not be allowed to walk the stage at graduation (I have had seniors haunted by books missing from 9th grade so please take care of this). I **HIGHLY** recommend that you purchase copies of our major works of literature. Purchasing your books is not mandatory, but it is highly advisable; writing in your books is the best way to interact meaningfully with any text. Keep in mind that if you purchase books then drop this class, you are not entitled to a refund from OSA.

8.Cheating/Plagiarism Policy: There is **ZERO** tolerance for cheating and plagiarism – the use of someone else's words or ideas without acknowledging the source – and will result in a double fail on the assignment/exam/essay/project, with no possibility for a make-up. This behavior is inconsistent with the academic rigor and moral integrity consistent with this level of class. I will then alert every other OSA teacher, past and present, your counselor, and the college office. Hope I don't find out where you want to go to college. I consider this theft: period. If you are ever in doubt as to how to avoid plagiarism, seek my help immediately. In short, it is *never* worth the risk.

9.Required Materials: In order to be successful in this class you must come prepared everyday with the following:

- a. Binder, specifically designated for this class.
- b. Post-its – LOTS
- c. Current text(s) we are reading
- d. Pens (no pencil)
- e. Paper
- f. Highlighter
- g. Assignment notebook/Planner to write down homework
- h. Optional (highly recommended): pocket dictionary/thesaurus

What an engaged, prepared, contributing students looks like:

- a. Backpacks, purses or bags of any kind must be placed on the floor or in the holders under the desks. Under no circumstances are bags allowed on the desk. I must be able to see your eyes.
- b. I never want to see cell phones, text messaging, or ipods in class (unless you are specifically told that they can be used for an assignment). Consider yourself warned, if I see a phone or IPOD we will have a meeting immediately and parents will be called if necessary. You need to care about your education.
- c. Students must come to class prepared with ALL materials (including current readings, pens, paper etc.) to class. I am not Office Depot. We all have off days. See me before class if you need to borrow supplies. If this becomes an issue we will have a meeting with your parents.
- d. Students are expected to bring a sense of energy and focus to the class, **EVERY DAY**: REMEMBER they, the student, and you the parent, wanted and **auditioned** to attend OSA—so act accordingly **EVERY DAY**.
- e. Time is of the utmost importance: students must get to class quickly and quietly
- f. Gossiping and horseplay will not be tolerated before, during, and after class. If you would not do it in college or at work, do not do it here.
- g. Students must raise their hands (no blurting or shouting out) to ask questions and/or make comments.
- h. Students must develop the discipline and understanding of how to use their mental capabilities to work out individual problems.
- i. Take pride in your speech. I am committed to speaking to students with in manner fit to woprking with younf adults. I expect the same in return. I do not respond to whining or nagging.

12TH GRADE ENGLISH IV 2013 - 2014

INSTRUCTOR: Danielle Kestenbaum * **EMAIL:** dkestenbaum@oakarts.org * **OFFICE:** Room 256
PHONE: (510) 873-8800 ext. 8402 * **BLOG:** <http://teachers.oakarts.org/~dkestenbaum/> » Login
 to view all assignments, documents & class information * **Office Hours:** Making an appointment for lunch or after school is the best way to ensure my full attention.

COURSE DESCRIPTION: Welcome to the 2013-2014 school year! The focus of English IV is to engage each student in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. Students will analytically consider a work's structure, style, and themes, as well as such smaller-scale elements as the use of figurative language, imagery, style, symbolism and tone. As this is a 12th grade course, where we attempt to simulate the university experience on the high school campus, you will receive a highly differentiated curriculum. You will learn to examine texts more analytically, think critically, and delve deeply into the issues we discuss. Special projects, fast pacing, additional home responsibilities, and a significant amount of writing are part of this program. It is critical that you keep up with all readings and assignments and follow all directions. I am available to students who seek additional help with difficult concepts and assignments, and I expect that when you need help, you will seek it *actively*.

As a Community of Readers, Writers and Critical Thinkers You Will:

- 1) Develop the ability to interpret a literary work, find an idea or theme and prove the veracity of your interpretation through compelling literary evidence.
- 2) Undertake close readings, perceive patterns of language (motifs, image, metaphor, etc.), the effect of tone, and the contributions to poetry of sound and metrical devices.
- 3) Develop fluency in discussing literature, including answering teacher-generated questions in whole class discussion as well as generating your own questions in small groups.
- 4) Recognize and use effective techniques in writing college application essays.
- 5) Develop a fluid, sophisticated style of employing syntactical variety, appropriate rhetorical strategies and college-level diction while maintaining an authentic voice.
- 6) Ultimately, through your writing and reading this year, you will discover and confront issues and questions that are generally important to you, and in this way grow to respect the life of the mind and intellectual endeavor.

EXPECTATIONS AND REQUIREMENTS OF THE STUDENTS: All of the English policies and expectations are established to help and guide the student to do and be their best artistically and academically and are there to assist the parent/guardian in making a connection between OSA and home.

1. **In order for there to be a “we”, there must be a “you”, the parent/guardian.** It is critical for parents to do the following:
 - a. Be very involved and aware of your child’s academic progress.
 - b. Attend APT Meetings.
 - c. Stay on top of your child’s progress by checking PowerSchool frequently (I STRONGLY recommend AT LEAST once a week, no matter what your student says) and staying in touch with all teachers teaching your child.
2. **College and Career Readiness:** College Work Habits are critical to this class and encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education beyond OSA. This includes, but is not limited to, **Attendance, preparedness, engagement and community involvement (inclusive of listening and contribution).**
3. **Assignments**
 - a. **Mastery Assignments:** This includes all multiple choice tests, unit tests, in-class essays, take-home essays, and long-term projects and research papers. This also includes group and individual presentations.
 - b. **Reading Checks:** This includes all in-class reading quizzes and literary discussions. This is critical because it determines your ability to participate in class discussion and activities. To be successful in this class you must be reading regularly and carefully.
 - c. **Enrichment:** Any work that broadens understanding of the material or connects to thematic concepts presented in this class is considered enrichment: photography, art, music, video work, etc.
 - d. **College Personal Statement:** Unique to this class will be the inclusion of writing your personal statement. This is required of every senior, independent of your post-secondary plans. You will receive more instruction on this, however it is your primary writing grade for the first 6 weeks of school.
 - e. **College Summit Mondays:** Embedded in this course is the College Summit curriculum. With the help of the peer leaders, we will use class time (every Monday) to work on all parts of the college and post high school experience. We will cover it all, from filling out your applications to budgeting a meal for four for under \$10 (yes food will be involved!) You will each be receiving a College Summit textbook that you must have with you every Monday.

4. Grading Policy: Grades and assignments will be posted and updated regularly on my website. Please check your progress consistently. You should keep all graded work until the end of the semester, and let me know immediately if there is a discrepancy between the grade posted on-line and the grade you think you have. Grades in this course are weighted as follows:

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- e. Time is of the utmost importance: students must get to class quickly and quietly
- f. Gossiping and horseplay will not be tolerated before, during, and after class. If you would not do it in college or at work, do not do it here.
- g. Students must raise their hands (no blurting or shouting out) to ask questions and/or make comments.
- h. Students must develop the discipline and understanding of how to use their mental capabilities to work out individual problems.
- i. Take pride in your speech. I am committed to speaking to students with in manner fit to woprking with younf adults. I expect the same in return. I do not respond to whining or nagging.

2013 – 2014 (tentative) ENGLISH IV UNITS & LIST OF TEXTS

(Units and timing are subject to change)

FALL SEMESTER

Unit 1: The Personal Statement

The personal statement is one of the most important parts of all college and scholarship applications. With the help and knowledge of our wonderful peer leaders, we will work together to begin this strenuous process. Your personal statement will be your major writing assignment of the quarter and I expect you to give the peer leaders you work with as much, if not more, respect as you would give a teacher.

Texts:

Why I Write by Joan Didion

Navigator by College Summit

Examples of Personal Statements

Unit 2: Schooling vs. Education

Our first major unit will introduce you to how a college level seminar is run. Through articles, short stories, film, TV and guest speakers (TBD), we will dive deep into the issue of schooling in America. You will be expected to examine this difficult issue and develop solutions. Be prepared to take your critical thinking to the next level. Just like in college, you will have a reader for this unit. You must have it with you everyday. At the end of this unit you will be asked to reflect on your own schooling experience and place it within the context of what we have studied.

Texts:

Working in the Dark by Jimmy Santiago Baca

Teaching to Transgress by bell hooks

Pedagogy of the Oppressed (chapters 1 and 2) by Paulo Freire

Gangstas, Wankstas and Ridas by Jeff Duncan-Andrade

Keeping Track: How Schools Structure Inequality by Jeanie Oakes

The Rose that Grew from Concrete by Tupac Shakur

Note to Educators: Hope Required When Growing Roses in Concrete by Jeff Duncan-Andrade

Precious Knowledge (Film)

Unit 3: Market to Market: A Closer Look at Formalist, Feminist and Allusive Theory

Using *Goblin Market*, the fantastical lyrical poem by Christina Rossetti, students will learn how to determine voice, speaker, point of view, theme, tone, symbolism and figurative language in poetry. Furthermore, students will use these tools in order to analyze and determine deeper meaning. Finally, students will be expected to understand and use critical theory in order to understand how varied interpretations creates significantly different meaning to even the most seemingly simple poem.

Texts:

“Adam & Eve” (Genesis 3) from the King James Bible

How to Read a Poem by Terry Eagleton

Goblin Market by Christina Rossetti

SPRING SEMESTER

Unit 4: Existentialism: Absurdity, Anxiety and Alienation

This unit is lengthy on purpose. By deeply engaging with two novels, *Metamorphosis* and *The Stranger*, students will become adept at interpreting philosophical theory as exhibited through literature. Once provided with a philosophical foundation, students will explore existentialism through both novels in order to see how differing authors attack similar philosophies in distinctly unique ways. Students will focus on deep analytical discussion and writing. Socratic seminars and fishbowls will be used in order for students to deeply engaged with these deep topics. Going beyond plot and setting, we will continue to focus on formalist theory to ensure students genuinely grasp how structure informs meaning.

Texts

Selections from *A Teacher's Introduction to Postmodernism* by Ray Linn

Selections from *Beyond Good and Evil*, by Friedrich Nietzsche

Selections from *Existentialism from Dostoevsky to Sartre*, by Walter Kaufman

The Metamorphosis by Franz Kafka

The Stranger by Albert Camus

Film: *Being John Malkovich*, written by Charlie Kaufman

Unit 5: Postmodernism in Literature: Can the Fly ever Escape the Fly Bottle?

The final unit will focus on the search for truth and the critical role language plays in creating consciousness. Using all of the skills they have gained all year, students will deeply analyze the world's of Vonnegut and Kundera, where truth is questionable and language a puzzle to be reformatted. Students will examine the use of flashback and flash forward and discern its effectiveness as a literary tool. This unit will permit students to examine differing perspectives on the same subject, while simultaneously giving them the space to reflect on their own views. Students will continue their "ism" quest with a plunge into postmodern theory, where the state of reality itself will be questioned.

Texts

Selections from *A Teacher's Introduction to Postmodernism* by Ray Linn

The Unbearable Lightness of Being by Milan Kundera

Slaughterhouse Five by Kurt Vonnegut

Eloisa to Abelard by Alexander Pope

Film: *Adaptation*, written by Charlie Kaufman and Michel Gondry

Gender Studies

Fall 2013

Instructor: Liza Gesuden

Cell Phone #: (562) 688-7685

Email: lgesuden@oakarts.org

Blog: <http://teachers.oakarts.org/~lgesuden/>

Student Office Hours: Tues. and Thurs. at lunch or by appointment

Course Description

This course serves as an introductory study of gender. We will take an interdisciplinary approach – meaning that we will study ideas using many disciplines and lenses, such as historical, feminist, sociological, cultural, and ethnic studies perspectives – to broadly examine the role that gender plays in society (the macro level) and our everyday lives (the micro level). Students will explore basic concepts such as gender, sex, sexuality, socialization, inequality, and resistance. Furthermore, students will continue to build on their reading, writing, speaking and presentation skills through our study of the course content. This course is designed as an upper level elective, so students will be expected to investigate material intended for mature audiences and conduct themselves as emerging scholars in the field of gender studies.

Note - The concepts that we discuss in class can be very personal, so please be mindful of your classmates' multiple perspectives and identities. Lastly, I encourage students to use a critical lens in this course, which includes any challenges to the course content and anything presented in class.

Required Materials

- Daily Planner/Calendar – Use this to keep track of due dates and other important days
- College Ruled Loose Leaf Notebook Paper and/or College Ruled Subject Notebook (with perforated pages)
- Writing Implement(s) – pencil or dark blue/black ink only
- Sticky notes and highlighter for active reading
- One composition book to be kept in the classroom (provided by Ms. G.)
- One three-ring binder (at least one inch) – course readings will be organized in this binder.
- College level dictionary as a phone application or hard copy. It must say “College” on the cover.

Units of Study: Critical Core Concepts and Texts*

1. Introduction to Gender: What is Gender? Masculinities, Femininities, and Beyond.

- “Understanding Gender” and “A Word about Words” from *Gender Spectrum*
- “What the heck is a PGP?”
- Platero Mendez, Raquel (Lucas). A Slacker and Delinquent in Basketball Shoes. *Gender Outlaws*
- Smith, Christine. “Princess”. *Gender Outlaws*
- Bornstein, Kate. “Solving the Gender Puzzle”. *My Gender Workbook*.
- Pleck, Joseph. “Men’s Power with Women, Other Men, and Society”. *Men’s Lives*
- Sabo, Don. “Pigskin, Patriarchy, and Pain”. *Men’s Lives*
- Alexander, Roe-Ann. “Are You A Boy Or A Girl?” *Gender Outlaws*
- Diamond, Katie and Blazes, Johnny. “Trancension”. *Gender Outlaws*
- Rochlin, M. “The Heterosexual Questionnaire”. *Men’s Lives*

2. Historical Legacies and Social Movements

- De Beauvoir, Simone. *The Second Sex* (excerpts)
- Friedan, Betty. *The Feminine Mystique* (excerpts)
- Civil Rights Act of 1964 Title VIII
- National Organization For Women Statement of Purpose
- Redstockings Manifesto
- Sexton, Anne. “In Celebration of My Uterus”
- Faludi, Susan. “Death of a Revolutionary”

3. **Intersectionality – Race, Class, Gender, Sexuality**
 - National Black Feminist Organization Statement of Purpose
 - Radicalesbians. *The Woman-Identified Woman*
 - The Combahee River Collective Statement
 - Anzaldua, Gloria. *Borderlands*. (excerpts)
 - hooks, bell. *From Margin to Center*. (excerpts)
 - Lorde, Audre. *Sister Outsider*. (excerpts)
 - Skloot, Rebecca. *The Immortal Life of Henrietta Lacks*. (excerpts)
 - Mohanty, Chandra Talpade. “Under Western Eyes: Feminist Scholarship and Colonial Discourses”. *Feminism Without Borders*
 - Rose, Tricia. “Two Inches or a Yard”: Silencing Black Women’s Sexual Expression.” *Talking Visions: Multicultural Feminism in a Transnational Age*.
 - Film: *Pariah*
4. **Childhood, Family, and Socialization**
 - Padawer, Ruth. “What’s Wrong With A Boy Who Wears a Dress?”. *New York Times Magazine*
 - Thorne, Barrie. “Girls and Boys Together...But Mostly Apart”. *Men’s Lives*
 - Prager, Emily. “Our Barbies, Ourselves”
 - Messner, Michael. “Boyhood, Sports, and the Construction of Masculinity”. *Men’s Lives*.
 - Bunnell, Jacinta and Novak, Julia. *Girls Are Not Chicks Coloring Book*.
 - Film: *Raising Victor Vargas*
 - Film: *Ma Vie En Rose*
5. **Labor, Work and Economics**
 - Clips from *Madmen*
 - Cheever, Susan. “The Nanny Dilemma”. *The Global Woman*.
 - Louie, Miriam. *Sweatshop Warriors*. (excerpts)
 - Tran, My-Thuan. “Mix of Luck, Polish”. <http://articles.latimes.com/2008/may/05/local/me-nails5>
 - Dewan, Shaila and Gebeloff, Robert. “More Men Enter Fields Dominated By Women”. <http://www.nytimes.com/2012/05/21/business/increasingly-men-seek-success-in-jobs-dominated-by-women.html?pagewanted=all>
 - Slaughter, Ann-Marie. “Why Women Still Can’t Have It All”. *The Atlantic*. <http://www.theatlantic.com/magazine/archive/2012/07/why-women-still-cant-have-it-all/309020/>
 - Conde, Maria Lopez. “Why Women Can, and Can’t Have It All”. <http://www.pbs.org/newshour/rundown/2012/06/why-women-can-and-cant-have-it-all.html>
6. **Popular Culture, Media, and (Mis)Representation**
 - Mulvey, Laura. *Visual Pleasure and Narrative Cinema*. (excerpts)
 - Gate, Alison. “A Doll’s House: Barbie Revisited”
 - Gregory, April. “Nicki Minaj: The Flyest Feminist” <http://www.racialicious.com/2012/02/23/nicki-minaj-the-flyest-feminist/>
 - Escobedo Shepherd, Julianne. “Nicki Minaj’s Retroactive Feminism”. http://www.salon.com/2012/07/31/nicki_minajs_retroactive_feminism_salpart/
 - Mans, Jasmine. “The Mis-Education of a Barbie Doll”.
 - Jones, Sarah. “Your Revolution”
 - Heins, Marjorie. “The Strange Case of Sarah Jones”
 - Bechdel, Allison. “The Bechdel Test”
 - Dean, Terrance. *Hiding In Hip Hop: On The Down Low in the Music Industry* (excerpts)
 - Film: *Hip Hop: Beyond Beats and Rhymes*
 - Levy, Ariel. *Female Chauvinist Pigs: Women and the Rise of Raunch Culture* (excerpts)
 - Music Video: Mia, “Bad Girls”
7. **Policing, Violence, and Militarization**
 - Valenti, Jessica. “The Blame (and Shame) Game”. *Full Frontal Feminism: A Young Woman’s*
 - Levi, R and Waldman, A. *Inside This Place, Not Of It: Narratives from Women’s Prisons*
 - *Guide To Why Feminism Matters*
 - Friedman, Jaclyn and Valenti, Jessica. *Yes Means Yes: Visions of Female Sexual Power and A World Without Rape* (excerpts)
 - Kesic, Vesna. From Reverence to Rape. *Frontline Feminisms: Women, War, and Resistance*
 - Gonzalez Rodriguez, Sergio. *The Femicide Machine*.
 - Film: *Juvis*
 - Film: *On the Outs*
 - Clips from *Orange is the New Black*
 - Bandale, Asha. *The Prisoner’s Wife*. (excerpts)
 - Al - Sadaawi, Nawal. *Woman at Point Zero*

8. Body Image and Health

- Ehrenreich, Barbara and English, Deidre. “Witches, Healers, and Gentlemen Doctors”. *For Her Own Good*.
- Jones, Lisa. *The Hair Trade*. Talking Visions: Multicultural Feminism in a Transnational Age
- “The Power of the Jiggle: The Jiggly Boo Dance Crew”
- Klein, Naomi. *The Beauty Myth*. (excerpts)
- Brumberg, Joan Jacobs. *The Body Project*. (excerpts)
- Cooney, Eleanor. “The Way It Was”. Mother Jones.
- Film: *The Business of Being Born*
- Film Clip: *Western Eyes*

9. Art and Performance

- The Guerilla Girls
- Riot Girl Manifesto
- Chicago, Judy. “The Dinner Party”
- Sherman, Cindy. Works from exhibit at SFMOMA.
- Kruger, Barbara. “Your Body Is A Battleground”.
- Shange, Ntozake. *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*.
- Reyes, Yosimar. “For Colored Boys That Speak Softly”.

* The texts are subject to change, but students will be notified in advance.

Student Assessment

Students will be graded on the following standards:

Theory and Concepts (TC)	25%
Written Analysis (WA)	25%
Critical Reading (CR)	25%
Presentation and Speaking Skills (PSS)	15%
College and Career Readiness Habits (CCR)	10%

Theory and Concepts refers to the major ideas that will be examined in the gender studies course. Students are expected to actively engage with the theory and concepts through reading, writing, and dialogue. Many of the ideas will be new and challenging, and students must make their best effort to understand, evaluate, and apply what they are learning in class. Students will often investigate multiple perspectives on any given theory or concept, so students will then have to determine what they think for themselves. A working use of the ideas is the goal rather than rote memorization of vocabulary terms. Furthermore, through our study, students will help to illuminate the theories by making connections to their own experiences and observations.

College and Career Readiness Habits encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education beyond OSA. This includes, but is not limited to: punctuality, note-taking, preparedness, engagement and community involvement. You will give yourself a CCR grade every week that you and I will agree upon. This grade will be entered in powerschool. A detailed description of the categories that fall under College and Career Habits is as follows:

- *Punctuality and Preparedness*: You are expected to arrive on time to class every day. On time for our class means to **be in your seat when the bell rings**. If you are not in your seat you will be counted as tardy. You must complete all home and class assignments in a timely fashion. If for some reason you need an extension, I encourage you to advocate for yourself, but this must be done in advance (not the day an assignment is due). An extension request may require a discussion/meeting with a parent/guardian.
- *Note taking*: You are expected to take notes on all readings and lectures. There will be times that I require you to take notes, but you should also take notes for your own records even when you are

not required to turn them in. I will check your notes regularly and ensure you are staying on top of your work.

- *Engagement and Community Involvement*: In addition to assignments, participation will be a key component to this class. You are an integral part of our community and your “voice” is necessary. I do not count how many times students raise their hands, rather I check for student presence and involvement. Remember, that you have chosen to be here. With this I expect respect for yourself, your colleagues, your instructor, and this class. I expect you to be awake and alert each morning and ready to working to individually and collectively.

Grades will be updated and available online on a weekly basis unless stated otherwise. If you have questions regarding your grade, please write your concern in the powerschool notebook located at the front of the classroom and/or email me as soon as possible. Students are expected to complete the following assignments:

- **Weekly Writing and Journal Entries** –Students will be required to keep a journal where they examine the class themes in relation to their own experiences and observations.
- **Blog Buzz** - students will also follow and write responses to a blog post each week. Possible blogs to follow are bilerico.com, feminstwire.com, feministing.com, feministfrequency.com, <http://transgriot.blogspot.com>, <http://t-central.blogspot.com/>, inciteblog.wordpress.com, blackademic.com, thefword.org.uk, thefbomb.org/, lgbtblogs.com. You can follow another blog of your choice as long as 1) you can justify that it is related to our class content 2) The blog is updated frequently, weekly at a minimum 3) You must get this blog approved by Ms. G.
- **Quizzes** - We will have a 5-10 question short answer quiz assessing students’ understanding of the course concepts/themes approximately every two weeks.
- **Weekly Critical Reading Assignments**– Students will have at least two major articles/essays to read each week. We will often read the text(s) in class. Any reading not completed in class will be taken for homework.
- **Film Screenings** - We will also analyze some short film clips and full-length documentary/films in class. While many of the films are entertaining, students are expected to analyze the films using a critical gender studies lens.
- **Class Discussions** - All readings and film screenings will be followed up with an in class discussion. Active participation in these discussions is required.
- **Gender Studies Teaching Project (Semester 1)** – Students will work individually or in small groups to design a 35-50 minute lesson/workshop based on one of the themes studied in class. They will organize another group of students to whom they will teach their lesson/workshop. Students will then write a 3-5 page reflection on their teaching experience.
- **Participatory Action Research Project (Semester 2)** – Students will design and complete a Participatory Action Research project that engages the community and addresses one of the themes we have studied in class. Students will execute their project, then write a 3-5 page reflection on their experience.
- **Women’s History Month Community Event in March 2014** (Last year’s did not complete this, but is a possibility for our class if we are interested) - As a class, we will write and perform a creative performance in honor of Women’s History Month. Location is to be determined.

This course meets the requirements for graduation and the Cal State University/University of California systems A-G admissions requirements. You are expected to pass this course. You will excel in this class by turning in all assignments on time, participating in class and giving 100% effort towards your learning.

Powerschool - Grade Codes

- **M:** Missing work. This counts as a 0% (but will appear as M/10 or whatever the points are). Missing work cannot be made up, so this zero will stay a zero.
- **Ab:** Pending grade due to Absence. This counts as a 0% but can be made up for full credit. Only excused absences allow for work to be made up. . If you have an excused absence, you have one day for each day you were absent to complete that assignment. Exams must be made up within one week of an excused absence.
- **T:** Missed grade due to unexcused tardy. This counts as a 0% and cannot be made up.
- **P:** Pending grade. This counts as a 0% but can be made up. One example of a pending grade might be that a student getting an approved extension on an assignment.
- **TBR:** To be recorded. For larger assignments that can take more time to grade like essays or projects, this code indicates an assignment was turned in, but has not yet been graded. TBR counts as "unrecorded," and, as such, will neither help nor hurt a student's overall grade in the course.
- **0 (zero):** Used primarily for work that was handed in, but earned no credit. These are rare cases.

Course Policies

- **The first five minutes of each period is crucial. I expect you to be ready in your seat with materials out.** Everyday, for the first five minutes of class you will write a critical journal response, reading warm-up, mechanics maintenance activity and/or take a critical reading quiz. If you have an unexcused tardy, you will not earn credit for this. Your grade will be recorded as a zero for the assignment.
- **Any presentations, projects, or essays that are not completed on the due date will be marked down 10% for each school day that the assignment is late.** No assignment will be accepted more than five days after the deadline. If you have an excused absence, you have one day for each day you were absent to complete that assignment. It is important that you call or email me if you are going to be absent. Again, if you need an extension, you must advocate for yourself in a timely manner.
- **There will be NO LATE HOMEWORK.** Homework must be turned in the day after it was assigned. If it is not turned in on time, it will be counted as a 0 in powerschool. Students are allowed one free homework pass a semester – this can be turned in for bonus points at the end of each quarter or semester.
- **A quick note on college level content:** We will be discussing topics such as violence, sexuality, religion, and other potentially controversial topics as they relate to gender. We will also watch films that explore some of these issues. In addition, a major skill necessary in the gender studies course is critical thinking, so I will often ask students to question their own beliefs, assumptions, etc. If you have any concerns about the content of this course, please do not hesitate to contact me so we can discuss it in more detail.
- See the OSA handbook for all other classroom policies and codes of conduct.

Classroom Expectations - This is our P.R.O.F.E.S.S.I.O.N.

- **Preparation** - **Have your notebook, text, and writing utensils when you come to class. You need to be in your seat once the bell rings.** Do the assigned reading, so that you can contribute to the class discussions. Turn in all assignments on time.
- **Respect** - Respect yourself. Demand that others respect you. Respect others. Respect the space. Respect ideas presented in the class.
- **Open Mind and Heart**– Listen to and respect each other’s ideas, beliefs and opinions even though they may be different than your own.
- **Focus** – On your work, on the lesson, on the class discussion, on your goals. Avoid all distractions – No food, drinks (except water), cell phones, Ipods, etc. unless otherwise stated.
- **Engagement** – Recognize when you need to “step up” and participate and when you might also need to “step back” and encourage your colleagues to participate.
- **“Stay Real”** – Check in vs. checking out. Keep it positive. Speak from the heart and stay true to whom you are.
- **Success** – Never ever give up! Devote yourself to study and practice!
- **Imagination** – Albert Einstein states, “Imagination is more important than knowledge.” Use your creativity everyday you come to class!
- **Onus** – Be responsible for your learning. The onus is on you. You are the best person to keep yourself accountable.
- **New** – Everyday is an opportunity to learn something new. Be open to that possibility!

If you are unable to discipline yourself after one warning, the following actions will be taken:

1. 15 minute lunch detention/community service with Ms. G., phone call/email home and written statement regarding the importance of discipline in a person’s life.
2. 30 minute after school detention with Ms. T., phone call home and referral to an administrator.
3. Week long lunchtime community service and Parent conference with all necessary parties.

Warning about Copying and Plagiarism

When a student uses material from another source in an assignment, the student must credit the source whether the source is a website, book, or any other source material. Otherwise, the assignment will be viewed as plagiarized, even if the action was unintentional. If you are unsure if you are plagiarizing, please check in with me. If a student is found plagiarizing, the student will earn a “0” for the assignment and will not be allowed to make it up for credit. The student’s parent/guardian(s) will also be notified. Any repeat offenses will result in a parent conference with myself and a school administrator.

You can expect Ms. G. to:

- Treat you with respect and value you as a unique, individual learner and contributor to our class.
- Be passionate and prepared with an interesting and relevant lesson each day.
- Return all assignments to you with constructive feedback in a timely manner
- Communicate with you, your parent/guardian(s), and arts emphasis teacher about your progress and any concerns.
- Be available to help you maximize your education at OSA.

Government and Economics

Jeremy Taylor jtaylor@oakarts.org
 Periods 3-5 Room 315
 Website: <http://teachers.oakarts.org/~jtaylor>

Course Overview

In the first semester of this course, students will explore and analyze the American political system. Areas of emphasis include the people and groups that shape the political landscape, the Constitutional and historical underpinnings of our political system, the people and institutions that make up the US Government, and the policies, laws, and cases that are produced by that government. In the second semester, our emphasis shifts to economics, which broadly involves how humans use/allocate scarce resources but also includes insights into incentives and human decision making, issues involving international trade, the government's role in managing the economy, and a fun mix of psychology and economics called "behavioral economics."

Course Objectives

These two semester-long courses meet the California content standards for the "Principles of American Democracy and Economics." Additionally:

- Students will become members of the "informed citizenry" necessary for any democracy to function well.
- Students will hone skills necessary for success at the college level: communicating complex ideas in written and verbal form while openly and effectively processing the ideas of others, analyzing data and other information with an eye towards evaluation, synthesis, and the solving of problems, preparing for and contributing to informed and insightful class discussion through a strong work ethic and serious approach around scholarship.
- Students will gain confidence in their own ability to wrestle with the challenging issues facing our government and society.
- Students will have fun and look forward with excitement to what they might learn next.

Course Structure/Grading

Major course content will be delivered through PowerPoint and class discussion, with a unit test every 2-3 "chapters." Students will also work in small groups to respond to in-class prompts and work in-class and at home with supplemental readings, media viewing, etc. Points will vary based on the task, but each of the 6 units will be 13% of the overall semester grade. Larger group projects will also be assigned, such as designing campaign material, conducting a mock trial, and writing a business plan, accounting for another 12% of the semester grade. Career/College Readiness is the final 10%: students will have a single score from 0-10 that moves up or down during the term based on attendance, preparedness, listening, and contribution. Each point counts as a full percent of the final semester grade.

Required Supplies:

- Spiral notebook, pocketed folder, pens and/or pencils
- All handouts, supplemental readings, notes from class
- Requested room donation: Box of tissues (or soft toilet paper)

Government and Economics

Course Outline:

Quarter 1:

- Unit 1: Introduction, public opinion, and political parties
- Unit 2: Media, political agendas, nominations, and campaigns
- Unit 3: Elections, voting behavior, and interest groups

Quarter 2:

- Unit 4: Constitution and federalism
- Unit 5: Civil liberties, civil rights, and the courts
- Unit 6: Congress and the presidency

Quarter 3:

- Unit 1: Budgets, bureaucracy, and economic policymaking
- Unit 2: Markets, incentives, and government's impact
- Unit 3: Information, human capital, and financial markets

Quarter 4:

- Unit 4: Economic measurements and the Federal Reserve
- Unit 5: International economics, trade, and globalization
- Unit 6: Behavioral economics

Odds and ends:

Academic Integrity

Many colleges will kick you out for a single instance of cheating, plagiarism, or other academically dishonest behavior (not a zero on the assignment, not removal from that class—removal from the entire college or university). Consequences for cheating in this course will follow the OSA student handbook at a minimum; however, I reserve the right for more severe consequences, so don't push it.

Cell phones

If you can't make it through a 50-minute class without checking your phone, you may have a problem. You and I will work together to design an appropriate remedy.

Bathroom

Please use the bathroom during passing periods and carry a water bottle and tissues with you if needed. If you have a bathroom emergency, your cell phone is your pass—don't disrupt class; just place your phone on the middle table and quietly leave. If there is already a phone there, wait for that student to return.

Attendance

An absence is not an excuse to delay work. Keep up with assignments using my blog, email me work or questions about work, and follow-up with me right away when you return. Late work on smaller assignments will typically score a zero. Late larger assignments will lose 10% per day, but after 5 days, the teacher reserves the right to deny or change the assignment—don't put yourself at my mercy!

Government and Economics

August 26, 2013

Dear parents,

I am excited this year to expand my government and economic discussions beyond the confines of the AP courses I've been teaching in years past! These are subjects that are important and relevant to all citizens and typically lead to lively discussion and debate. If you aren't already, I hope you can start a tradition of discussing current news and politics with your child at home, as it definitely enriches our conversations in class (and hopefully vice versa!).

I view senior year of high school as the time for students to fine tune the skills they will need to be successful in college. This means placing a high emphasis on personal responsibility and accountability with work and time management, professional demeanor in the classroom, and effective communication skills both academically (in discussion) and logistically (handling their business with me).

Seniors typically do a good job tracking their progress, and hopefully they keep you in the loop. Nevertheless, I would encourage you to check PowerSchool regularly to stay up-to-date on your student's progress in the course.

I respond very quickly to email communication. I use the email address you have listed in PowerSchool, so please make sure that is always accurate (I will double-check the email you list below only if the PowerSchool one bounces back, but they should be the same anyway). I am certainly available for more personal contacts (phone call or in-person conference), but I find these are more useful for having longer conversations than just keeping you up-to-date on individual items.

I look forward to working with your student this year!

Best,

Jeremy C. Taylor

August 26, 2013

I have reviewed the entire course syllabus for Government and Economics and understand the course expectations around grades, work, and behavior.

Student Name: _____

(Parent/Guardian Signature)

(Parent/Guardian Name—printed)

REQUIRED:

Active Parent email (print in ALL CAPS): _____

REQUESTED:

Parent Cell Phone: _____

**Modern World History
Oakland School of the Arts
Fall 2013
Miss Kuzmeski
Room 322
ckuzmeski@oakarts.org
510-873-8800 EXT 8421**

Course Content

This Modern World History course is designed to educate the students in the history, the mechanics, and the make up of the the world. Through readings, discussion, and debate the students will learn how to critique and analyze the past and the present and to predict the future in world events. The students will start by learning the basic skills , such as map reading, time lines, note taking etc. The students will then apply those skills into deeper level of thinking in the contents of Modern World History. This course is geared towards having the students obtain a better understanding of governments, religion, culture, and events that effects the history of the modern world.

Themes that will be discussed through out the year include the importance of chronologically, control, power, fear and propaganda.

This course is a California State graduation requirement.

Learning Goals of this Course:

- Analyze primary source documents, photos, propaganda, text, charts and maps.
- Debate thoughts, idea, and concepts in a civilized manner with your fellow students
- Summarize main players, events, terms, and dates throughout the history of the modern world. Apply these items to current events.
- Develop and express your own thoughts and ideas in writing and in oral presentations.
- Meet all California State Standards for Modern World History

Course Materials:

- The student should have a separate notebook dedicated solely for this class in order to take notes. This should be either a three ring binder or spiral notebook with pockets. (During class time the students may not take notes on their computers, unless special arrangements have been made with the teacher, the students, and the parents)
- The student should have a writing utensil, either pencil or pen (blue/black ink)

Classroom Expectations:

- The student will be in the class and in your seat when the bell rings with all of their materials ready.
 - If the student is not in their seat at the time of the bell, ready to go, they will be marked as tardy. They will also lose two of your one point of the day's college and career readiness grade.
- Homework is due at the start of the class. Homework assignments will not be accepted after late. Emergency exceptions may apply.
- You will be attentive when the teacher or someone else is speaking
- You will be respectful to your fellow classmates, teacher, and any other guest who may be in the room
 - If you are causing disruptive behavior, that is distracting to others, you will be given a warning. If disruption continues you will lose points from your college and career readiness grade. If the disruption continues you may be asked to leave the room and/ or be sent to the dean of students.
 - If you are asked to leave the room it will result in an automatic call home.
- The students may only use electronic devices (Computers, cellphones, Ipods, etc) with the teachers permission. If the students do not have permission to use these electronics they will be taken away for the rest of the class. The students will be given one warning on this policy on the first day of class. After this first warning the students are then expected to not use these devices without permission.
- No food or drink is permitted in the classroom
- Please remove all hats (girls included), hoods and sunglasses before entering the classroom.
- Make Up policy is the same as the school's. For each day of an excused absence, the student has the same number of days to make up the work. IE One day excused absent, you have one extra day to make up the work. The student needs to see the teacher for any make up work.

Grades

You will be graded on the following items. Grade letter distribution is listed below.

- Test
- Quizzes
- Homework
- Projects
- Class Participation/Classwork
- College Work Habits

- Research Paper
- Final

A 100-90%, B 89-80%, C 79-70%, NC 69-60%, F 59% and below

HOWEVER to be able to graduate the student will need a 70% in the class.

Formal Assessment: 60% of the grade

The Formal Assessment will include weekly quizzes, unit test, mid terms, finals, papers and projects. The test and quizzes will vary from multiple choice, short answer, and essay questions. The students will be given a review before each mid term, final, unit test, and most of the quizzes. To do well on these forms of assessment the students will have needed to complete all of their homework and be an active participant in classroom activities.

The papers and projects will be assigned with a grading rubric and clear directions and expectations of the students in order to achieve the students desired grade.

If the student has a 95% or higher one week before the end of the semester they will not have to take the final if they choose not to. However, both the student and the parent will sign a form stating that they choose not to take the final.

Class Participation/ Classwork: 15%

The students participation is important in order to do well in this class. Classroom activities as well as class room discussion are important for success in this course. By not actively participating in these activities the students will miss out a valuable information that they will need in order to do well on future forms of assessment.

Homework: 15%

Homework will be handed in at the beginning of class on the day that it is due for full credit. Homework will not be accepted late. Homework is meant as a form of practice and study. To achieve a desired grade in this course, the student needs to not only do the homework, but do the homework well.

Homework will be returned through a file system. Each student has their own file in class which will contain correct class and homework. It is up to the student to collect the work from the file. The files will be emptied at the end of each quarter.

Homework assessments will also be posted on the teachers website daily.

College and Career Readiness: 10%

The students will be taught and graded on good college and work habits that will prepare them for school and life after high school. This will include but not limited to being on time, preparedness, class contribution, respectfulness to others, note taking and so on. Each day the students will start off with 2 College and Career Readiness points. If the student is in their seat when the bell rings, pays

attention, adds to the classroom atmosphere and is being engaged in the lesson they will receive both points. If the student digresses from college work habit behavior (such as but not limited to : Talking out of term, being disrespectful, doing other classes work, not following directions, or not being engaged) they will loose a point for each digression. If the student loses all their points for the day they will be sent to the dean's office and call home will be made. The students can only lose one point at a time, which includes not being in their seats when the bell rings.

The students can gain back points that are lost on that day if they demonstrate better college and career readiness behavior. The only point they can not gain back is if they are not in their seat when the bell rings.

Office Hours and Make Up Test

My office hours will be Monday and Thursday after school. I will stay as long as a student needs my help, however if no students come after 4:30 I will leave OSA. I will also be available for extra help by appointment.

Test will general be given on Fridays. If a student is absent the student is expected to make up a missed test the follow Thursday at LUNCH. If the student does not come at lunch the follow Thursday the student will receive a zero on the test. Expectations will only be made if a student is making up a test in another class at the same time. I will follow up with with the other teacher.

Movies and other Media

From time to time for historical and analytical purposes the students will be watching films and view media that receives a R rating. The films and media will always be chosen for their educational value and not their shock value. Such video may include but not limited to *Saving Private Ryan*, *Memory of the Camps*, *Band of Brothers*. If you return this syllabus signed it is understood that you know your student may be viewing some rated R material. If you want your student to be excused from such media please send in a note with the returned sign syllabus stating you want your student excused from that part of the lesson. If this is the case your student will be given an alternative assignment that must be complete in the same time frame as the other students assignments. It is also the responsibility of your student to remind the teacher that they are excused from this material.

Units:

Unit 1

Formation of Western Political Thought

Moral and Ethical Principles in ancient Greece and Rome

Judaism and Christianity and their influences

Unit 2

Political Revolutions

England's Glorious Revolution

French Revolution

Quarter 2

Unit 3

Industrial Revolution

England

France

Germany

Unit 4

Imperialism

Africa

Asia

Latin America

Pacific Islands

Semester 2

Unit 5

First World War

Cause and long term effects

Trench Warfare

Political unrest

Total War

Rise of Totalitarian Governments

Unit 6

World War Two

Causes and long term effects

Totalitarian Governments

Human Life Lost

Quarter 4

Unit 7

Post World War Two World

Economy shifts

Political Power

Nation Building

Political Unions

Technology

**United States History
Oakland School of the Arts
Fall 2013
Miss Kuzmeski
Room 322
ckuzmeski@oakarts.org
510-873-8800 EXT 8421**

Course Content

This United States History course is designed to educate the students in the history, the mechanics, and the make up of the United States. Through readings, discussion, and debate the students will learn how to critique and analyze the past and the present and to predict the future in United States events. The students will start by learning the basic skills , such as map reading, time lines, note taking etc. The students will then apply those skills into deeper level of thinking in the contents of United States History. This course is geared towards having the students obtain a better understanding of governments, religion, culture, and events that effect the history of this country.

Themes that will be discussed through out the year include the importance of chronologically, control, power, fear and propaganda.

This course is a California State graduation requirement.

Learning Goals of this Course:

- Analyze primary source documents, photos, propaganda, text, charts and maps.
- Debate thoughts, idea, and concepts in a civilized manner with your fellow students
- Summarize main players, events, terms, and dates throughout the history of the modern world. Apply these items to current events.
- Develop and express your own thoughts and ideas in writing and in oral presentations.
- Meet all California State Standards for U.S. History

Course Materials:

- The student should have a separate notebook dedicated solely for this class in order to take notes. This should be either a three ring binder or spiral notebook with pockets. (During class time the students may not take notes on their computers, unless special arrangements have been made with the teacher, the students, and the parents)
- The student should have a writing utensil, either pencil or pen (blue/black ink)

Classroom Expectations:

- The student will be in the class and in your seat when the bell rings with all of their materials ready.
 - If the student is not in their seat at the time of the bell, ready to go, they will be marked as tardy. They will also lose one of their two points of the day's college and career readiness grade.
- Homework is due at the start of the class. Homework assignments will not be accepted after late. Emergency exceptions may apply.
- You will be attentive when the teacher or someone else is speaking
- You will be respectful to your fellow classmates, teacher, and any other guest who may be in the room
 - If you are causing disruptive behavior, that is distracting to others, you will be given a warning. If disruption continues you will lose points from your college and career readiness grade. If the disruption continues you may be asked to leave the room and/ or be sent to the dean of students.
 - If you are asked to leave the room it will result in an automatic call home.
- The students may only use electronic devices (Computers, cellphones, Ipods, etc) with the teachers permission. If the students do not have permission to use these electronics they will be taken away for the rest of the class. The students will be given one warning on this policy on the first day of class. After this first warning the students are then expected to not use these devices without permission.
- No food or drink is permitted in the classroom
- Please remove all hats (girls included), hoods and sunglasses before entering the classroom.
- Make Up policy is the same as the school's. For each day of an excused absence, the student has the same number of days to make up the work. IE One day excused absent, you have one extra day to make up the work. The student needs to see the teacher for any make up work.

Grades

You will be graded on the following items. Grade letter distribution is listed below.

- Test
- Quizzes
- Homework
- Projects
- Class Participation/Classwork
- College Work Habits

- Research Paper
- Final

A 100-90%, B 89-80%, C 79-70%, NC 69-60%, F 59% and below

HOWEVER to be able to graduate the student will need a 70% in the class.

Formal Assessment: 70% of the grade

The Formal Assessment will include weekly quizzes, unit test, mid terms, finals, papers and projects. The test and quizzes will vary from multiple choice, short answer, and essay questions. The students will be given a review before each mid term, final, unit test, and most of the quizzes. To do well on these forms of assessment the students will have needed to complete all of their homework and be an active participant in classroom activities.

The papers and projects will be assigned with a grading rubric and clear directions and expectations of the students in order to achieve the students desired grade.

If the student has a 95% or higher one week before the end of the semester they will not have to take the final if they choose not to. However, both the student and the parent will sign a form stating that they choose not to take the final.

Class Participation/ Classwork: 10%

The students participation is important in order to do well in this class. Classroom activities as well as class room discussion are important for success in this course. By not actively participating in these activities the students will miss out a valuable information that they will need in order to do well on future forms of assessment.

Homework: 15%

Homework will be handed in at the beginning of class on the day that it is due for full credit. Homework will not be accepted late. Homework is meant as a form of practice and study. To achieve a desired grade in this course, the student needs to not only do the homework, but do the homework well.

Homework will be returned through a file system. Each student has their own file in class which will contain correct class and homework. It is up to the student to collect the work from the file. The files will be emptied at the end of each quarter.

Homework assessments will also be posted on the teachers website daily.

College and Career Readiness: 5 %

The students will be taught and graded on good college and career habits that will prepare them for school and life after high school. This will include but not limited to being on time, preparedness, class contribution, respectfulness to others, note taking and so on. Each day the students will start off with 2 College and Career Readiness points. If the student is in their seat when the bell rings, pays

attention, adds to the classroom atmosphere and is being engaged in the lesson they will receive both points. If the student digresses from college and career readiness behavior (such as but not limited to : Talking out of term, being disrespectful, doing other classes work, not following directions, or not being engaged) they will loose a point for each digression. If the student loses all their points for the day they will be sent to the dean's office and call home will be made. The students can only lose one point at a time, which includes not being in their seats when the bell rings.

The students can gain back points that are lost on that day if they demonstrate better college and career readiness behavior. The only point they can not gain back is if they are not in their seat when the bell rings.

Office Hours and Make Up Test

My office hours will be Wednesday and Thursday after school. I will generally stay as long as a student needs my help, however if no students come after 4:30 I will leave OSA. I will also be available for extra help by appointment.

Test will generally be given on Fridays. If a student is absent the student is expected to make up a missed test the follow Thursday at LUNCH. If the student does not come at lunch the follow Thursday the student will receive a zero on the test. Expectations will only be made if a student is still absent from school that day.

Movies and other Media

From time to time for historical and analytical purposes the students will be watching films and view media that receives a R rating. The films and media will always be chosen for their educational value and not their shock value. Such video may include but not limited to *Saving Private Ryan*, *Memory of the Camps*, *Band of Brothers*. If you return this syllabus signed it is understood that you know your student may be viewing some rated R material. If you want your student to be excused from such media please send in a note with the returned sign syllabus stating you want your student excused from that part of the lesson. If this is the case your student will be given an alternative assignment that must be complete in the same time frame as the other students assignments. It is also the responsibility of your student to remind the teacher that they are excused from this material.

Units:

Unit 1: American Beginnings to 1877

Exploration and the Colonial Era
Revolution and the Early Republic
The Growth of a Young Nation
The Union in Peril

Unit 2 :Bridge to the 20th Century

Changes on the Western Frontier
A New Industrial Age
Immigrants and Urbanization
Life at the turn of the 20th Century

Quarter 2

Unit 3 : Modern America Emerges

The Progressive Era
America Claims an Empire
The Great War

Unit 4: 1920's and the Great Depression

Politics of the Roaring Twenties
Life in the 1920's
The Great Depression
The New Deal

Semester 2

Unit 5 : World War II and Its Aftermath

World War Looms
The U.S. in WWII
Cold War
Postwar Boom

Unit 6 :Living with Great Turmoil

The New Frontier and the Great Society
Civil Rights
The Vietnam War Years
An Era of Social Change

Unit 7 : Passage to a New Century

An Age of Limits
The Conservative Tide
The US in Today's World

*All content is subject to change to better fit the needs of the students

MODERN WORLD HISTORY

Humanities Department
Miss Weiss
teachers.oakarts.org/~aweiss

Room 205
aweiss@oakarts.org
Fall 2013

“The charm of history and its enigmatic lesson consist in the fact that, from age to age, nothing changes and yet everything is completely different.”

-Aldous Huxley

Course Description

This course will focus on history. This course will focus on you and your mind. Through the examination of history we will hone skills that are practical and measurable. Through the examination of history we will hone skills that are intellectual and artistic. You will leave this course with a working knowledge of the major events that have shaped our planet (at least from the western perspective—an important distinction). You will also leave this course able to articulate your thoughts, put them down on paper, and use appropriate terminology in delivering them for our consumption. You will gain cultural capital and become an informed citizen of the world, your country, and your community.

This course is for the intellectually curious, for those who refuse to take the easy road, who challenge received notions, who have the courage to be a thinker. This course is for the person unafraid to admit ignorance and unafraid to overcome it.

Here is how we will proceed through the year. Get ready.

Unit 1 – Historiography

We will explore the very thing that we will be studying all year but usually ignore as we study it: the narrative of history. In this mini-unit we will examine how history is constructed (yes, *constructed*) for our consumption and how history speaks to our deeply ingrained human need for (1) stories (2) good vs. bad, and (3) tidy endings. We will discuss the different types of sources that go into constructing history and start to wrestle with different schools of historical thought. As you learn from others exactly how to do it, you will begin to master the craft of writing history yourself (technically called *historiography*). We will use the Vietnam War as our historical laboratory for this unit because it is an event that changes dramatically depending on who is describing it.

Unit 2 – The Development of Western Political Ideals and Democracy

Do we have an inherent right to freedom? Do governments have moral obligations to the people they serve? If you answered ‘yes’, then congratulate yourself for being of noble sentiment. However, at one time these were stunning and radical ideas that were formed during a time of amazing political and social upheaval (imagine that you could expect to be hanged on the gallows for asserting the people had natural rights to freedom or natural rights to anything). We will trace the origins of ideals and theories of democracy via the political and philosophical rumblings of the Enlightenment. In the process we will pore over some of the most important documents in human history.

Unit 3 – American, French, and Haitian Revolutions

Nowadays the word *revolution* is thrown around with alarming ease. When Justin Bieber gets a million hits on YouTube it’s a ‘revolution.’ However, in the wake of the Enlightenment and the political ideals it helped to foster, populations started to agitate for political change. Why? Why

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do revolutions happen? What are the conditions needed for a revolution to happen (and succeed)? We will explore revolutions in Haiti, the American colonies and France. We will trace commonalities between them (or try to establish a common thread). We will also explore how storybook versions of heroic revolutionaries (think Toussaint Louverture and Thomas Jefferson) only tell part of the story. As we discuss the ‘facts’ we will also discuss how revolutions are committed to paper and constructed for our collective uplift or to establish a national creation myth.

Unit 4 – The Industrial Revolution

Revolutions are not always political. As Haiti, France, and the Americas, underwent political change, in England and Western Europe another kind of change was on the way. Centuries-old labor practices were being abandoned in a shockingly short amount of time thanks to the scientific advances of the Enlightenment (there’s that Enlightenment again). Factories, automation, mass production—all transformed how wealth was created for some (and denied to others). Progress always comes at a cost... We will trace the origins of the Industrial Revolution, the lives it affected, the wealth it created, and political systems it propped up. In addition, we’ll explore the art that was created in reaction to it as we consider art as a viable (and insightful) historical source.

Unit 5 – New Imperialism

“East is East, and West is West, and never the [two] shall meet,” was Rudyard Kipling’s cynical assessment of *imperialism*, the academic term for the carving up of Africa and Asia among European nations that began in the Renaissance and came to bloody fruition in the nineteenth century. In fact, the East and West *did* meet and with devastating consequences. We will explore imperialism (and the related *colonialism*) from the points of view of the colonized and the colonizers and assess the lasting impacts of western dominion over the East. As we do, we will also consider how the West viewed (and still views) the East through the lens of economic and cultural influence (or domination, depending on your point of view).

Unit 6– Russian Revolution

The Russian Revolution is actually *two* revolutions. The first toppled the ruling royal family and the second toppled the temporary government set up to fill the void. The world’s first Marxist state was created (we’ll discuss exactly what that is) and it would have world-altering consequences. As with previous revolutions in Haiti, France, and the Americas we will explore both the textbook versions of revolution and sift through evidence and sources that will complicate the picture. We will examine how and why these twin revolutions came to be, how they reverberated across the globe, and why we are still talking about it even twenty years after Russia’s Marxist state was officially dissolved.

Unit 7 – World War I

The Industrial Revolution + Imperialism = World War I. Alright, it may not be *that* simple, but we will study World War I as a direct result of political and economic developments during the nineteenth century which culminated in the most devastating armed conflict the world had known up to that time. As we go, we will have to revisit our thoughts on western political ideals and western democracy: Does a nation ever have the right to ‘interfere’ with another nation’s actions? Does an ethnic group have the inherent right to their own nation? Is war ever justified in the name of ‘morality’? As we pore over primary sources, works of art, personal narratives, and geographic data (not to mention simple accidents of history), we will try to piece together exactly what led to this global conflict that quite literally shattered an entire generation.

Unit 8 – Rise of Totalitarianism

If we argue that World War I was result of industrial expansion of colonial expansion, than the rise of the totalitarian state is result of them all. We will examine how and why dictators came to power in Europe in the aftermath of World War I, and how nations like Italy, Germany, Spain, and the Soviet Union were fundamentally transformed under the charismatic and tyrannical leadership of some of the most crucial actors on the world stage. At the same time we will study

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the movements that arose *against* these totalitarian regimes and the political, social, and artistic responses to them.

Unit 9 – World War II & Cold War

Buckle your seatbelts for a crash course in World War II and the Cold War. A decision has been made to focus more deeply on certain historical periods instead of sprinting through four hundred years of human history. However, the State of California expects you to be conversant in world history through the Cold War. So it is only fair that you get some context for these events that you will study more in-depth in your U.S. History course. We will touch on the major events of World War II, focusing on how the rise of totalitarianism led nations into the second global conflict in a span of twenty years. However, we will also examine the economics and politics of entering a global war. After, we will consider the Cold War (the political battle between capitalist and socialist nations) as a new form of imperialism as the United States, Russia, and China battled each other for global influence. We will come back full circle and end with Vietnam as a case study, just as we began the year.

California State Standards and CSU/UC Admissions Requirements

This course meets the requirements for graduation from OSA and the CSU/UC systems A-G admissions requirements. It also meets the California State Standards for 10th grade Social Sciences.

Persistent Questions Drawn from Historiography

The class will be organized around questions as the first thing a historian does is ask a question. Essential questions that will serve as the basis of our studies together are as follows:

- How and why do societies change?
- What are the political and social conditions that make freedom possible?
- What is the nature of revolution?
- What is power?
- When societies compete with one another, what makes for success or failure?
- How do some groups within a society gain and retain authority over others?
- Why does social and political conflict erupt, and how is it resolved?
- What are the causes and consequences of economic success?

Course Objectives

- 1) To **consider** how the past affects the present.
- 2) To **instill** in students a foundation for civic intelligence.
- 3) To **develop** skills in assessing and categorizing source material from a variety of media.
- 4) To **identify** the salient features of a particular historical era and/or culture.
- 5) To **engage** in comparative analysis of historical eras and cultures.
- 6) To **apply** academic terminology specifically related to the study of history.
- 7) To **embrace** the intellectual challenges of studying history.

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Classroom Environment Expectations

During class, the energy between all of us must be one of listening. I'm not suggesting this needs to be a silent room where sound is a bad thing and the most important person to listen to is me. What I'm requiring is an openness to learning that is based in humility and listening. One thing you need to be VERY clear about is I am your teacher, NOT your mother. I'm not here to tell you what to do. I am here to set up the conditions for you to learn so that you can refine your intellect and encounter the world with a little more knowledge and wisdom than you have now. That's it. Everything I do and say, every rule I have, is in service of only that. If you can just trust me and follow the expectations I have set out for you, I promise you will gain a lot from this class.

Classroom Beauty Expectations

I am a very superficial person, meaning I do not like ugly and dirty spaces. A neat, organized, and aesthetically pleasing classroom is one of the key ingredients to creating a beautiful learning experience. Clear space = clear mind = increased possibility of learning. Therefore, when students enter this classroom I expect that they not only adopt an air of superficiality but an air of reverence for learning. When you get up from your desk, push in your chair. When you blow snot in a tissue, throw the tissue away. When you rip the crinkly thing off the side of your notebook paper, put it in the trash. When you need to get to the other side of the room, walk around the tables not on them. If you do not follow these expectations, you will be assigned cleaning duties in this class during lunch.

Required Materials

- ✓ Three-ring binder
- ✓ Plenty of lined paper
- ✓ Pens, pencils, eraser
- ✓ 5 dividers
- ✓ Highlighters

Parents/guardians please contact me at mtravisano@oakarts.org or leave me a voicemail at 510.873.8800 Ext. 8412 if you have a financial need, so that I can make sure your son or daughter has access to everything listed.

Notes on Preparedness

- Students will not be allowed to leave class to get materials out of their locker once class has started. This needs to be done before class begins. Binders are to be left in my classroom everyday, so this should help students with being prepared EVERYDAY.
- Being on time means being in your seat with your binder open to the "Do Now" section and a pencil/pen in hand. End of story.
- Periodically I will administer an unannounced materials check, and if a student does not have required materials, their College and Career Readiness grade will go down.
- If a basic lack of preparedness proves to be a consistent issue, I will contact home.
- All materials are required EVERYDAY.

Student Expectations

- **ACT WITH INTEGRITY.** This means that students are expected to be truthful. This also means that students need to actively cultivate academic awareness. If they want an "A" their actions need to match the desire for that "A." In other words the desire for an "A" means nothing if a student does not do homework, does not study, or is excessively tardy. The bottom line is: students will be judged and evaluated by their ACTIONS. This includes their work ethic, work completion, content competence, and their level of respect

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for themselves, their peers, and their teacher. It is my intention to foster an environment of honesty and hard work, so that students have the chance to be part of a rich learning experience, and this can only happen if EVERYONE acts with integrity.

- **BE PUNCTUAL AND PREPARED.** This means that students are in their seats and have all required materials when the bell rings. Again, students will not be allowed to leave at the beginning of class to get materials, and families will be contacted if lack of preparedness and tardiness is a consistent issue. Tardiness and lack of preparedness will also negatively affect the Career and College Readiness portion of their grade.
- **BE RESPECTFUL OF PEOPLE, PROPERTY, AND IDEAS.** This means that students are expected to respect themselves, their peers, their teacher, the classroom, and the intellectual property of others. They are expected to carry themselves with dignity and grace as soon as they walk into class. So before students enter my classroom, they need to collect themselves and walk in calmly and quietly.
- **BE RESPONSIBLE FOR YOUR GRADE.** I do not arbitrarily “give” students grades; they earn them. Therefore, it would be prudent for students to not only check themselves when they want to blame teachers for their bad grades but to minimize and ideally eliminate excuses. The late and great Martha Graham said, “some men have thousands of reasons why they cannot do what they want to, when all they need is one reason why they can.” This is a life tip, not just a tip for my class. The truth is America is an incredibly competitive country, and people with excuses are always trailing behind the people who have none. There are thousands of people who are as tough as nails and willing to work WAY harder than you, so don’t put yourself in a position where your options after high school are limited because your dog kept eating your homework or the bus was always late. That would be sad and pathetic wouldn’t it?

Warning about “Academic Honesty” from the OSA Handbook

“All students are expected to complete their academic assignments and examinations with honor. Unless a teacher gives explicit instructions to the contrary, all assignments in class or out of class must be entirely the student’s own work...Plagiarism will also result in a failing grade. A student plagiarizes when he or she submits work as his or her own that is taken from other sources without naming that source. There is no tolerance for cheating or plagiarizing at OSA, and those students caught will be disciplined.”

What to do if you’re absent

Step One: Students need to check my blog (teachers.oakarts.org/~aweiss) to see what they missed. They are to print out any missed handouts or get them from me. **Really serious** and **proactive** students do not wait until they return to school to check the blog, they will check it everyday they are gone and keep up with whatever they can, so they aren’t totally overloaded when they get back.

Step Two: On the day the student returns to school, they are first to turn in any completed homework that was collected the day/s they were gone. Students will know what was collected when they were gone because I say it on the blog.

Step Three: If you have ANY questions about what you missed, it is the student’s job to do what it takes to get questions answered. **BE PROACTIVE.** Email me, set up an appointment to talk to me at lunch, stay after class, come after school. It is not appropriate to ask me questions about missed work at the beginning of class or during a whole class activity.

Step Four: Turn in missed assignments directly to me. Do not leave them on my desk and assume I will find them. You have the number of days you were absent to make up missed work. It is your responsibility to remember to turn make-up assignments in once

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they are completed; do not rely on me to remind you as this could result in a failing grade.

NOTE: The NUMBER ONE reason why students have poor grades is because they do not do make-up work after being absent. Avoid this if you plan on getting an A or B.

Teacher Expectations

- I will give timely and clear feedback on student work.
- I will respect and listen to *all* students.
- I will expect the world of you, and you will deliver to the very best of your abilities.
- I will assume you are ready to learn and I will be ready to teach (and learn).
- I will be available for extra support on an as needed basis.
- I will push students to do their absolute best.
- I will never forget that I am first and foremost a learner in a room of learners.

Parent/Guardian Involvement and Participation

Parents/Guardians should do the following in order to support the academic success of their children:

- Stay on top of your child's progress by checking PowerSchool frequently (I strongly recommend AT LEAST once a week, no matter what your student says).
- Check my blog frequently at teachers.oakarts.org/~aweiss. You will find daily classwork, what assignments are collected or checked for a grade, and homework (which will be rare in History of the Arts).
- Stay in contact with me. If you have questions or concerns, I can be reached by email or you can leave a voicemail on my OSA extension and I will get back to you as soon as possible.
- Support your child by helping them establish a 2-3 hour "Quiet Zone" free of distraction, in which students can adequately address their academic obligations.
- Ask your child about what they are learning. Encourage them to go to museums and galleries and to participate in art events in the community outside of OSA. Keep the conversation of learning alive at home. It makes a huge difference.

Grading Policy

- **Formal Assessments**.....50%
 - This includes tests, quizzes, projects, and significant class work assignments that will be assessed for mastery.
- **Class Work**..... 30%
 - This includes smaller daily assignments and class notes that are primarily graded for completion.
- **Homework**.....10%
- **College and Career Readiness**.....10%
 - CCR encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education and life beyond OSA. This includes:

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- Attendance and Punctuality (being in class and on time and doing things as soon as I give a direction)
- Preparedness (having all required materials at the beginning of class including paper, notebook, writing utensil, and homework)
- Listening and community involvement (only have history work out, one voice at a time during class discussions, respectful and active listening)
- Students will be in charge of grading themselves in this category. That means that you have control over 10% of your grade. Every Friday, you will submit a CCR grade form. If I find that you are not accurately grading yourself, we will set up a meeting to discuss how to better honestly evaluate yourself. If you fail to submit a CCR grade form, your grade for that week will be a 0.

Late Work Policy

No late homework will be accepted unless you are absent the day it is assigned or due. Each day a major assignment/project is late, your grade will go down 10%. I will not accept major assignments/projects that are more than 1 week late.

Extra Credit

For each unit you may choose a piece of art (film, music, painting, dance, play, etc.) that coincides with the time period, region, or theme we are studying and write a one-page reflection/analysis on the piece. I highly encourage this, as it will give you an opportunity to consider the history of your arts discipline in relation to world history. You will get an extra 5 points that will count towards your formal assessment grade.

French III

Mme. Zaks

Room 347

nzaks@oakarts.org

Website: <http://teachers.oakarts.org/~nzaks/>

(510) 873-8800 extension 8427

Course Description

This course will refine students' knowledge of complex sentence structures, verb tenses, and vocabulary specific to advanced conversation. The overarching goal is to obtain a level of basic conversational fluency and begin to foster a strong sense of reading ability and comprehension in French.

Required Materials

Students should bring ALL of the following supplies to ALL class sessions.

- Paper and writing implements
- Class handouts
- A well-organized binder or folder containing all paperwork from the grading period

California State Standards Covered

This course aligns with the California State Foreign Languages Framework. For a comprehensive listing of state frameworks, visit: <http://www.cde.ca.gov>.

Student Assessment Breakdown:

Formal Assessment: 50%

Tests, quizzes, binder/notebook/folder, and projects

Late work will not be accepted.

College and Career Readiness: 10%

100 points are given daily for active participation in class and for being a conscientious and cooperative learner (i.e. being on time, being attentive, being on task, and working independently with a partner or group)

Verbal Presentations and Participation: 20%

Midterm: 10%

Final Exam: 10%

Guidelines for learning a foreign language

When you learned your first language as a child, people were talking with you in that language all day. When you learn a second language at school, as in this class, you have 50 minutes of French a day. To facilitate learning French in this short amount of time, please follow the following guidelines:

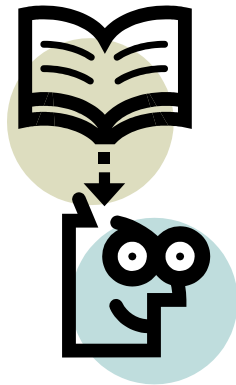
Always listen to the teacher and try to understand what she is saying in French. Don't be frustrated if you do not understand everything. Keep on listening and build your skills. In class you will work a lot with a partner or in a group. This is your chance to practice French. *You are responsible not only for your own learning, but also for your partner's learning.* Your class participation grade will be affected by how conscientiously you practice with your partner.

It is hard to learn French. You may feel shy about speaking in front of others. Please keep in mind that everybody else is learning French too. *Be respectful of the learning of others and do not make fun of their French.*

Most of you will not be able to learn about 1000 new words (recognizing them, using them in speaking, and spelling them) and several grammatical structures just by sitting attentively in class. *Study at home daily.* Practice speaking French whenever you can.

Please get help from your teacher whenever necessary.

Course Outline



- La vie courante, le temps libre, bon appétit, à votre tour, rappel culturel, le week-end, en vacances.
- qu'est-ce qui se passé, situations, rappel culturel, Le Petit Nicolas (LPN).
- vive l'amitié, un garçon timide, situations, LPN.
- l'importance du look, les visages de la beauté, la description physique, entre nous, la toilette et les soins personnels, les verbes réfléchis.
- bon repos, la routine quotidienne, passé composé+ verbes réfléchis, la condition physique et les sentiments, LPN.
- Le monde des arts, Chagall, LPN.

- le passe-temps actifs, le jardinage, les travaux domestiques, la formation du subjonctif, LPN.
- le travail ça paie, pour rendre service, le subjonctif. REVIEW.
- **MIDTERMS.**
- formation irrégulière, comment décrire un objet, les grands moments de l'histoire de France, Astérix.vive la nature, les vacances: plaisirs et problèmes, le passé compose, l'imparfait, LPN.
- l'écologie marine, quoi de neuf, le temps, description, LPN.
- la Renaissance, le corbeau et le renard, les châteaux, les achats, le pronom y, quantité, le style, le/la/les/lui/leur, l'ordre des pronoms.
- **LES VACANCES!**
- Les services, faire+ infinitif, la musique française, LPN.
- la passion des voyages, impressions d'Amérique, les voyages, les expressions negatives, LPN.
- La France en train, partons en voyage, si+future, le conditionnel, LPN.

French II

Mme. Zaks

Room 347

nzaks@oakarts.org

Website: <http://teachers.oakarts.org/~nzaks/>
(510) 873-8800 extension 8427

Course Description

This course will continue to build on students' knowledge of conjugation, grammar, pronunciation, and spelling. We will continue to discover aspects of the French culture and build on our speaking and writing skills.

Required Materials

Students should bring ALL of the following supplies to ALL class sessions.

- Paper and writing implements
- Class handouts
- A well-organized binder or folder containing all paperwork from the grading period with **3 CLEARLY** labeled sections: **NOTES**, **GRADED WORK**, and **HANDOUTS**.

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit: This course aligns with the California State Foreign Languages Framework. For a comprehensive listing of state frameworks, visit: <http://www.cde.ca.gov>.

Student Assessment Breakdown:

Formal Assessment: 50%

Tests, quizzes, binder/notebook/folder, and projects

Late work will not be accepted.

College and Career Readiness: 10%

100 points are given daily for active participation in class and for being a conscientious and cooperative learner (i.e. being on time, being attentive, being on task, and working independently with a partner or group)

Verbal Presentations and Participation: 20%

Midterm: 10%

Final Exam: 10%

Guidelines for learning a foreign language

When you learned your first language as a child, people were talking with you in that language all day. When you learn a second language at school, as in this class, you have 50 minutes of French a day. To facilitate learning French in this short amount of time, please follow the following guidelines:

Always listen to the teacher and try to understand what she is saying in French. Don't be frustrated if you do not understand everything. Keep on listening and build your skills.

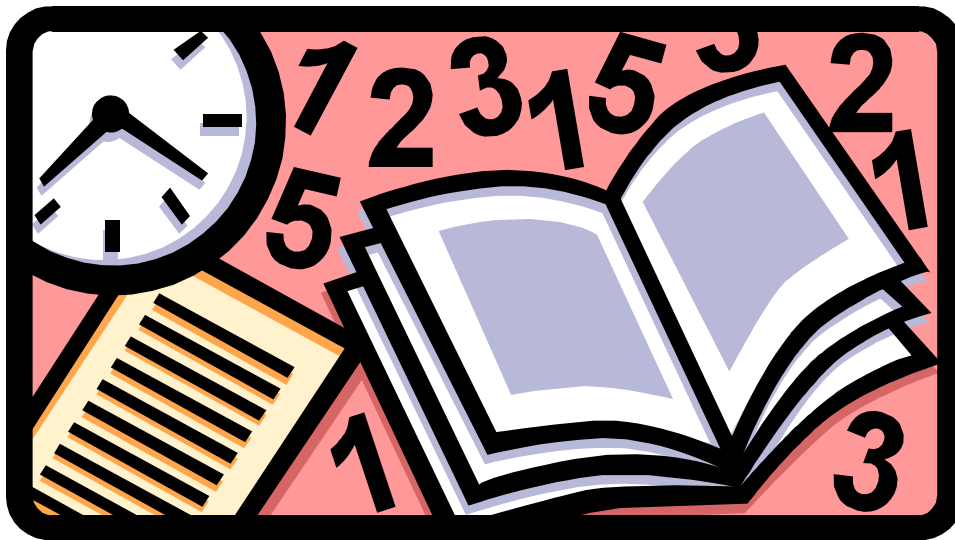
In class you will work a lot with a partner or in a group. This is your chance to practice French. *You are responsible not only for your own learning, but also for your partner's learning.* Your class participation grade will be affected by how conscientiously you practice with your partner.

It is hard to learn French. You may feel shy about speaking in front of others. Please keep in mind that everybody else is learning French too. *Be respectful of the learning of others and do not make fun of their French.*

Most of you will not be able to learn about 1000 new words (recognizing them, using them in speaking, and spelling them) and several grammatical structures just by sitting attentively in class. *Study at home daily..* Practice speaking French whenever you can.

Please get help from your teacher whenever necessary.

Course Outline



- Faisons connaissance! La vie scolaire, et vous? Rappel 1
- Les choses de la vie courante, un/une/des, sur/sous/dans/devant/derrière.
- Les activités, les voisins, oui ou non?, j'aime/je n'aime pas..., où/quand/comment...
- Au téléphone, quell verbe, bon conseils, c'est le weekend, à votre tour.

- Je me présente, l'identité, la nationalité, la famille et les amis, la profession, quelques professions, les présentations
- Au jour le jour, un nouveau copain, les expressions avec être, les adjectives, quelques descriptions, la personnalité.
- C'est où il est, qui est-ce, allons au café, les expressions avec avoir et faire, les objets parlent.
- le verbe aller, aller+infinitif, venir, le présent avec depuis **REVIEW**.
- **MIDTERMS**
- Lecture: un déjeuner gratuity, tests de contrôle, vocabulaire, interlude...journée de culture
- les activités du week-end, un week-end en ville, un week-end à la campagne.
- Pierre a un rendez-vous, passé composé avec avoir, quand, p.c. forme négative, les questions au p.c., expressions pour la conversation, prendre et mettre.
- **LES VACANCES!**
- Lecture, voir, quelqu'un vs. quelque chose, p.c. avec aller, quelques expressions de temps.
- Lecture, sortir, partir, p.c. avec être, il y a.
- tests de contrôle, vocabulaire.

French I

Mme. Zaks

Room 347

nzaks@oakarts.org

Website: <http://teachers.oakarts.org/~nzaks/>

(510) 873-8800 extension 8427

Course Description

This course will introduce conjugation, grammar, pronunciation, and spelling as well as give students a taste of the French culture. Students will be speaking, hearing, and seeing French.

Required Materials

Students should bring ALL of the following supplies to ALL class sessions.

- Paper and writing implements
- Class handouts
- A well-organized binder or folder containing all paperwork from the grading period with **3 CLEARLY** labeled sections: **NOTES**, **GRADED WORK**, and **HANDOUTS**.

California State Standards Covered

This course aligns with the California State Foreign Languages Framework. For a comprehensive listing of state frameworks, visit: <http://www.cde.ca.gov>.

Student Assessment Breakdown:

Formal Assessment: 50%

Tests, quizzes, binder/notebook/folder checks, and projects

Late work will not be accepted.

College and Career Readiness: 10%

100 points are given daily for active participation in class and for being a conscientious and cooperative learner (i.e. being on time, being attentive, being on task, and working independently with a partner or group)

Verbal Presentations and Participation: 20%

Midterm: 10%

Final Exam: 10%

Guidelines for learning a foreign language

When you learned your first language as a child, people were talking with you in that language all day. When you learn a second language at school, as in this class, you have 50 minutes of French a day. To facilitate learning French in this short amount of time, please follow the following guidelines:

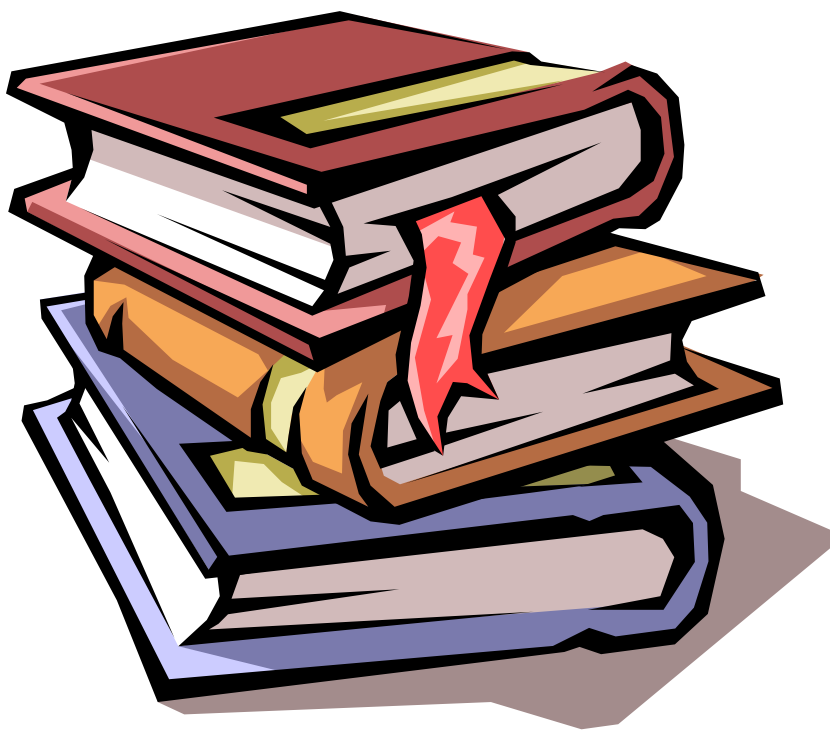
Always listen to the teacher and try to understand what she is saying in French. Don't be frustrated if you do not understand everything. Keep on listening and build your skills. In class you will work a lot with a partner or in a group. This is your chance to practice French. *You are responsible not only for your own learning, but also for your partner's learning.* Your class participation grade will be affected by how conscientiously you practice with your partner.

It is hard to learn French. You may feel shy about speaking in front of others. Please keep in mind that everybody else is learning French too. *Be respectful of the learning of others and do not make fun of their French.*

Most of you will not be able to learn about 1000 new words (recognizing them, using them in speaking, and spelling them) and several grammatical structures just by sitting attentively in class. *Study at home daily.* Practice speaking French whenever you can.

Please get help from your teacher whenever necessary.

Course Outline



- La Rentrée
- Je m'appelle..., l'alphabet, les accents, les nombres, tu es français?
- Salut! Ça va? Les nombres. La famille.

- copain/copine, nationalités, encore les nombres (80-100)
- La famille (continued), quel âge as-tu? Tu as faim?
- Au café, les nourritures, un et une, tu as soif?
- Ça fait combien? L'argent. Un rendez-vous. Quelle heure est-il? À quelle heure...?
- Le jour et la date, le temps, une chanson. REVIEW
- **MIDTERMS**
- Mes activités, préférences, j'aime/je n'aime pas..., les souhaits, invitations.
- Une invitation, le verb être/les pronoms sujets, tu vs, vous, où...?
- est-ce que/qu', expressions pour la conversation, la negation, mots utiles, la voyelle /a/.
- **Thanksgiving Week Off (Les Vacances)!**
- Une boum, les verbes en -er, les voisins, affirmative vs. negative, mots utiles, les expressions avec qui, qu'est-ce que?,
- la construction: verbe+infinitif, un concert, les questions d'information, expressions interrogatives,
- le verbe faire, l'interrogation avec inversion, tests de contrôle.

Spanish 3

Room 346

sschleimer@oakarts.org

873-8800 extension: 8435

Sra. Schleimer

2013/14

teachers.oakarts.org/~sschleimer/

Course Description

Spanish 3 is an advanced course. This course enables students to understand and communicate in a second language. The four communication skills of reading, listening, speaking and writing are equally emphasized with a focus on real-world situations. This class will be held entirely in Spanish. The course also covers cultural and historical aspects of the Spanish-speaking world.

Required Texts and Materials

Students should bring all of the following materials to all class sessions:

One portfolio with prongs containing vocabulary lists, grammar summaries, and some white, lined paper.

The weekly homework packet. (You do not have to bring previous packets to class.)

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards for foreign language, visit: <http://www.cde.ca.gov/ci/fl/>

Student Assessment

Assessments (60%)

Assessments will take various forms. There will be weekly quizzes or larger unit exams, usually on Fridays. You will have to make up a missed assessment on **Tuesday or Thursday at lunch** of the following week. If you do not make up your missed test on Tuesday or Thursday, i.e. within a week, you will receive a '0'. For extended absences, request a make-up appointment from your teacher. The correct spelling of Spanish words is always necessary. There will also be various assessments of your spoken Spanish such as individual presentations, skits, or interviews and of your creative written Spanish. Tutoring is offered every Tuesday and Thursday at lunch. Students may bring their lunch to the Spanish classroom. If you failed a test, you may come in for tutoring the following Tuesday at lunch only. If you work diligently on correcting your mistakes, I will add up to 10% to your test grade.

Final Exam (10 %)

The final exam is a comprehensive assessment of the topics covered in a given grading period.

College And Career Readiness – class work (15%)

100 points per quarter will be given for active participation in class and for being a conscientious and cooperative learner (i.e. being on time to class, being attentive to the teacher's instructions, being on task and working independently with a partner or group). Students will use only Spanish in class with the teacher and their classmates. This applies to every conversation in the class. The teacher will signal when it is time for English clarification of any questions.

50 points per quarter will be given for a complete, organized, and neat portfolio.

College – homework (15%)

Homework will be assigned every day (except for Fridays) and checked the next day. No late homework will be accepted. Homework will be considered late and not receive credit, when a student does not have the homework on the day it is due or when a student is tardy to class. It is the student's responsibility to request work missed due to an absence. I need to see evidence of time spent on every sentence. ("I did not understand." will not score points.) Please write down translations of the questions using your vocabulary lists, if you feel you cannot write an answer. We will review homework together in class. Please make corrections as necessary. Your corrected homework sheets are excellent study guides for each week's quiz.

Guidelines for learning a foreign language

When you learned your first language as a child, people were talking with you in that language all day. When you learn a second language at school, as in this class, you have 50 minutes of Spanish a day. To facilitate learning Spanish in this short amount of time, please follow the following guidelines:

Always listen to the teacher and try to understand what she is saying in Spanish. Don't be frustrated if you do not understand everything. Keep on listening and build your skills.

In class you will work a lot with a partner or in a group. This is your chance to practice Spanish. **You are responsible not only for your own learning, but also for your partner's learning.** Your class participation grade will be affected by how conscientiously you practice with your partner.

It is hard to learn Spanish. You may feel shy about speaking in front of others. Please keep in mind that everybody else is learning Spanish too. **Be respectful of the learning of others and do not make fun of their Spanish.**

Most of you will not be able to learn about 1000 new words (recognizing them, using them in speaking, and spelling them) and several grammatical structures just by sitting attentively in class. **Study at home daily.** Do all your homework. Practice speaking Spanish whenever you can.

Please get help from your teacher whenever necessary.

Behavior expectations:

I expect all students to listen to the teacher carefully. I expect all students to be on task at all times. I expect all students to only work on Spanish work while they are in Spanish class. **The use of electronics is not permitted during class.** No food or drink (except for bottled water) in the classroom. Please be on time and avoid using the bathroom during class time. If you have to use the bathroom, do not do so during the first and last 20 minutes of each class period. Only one student at a time may leave the classroom. Any unused bathroom ticket will add 5 points to your homework grade, i.e. each unused pass takes the place of one missed homework assignment.

Course Outline

- Review of pre-requisites for Spanish 3
- Chapter 1: Expressing interest, indifference, and displeasure; describing yourself and others.
- Chapter 2: Asking for and giving advice; talking about taking care of yourself.
- Chapter 3: Talking about what has happened; expressing and supporting a point of view
- Chapter 4: Talking about how food tastes; talking about unintentional events
- Chapter 5: Expressing qualified agreement and disagreement; talking about hopes and wishes
- Chapter 6 : Introducing and changing a topic of conversation; making suggestions and recommendations
- Chapter 7: Expressing happiness and unhappiness
- Chapter 8: Expressing doubt, disbelief, and surprise

A couple of websites for at home practice:

- a) Go to <http://go.hrw.com/gopages/wl-sp.html>

Choose World Languages, Spanish, Ven conmigo 1 (2 or 3, depending on which year of Spanish)

Choose the current chapter and do the Self Test.

- b) Go to <https://conjuguemos.com/>

On the left side, scroll down till you find Spanish to choose your textbook.

Choose Ven Conmigo 1(2 or 3) and the current chapter

There are different games to choose from. You can also print vocabulary flashcards.

Spanish 1

Room 346

sschleimer@oakarts.org

873-8800 extension: 8435

Sra. Schleimer

2013/14

teachers.oakarts.org/~sschleimer/

Course Description

Spanish 1 is a communication-based course integrating all four language skills: listening, speaking, reading, and writing in a culturally authentic context. No prior knowledge of Spanish is required or will be assumed. Importance is also placed on developing the student's awareness of the cultures of Spanish-speaking people in the United States, Spain, and Latin America.

Required Texts and Materials

Students should bring all of the following materials to all class sessions:

One portfolio with prongs containing vocabulary lists, grammar summaries, and some white, lined paper.

The weekly homework packet. (You do not have to bring previous packets to class.)

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards for foreign language, visit: <http://www.cde.ca.gov/ci/fl/>

Student Assessment

Assessments (60%)

Assessments will take various forms. There will be weekly quizzes or larger unit exams, usually on Fridays. You will have to make up a missed assessment on **Tuesday or Thursday at lunch** of the following week. If you do not make up your missed test on Tuesday or Thursday, i.e. within a week, you will receive a '0'. For extended excused absences, request a make-up appointment from your teacher. The correct spelling of Spanish words is always necessary. There will also be various assessments of your spoken Spanish such as individual presentations, skits, or interviews and of your creative written Spanish. **Tutoring** is offered every Tuesday and Thursday at lunch. Students may bring their lunch to the Spanish classroom. If you failed a test, you may come in for tutoring the following Tuesday at lunch only. If you work diligently on correcting your mistakes, I will add up to 10% to your test grade.

Final Exam (10 %)

The final exam is a comprehensive assessment of the topics covered in a given grading period.

College And Career Readiness - class work (15%)

100 points per quarter will be given for active participation in class and for being a conscientious and cooperative learner. (i.e. being on time to class, being attentive to the teacher's instructions, being on task and working independently with a partner or group) 50 points per quarter will be given for a complete, organized, and neat portfolio.

College And Career Readiness – homework (15%)

Homework (5 points every day) will be assigned every day (except for Fridays) and checked the next day. No late homework will be accepted. Homework will be considered late and not receive credit, when a student does not have the homework on the day it is due or when a student is tardy to class. It is the student's responsibility to request work missed due to an absence. I need to see visible evidence of time spent on every sentence. ("I did not understand." will not score points.) Please write down translations of the questions using your vocabulary lists, if you feel you cannot write an answer. We will review homework together in class. Please make corrections as necessary. Your corrected homework sheets are excellent study guides for each week's quiz.

Guidelines for learning a foreign language

When you learned your first language as a child, people were talking with you in that language all day. When you learn a second language at school, as in this class, you have 50 minutes of Spanish a day. To facilitate learning Spanish in this short amount of time, please follow the following guidelines:

Always listen to the teacher and try to understand what she is saying in Spanish. Don't be frustrated if you do not understand everything. Keep on listening and build your skills.

In class you will work a lot with a partner or in a group. This is your chance to practice Spanish. **You are responsible not only for your own learning, but also for your partner's learning.** Your class participation grade will be affected by how conscientiously you practice with your partner.

It is hard to learn Spanish. You may feel shy about speaking in front of others. Please keep in mind that everybody else is learning Spanish too. **Be respectful of the learning of others and do not make fun of their Spanish.**

Most of you will not be able to learn about 1000 new words (recognizing them, using them in speaking, and spelling them) and several grammatical structures just by sitting attentively in class. **Study at home daily.** Do all your homework. Practice speaking Spanish whenever you can.

Please get help from your teacher whenever necessary.

Behavior expectations:

I expect all students to listen to the teacher carefully. I expect all students to be on task at all times. I expect all students to only work on Spanish work while they are in Spanish class. **The use of electronics is not permitted during class.** No food or drink (except for bottled water) in the classroom. Please be on time and avoid using the bathroom during class time. If you have to use the bathroom, do not do so during the first and last 20 minutes of each class period. Only one student at a time may leave the classroom. Any unused bathroom ticket will add 5 points to your homework grade, i.e. each unused pass takes the place of one missed homework assignment.

Course Outline

- General introduction
- Chapter 1: Greeting people, talking about likes and dislikes
- Chapter 2: Talking about wants and needs, and your room
- Chapter 3: Talking about classes, schedules, and time
- Chapter 4: Talking about free time and about where things are
- Chapter 5: Discussing days, dates, and the weather
- Chapter 6 : Describing a family, discussing problems, giving advice
- Chapter 7: Talking on the phone, extending and accepting invitations
- Chapter 8: Talking about meals and food, ordering food
- Chapter 9: Asking for directions, commenting on clothes
- Chapter 10: Asking for help, talking about past events
- Chapter 11: Making suggestions, talking about moods
- Chapter 12: Review

A couple of websites for at home practice:

- a) Go to <http://go.hrw.com/gopages/wl-sp.html>

Choose World Languages, Spanish, Ven conmigo 1 (2 or 3, depending on which year of Spanish)

Choose the current chapter and do the Self Test.

- b) Go to <https://conjuguemos.com/>

On the left side, scroll down till you find Spanish to choose your textbook.

Choose Ven Conmigo 1(2 or 3) and the current chapter

There are different games to choose from. You can also print vocabulary flashcards.

Spanish 2

Room 346

sschleimer@oakarts.org

873-8800 extension:8435

Sra. Schleimer

2013/14

teachers.oakarts.org/~sschleimer/

Course Description

Spanish 2 is an intermediate academic course, which increases power in oral language, reading and writing in an authentic cultural context. All the lessons and activities build on what the student has previously learned. Importance is also placed on developing the student's awareness of the cultures of Spanish-speaking people in the United States, Spain, and Latin America.

Required Texts and Materials

Students should bring all of the following materials to all class sessions:

One portfolio with prongs containing vocabulary lists, grammar summaries, and some white lined paper.

The weekly homework packet. (You do not have to bring previous packets to class.)

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards for foreign language, visit: <http://www.cde.ca.gov/ci/fl/>

Student Assessment

Assessments (60%)

Assessments will take various forms. There will be weekly quizzes or larger unit exams, usually on Fridays. You will have to make up a missed assessment **on Tuesday or Thursday at lunch** of the following week. If you do not make up your missed test on Tuesday or Thursday, i.e. within a week, you will receive a '0'. For extended excused absences, request a make-up appointment from your teacher. The correct spelling of Spanish words is always necessary. There will also be various assessments of your spoken Spanish such as individual presentations, skits, or interviews and of your creative written Spanish. Tutoring is offered every Tuesday and Thursday at lunch. Students may bring their lunch to the Spanish classroom for this. If you failed a test, you may come in for tutoring the following Tuesday at lunch only. If you work diligently on correcting your mistakes, I will add up to 10% to your test grade.

Final Exam (10 %)

The final exam is a comprehensive assessment of the topics covered in a given grading period.

College And Career Readiness – class work (15%)

100 points per quarter will be given for active participation in class and for being a conscientious and cooperative learner (i.e. being on time to class, being attentive to the teacher's instructions, being on task and working independently with a partner or group) 50 points per quarter will be given for a complete, organized, and neat portfolio.

College And Career Readiness– homework (15%)

Homework (5 points every day) will be assigned every day (except for Fridays) and checked the next day. No late homework will be accepted. Homework will be considered late and not receive credit, when a student does not have the homework on the day it is due or when a student is tardy to class. It is the student's responsibility to request work missed due to an absence. I need to see visible evidence of time spent on every sentence. ("I did not understand." will not score points.) Please write down translations of the questions using your vocabulary lists, if you feel you cannot write an answer. We will review homework together in class. Please make corrections as necessary. Your corrected homework sheets are excellent study guides for each week's quiz.

Guidelines for learning a foreign language

When you learned your first language as a child, people were talking with you in that language all day. When you learn a second language at school, as in this class, you have 50 minutes of Spanish a day. To facilitate learning Spanish in this short amount of time, please follow the following guidelines:

Always listen to the teacher and try to understand what she is saying in Spanish. Don't be frustrated if you do not understand everything. Keep on listening and build your skills.

In class you will work a lot with a partner or in a group. This is your chance to practice Spanish. ***You are responsible not only for your own learning, but also for your partner's learning.*** Your class participation grade will be affected by how conscientiously you practice with your partner.

It is hard to learn Spanish. You may feel shy about speaking in front of others. Please keep in mind that everybody else is learning Spanish too. ***Be respectful of the learning of others and do not make fun of their Spanish.***

Most of you will not be able to learn about 1000 new words (recognizing them, using them in speaking, and spelling them) and several grammatical structures just by sitting attentively in class. ***Study at home daily.*** Do all your homework. Practice speaking Spanish whenever you can.

Please get help from your teacher whenever necessary.

Behavior expectations:

I expect all students to listen to the teacher carefully. I expect all students to be on task at all times. I expect all students to only work on Spanish while they are in Spanish class. **The use of electronics is not permitted during class.** No food or drink (except for bottled water) in the classroom. Please be on time and avoid using the bathroom during class time. If you have to use the bathroom, do not do so during the first and last 20 minutes of each class period. Only one student at a time may leave the classroom. Any unused bathroom ticket will add 5 points to your homework grade, i.e. each unused pass takes the place of one missed homework assignment.

Course Outline

- Review of pre-requisites for Spanish 2
- Chapter 1: Introducing yourself, talking about yourself and others
- Chapter 2: Talking about how you're feeling, describing your city
- Chapter 3: Talking about daily routine and hobbies
- Chapter 4: Giving opinions and advice, making comparisons and plans
- Chapter 5: Talking about health and telling someone what to do
- Chapter 6 : Asking for information, ordering in a restaurant
- Chapter 7: Talking about what you used to do and what people were like
- Chapter 8: Describing past events
- Chapter 9: Asking for directions, talking about how clothes fit, bargaining
- Chapter 10: Talking about news and telling a story

A couple of websites for at home practice:

- a) Go to <http://go.hrw.com/gopages/wl-sp.html>

Choose World Languages, Spanish, Ven conmigo 1 (2 or 3, depending on which year of Spanish)

Choose the current chapter and do the Self Test.

- b) Go to <https://conjuguemos.com/>

On the left side, scroll down till you find Spanish to choose your textbook.

Choose Ven Conmigo 1(2 or 3) and the current chapter

There are different games to choose from. You can also print vocabulary flashcards.

Math Department
Mr. Constantin Andronic
Room 339

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(510) 873-8800

Algebra 2 / 2013-2014

Course Description

This course helps students develop and understand the principles and methods of mathematics and their application to a range of problem-solving and decision-making situations. It is a basic prerequisite for all work in chemistry, physics, engineering, and advanced mathematics. The first part of the course deals with a review of the skills introduced in Algebra I. This course takes the basic algebra concepts learned in Algebra I and expands them. It also introduces a variety of new topics including conic sections, exponential functions, logarithmic functions, complex numbers, sequences, and series. While mathematical skills will be developed, teaching will focus on the understanding of concepts in depth, thus enabling students to apply mathematical skills and make meaningful connections to their experiences.

Course Objectives

This course provides students with the opportunity to review and extend the concepts of algebra from a first-year algebra course:

- Basic algebra concepts.
- Linear equations. Linear functions and Inequalities.
- Polynomials and rational expressions.
- Quadratic equations and quadratic function.
- Exponential and logarithmic functions.
- Probability. Sequences and series.

Course Policies

- All OSA policies as outlined in the Student Handbook will be followed.
- Respect yourself, your peers, your teacher, and your school.
- Class begins at the bell and ends by verbal dismissal.
- When assigned, homework is intended to serve as an immediate check for understanding and opportunity for students to formulate thoughtful questions. For this reason, homework **MUST** be completed within the assigned timeframe—late work, except in cases of excused absences, is not accepted. Homework is due at the **START** of class, and should be neat and complete—please take pride in your work!
- Attendance and participation at **EVERY** class session is expected.
- Please always raise your hand and wait to be called on (and please do not ask to use the restroom when I have asked a math-related question!)
- Cell phones and any other electronics devices **MUST** be turn off during class time.
- Cheating will result in a zero for that assignment in addition to any disciplinary action taken by the administration. Cheating includes the following:
 - Copying any information from another student's homework, classwork, quiz, or exam (or offering your work to another student). Warning: having a similar pattern of work/answers

as the person sitting next to you or even letting your eyes wander during a quiz can be grounds for receiving a zero. Students may request to take quizzes at an isolated table.

- Talking during a quiz or exam.
- Having any non-permitted items out during a testing situation, whether or not those items were used.

Required Texts & Materials

- Math 1'' binder with 3 dividers (for 4 sections: notes, homework, quizzes, and weekly handouts)
- Scientific calculator
- Multiple pencils (or extra lead) with erasers
- Ruler

California State Standards Covered

This course meets the California State Standards for Algebra 2. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>

Student Assessment: Class grades will be calculated as follows:

College and Career Readiness - Class Work - 15%

College Work Habits encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education beyond OSA. This includes, but is not limited to, punctuality, note taking, preparedness, engagement and community involvement. Students are expected to attend every class, ask, and answer questions, and complete in-class work as directed. Students will begin each day they are present, with 100 points (35 - on time, 35 - prepared, and 30 - participation) and will keep that score for the day provided they are on task and meet these expectations. Tardiness, unprepared, disruptive behavior, refusal to do work, misuse of class time (such as sleeping, "zoning out," etc.), or refusal to participate when asked will result in a 0 points for that rubric for the day. Scores will be counted daily. Students with an unexcused absence will not receive any points for the day.

College and Career Readiness - Homework - 15%

Students will have nightly work to practice what they are learning in class. For this to be successful, a student must have an organized class folder as well as neat and complete class notes. Homework is due at the beginning of class. I will collect homework assignments to ensure students are getting the practice they need. Homework is graded for effort, not correctness. I need to see **VISIBLE** evidence of time spent on every problem ("I don't know," "help!" or simply "?" will NOT score points). Students should use homework as a chance to self-test their understanding of that day's material. We will go over homework as a class, and it is the student's responsibility to identify areas that need review.. Late work is not accepted except in cases of excused absence. Copying or sharing any assignment constitutes cheating and will result in failure on that assignment for the student(s).

RUBRIC:

- 100%: HW or notes are complete, well organized, easy to read, and separate from other subjects; folder contains all papers from the current semester and does not contain materials from other classes.
- -10%: For every 10% of HW problems not completed or notes not written down. For every non-math material mixed in with math notes/papers.
- -25%: For sloppy work, such as ripped or wrinkled pages, problems that are difficult to read/follow, visibly disorganized folder (papers falling out, difficult to find specific paper when asked, etc.), or general failure to adhere to guidelines for homework.

This syllabus is a guide for the course and is subject to change with or without advanced notice

Quizzes/Tests - 45%

Students will have a quiz every week that covers material from that week's homework. Students will NOT be allowed to use their homework, notes, or computer to help them with the quiz. Questions will be very similar, and in some cases identical, to the homework questions, as the intention is to check for understanding rather than "test" the students. For this reason, it is in the students' best interest to ask questions on any homework questions they could not solve. Studying is a very necessary part of success in mathematics courses and may be necessary for many of you to achieve your academic goals. Developing daily study habits and good note taking skills will increase your test taking successes. I only ask that you try your best and your best ALWAYS requires time and effort. I will help you prepare by giving clear objectives and review sessions before each major test.

RUBRIC:

- Each question or problem will worth 10 points. Partial credit may be given for work that demonstrates some understanding of the material.

MidTerm Exam - 25% (at the end of Q1 and Q3)

Students will take an announced midterm at the midpoint of the semester, before midterm reports going home. This exam will be closed-notes and test all material from the first half of the grading period.

RUBRIC: see quizzes/test rubric.

Final Exam - 25% (at the end of semester 1 and 2)

Students will take a final exam during the designated finals week. This exam will cover the material from the entire grading period but will focus more on the material since the midterm. Exam questions may also draw on material learned earlier in the year.

RUBRIC: see quizzes/test rubric.

Extra Credit - 0%: Extra Credit is NOT offered.

Make-up work for excused absences:

- If present on campus for any portion of the day, but absent for math class, that student is NOT excused from work due or assigned on that day.
- If a student is absent on the day an assignment is due, that assignment is due immediately upon her return to school.
- If a student is absent on the day a quiz is given, she must make up that quiz on the first day of her return to school.
- If a student is absent for more than 2 days in a row, the student, and/or parent needs to contact me to arrange for make-up work (in general, a student will have the same number of days to make up the work).
- More than 4 absences per semester can make this course more difficult than it needs to be—please come to school!

Geometry 2013-14
Room 330

Ben Nathan

Grading Policies:

This course is graded on a total points basis. For example, if you have 800 pts. out of 1000 pts. assigned to that point in the semester, you would have 80% for your grade.

Points are assigned as follows:

College and Career Readiness – 12 pts. per week

Homework – 3 pts.

Classwork – 3 pts.

Quiz – 100 pts.

Quiz Corrections – 25 pts.

Final – 250 pts.

The first quarter should total approximately 750 pts. for all assignments.

The semester should total approximately 1500 pts.

Schedule:

The course will be completed in strands of topics rather than units of equivalent length, breadth, and depth.

Threads will include *logic and definitions, lines and angles, polygons, proofs, transformations, constructions, congruence, similarity, trigonometry, area, perimeter, 3D shapes, and conics.*

Resources:

Single Subject (Composition) Notebook

Pencil and Pen

3x5 Index Cards

Metal Compass

Calculator (Optional)

Tutoring and contact:

Tutoring is available every day before school without an appointment needed.

Lunchtime tutoring will be available every day by appointment only. Standing appointments can be made.

After-school tutoring will only be available when other options are impossible.

To make appointments, email is preferred, though they can be made face to face. If a parent wishes to meet, email is the best way to reach me to schedule a meeting.

Homework will be posted regularly on the blog.

Email – bnathan@oakarts.org

Phone – 510-873-8800 x. 8408

Website – <http://teachers.oakarts.org/~bnathan>

Student Expectations

1. Respect the classroom. Our time together is limited and by showing respect to that you will help create an environment that is great for not only your learning but also that of your classmates.
2. An honest attempt will be made on all problems given for homework, classwork and on quizzes.
3. Students will attend tutoring and/or ask specific questions if having difficulty with the material. "I just don't get it" is not an acceptable outcome.

Class Policies

1. Students will arrive on time, enter the classroom without disruption and leave when dismissed by the teacher.
2. Students not in their seat when the bell rings will be considered tardy. Being tardy will have a negative effect on your College and Career Readiness grade.
3. All policies in the student handbook will be followed, as well as any additional rules decided upon by the class.

Grading Policies

1. Late homework will not be accepted. Quiz corrections will be taken late at a penalty of 5 points per day, up to one week late.
2. If you are absent the day of a quiz, you will be expected to take it the day you return. If you miss the day before the quiz, which is a review day, you will not be given any extra days before taking the quiz. However, if you miss the day of the quiz and 2 or more prior days consecutively, you will be given one extra day to complete the quiz. Quizzes not made up will be given a grade of Missing.
3. A grade of Absent can be made up with no penalty, if turned in by the assigned date. Pending grades can be made up at a penalty. Missing cannot be made up. To Be Recorded (TBR) is in the process of being graded. Excused is as if the assignment does not exist.
4. Expect no extra credit. There will only be opportunity for extra credit given at the discretion of the teacher. Only with exceptional circumstances will that opportunity be granted.
5. College and Career Readiness is the category for the skills necessary to be successful after high school. There is a weekly grade and homework/classwork grades. Homework and classwork are based around effort and completion. The weekly grade is based on a student's attendance, preparation, listening, and contributions.

Precalculus 2013-14
Room 302

Ben Nathan

Grading Policies:

This course is graded on a total points basis. For example, if you have 800 pts. out of 1000 pts. assigned to that point in the semester, you would have 80% for your grade.

Points are assigned as follows:

College and Career Readiness – 12 pts. per week

Homework – 2 pts.

Classwork – 2 pts.

Quiz – 100 pts.

Quiz Corrections – 25 pts.

Final – 250 pts.

The first quarter should total approximately 750 pts. for all assignments.

The semester should total approximately 1500 pts.

Schedule:

The course will be completed in strands of topics rather than units of equivalent length, breadth, and depth.

Threads will include *functions, trigonometry, conics, sequences and series, uses of infinity, probability, and limits.*

Resources:

Single Subject (Composition) Notebook

Pencil and Pen

3x5 Index Cards

Calculator

Tutoring and contact:

Tutoring is available every day before school without an appointment needed.

Lunchtime tutoring will be available every day by appointment only. Standing appointments can be made.

After-school tutoring will only be available when other options are impossible.

To make appointments, email is preferred, though they can be made face to face. If a parent wishes to meet, email is the best way to reach me to schedule a meeting.

Homework will be posted regularly on the blog.

Email – bnathan@oakarts.org

Phone – 510-873-8800 x. 8408

Website – <http://teachers.oakarts.org/~bnathan>

Student Expectations

1. Respect the classroom. Our time together is limited and by showing respect to that you will help create an environment that is great for not only your learning but also that of your classmates.
2. An honest attempt will be made on all problems given for homework, classwork and on quizzes.
3. Students will attend tutoring and/or ask specific questions if having difficulty with the material. "I just don't get it" is not an acceptable outcome.

Class Policies

1. Students will arrive on time, enter the classroom without disruption and leave when dismissed by the teacher.
2. Students not in their seat when the bell rings will be considered tardy. Being tardy will have a negative effect on your College and Career Readiness grade.
3. All policies in the student handbook will be followed, as well as any additional rules decided upon by the class.

Grading Policies

1. Late homework will not be accepted. Quiz corrections will be taken late at a penalty of 5 points per day, up to one week late.
2. If you are absent the day of a quiz, you will be expected to take it the day you return. If you miss the day before the quiz, which is a review day, you will not be given any extra days before taking the quiz. However, if you miss the day of the quiz and 2 or more prior days consecutively, you will be given one extra day to complete the quiz. Quizzes not made up will be given a grade of Missing.
3. A grade of Absent can be made up with no penalty, if turned in by the assigned date. Pending grades can be made up at a penalty. Missing cannot be made up. To Be Recorded (TBR) is in the process of being graded. Excused is as if the assignment does not exist.
4. Expect no extra credit. There will only be opportunity for extra credit given at the discretion of the teacher. Only with exceptional circumstances will that opportunity be granted.
5. College and Career Readiness is the category for the skills necessary to be successful after high school. There is a weekly grade and homework/classwork grades. Homework and classwork are based around effort and completion. The weekly grade is based on a student's attendance, preparation, listening, and contributions.

Math Department
Mr. Constantin Andronic
Room 339

candronic@oakarts.org
teachers.oakarts.org/~candronic
(510) 873-8800

Geometry / 2013-2014

Course Description

This is a one-year course to develop and practice problem-solving skills using inductive and deductive reasoning. Students are guided through all the conceptual and working levels of the process using geometry. It uses two and three-dimensional geometric shapes (points, lines, planes, triangles, polygons, circles, and solids) and examines their properties, measurements, and mutual relations in space. Geometric-proofs are used as a vehicle to systematically develop these problem-solving skills by relating geometric shapes.

Course Objectives

Knowledge of mathematics helps prepare you for future success in college, in work, and in your personal life. We all encounter some form of mathematics daily, from calculating the monthly operating costs of owning a car to designing and building a school. Your study of geometry will help you extend your previous mathematics knowledge to the use of geometric properties and relationships. You will focus on defining and using algebraic relationships to model transformations and solving geometric problems in coordinate systems. Another part of your studies will be finding distances and making indirect measurements in both two and three dimensions. Through studying geometry, you can acquire a language for describing the world around you in terms of geometric objects and relationships.

Course Policies

- All OSA policies as outlined in the Student Handbook will be followed.
- Respect yourself, your peers, your teacher, and your school.
- Class begins at the bell and ends by verbal dismissal.
- When assigned, homework is intended to serve as an immediate check for understanding and opportunity for students to formulate thoughtful questions. For this reason, homework **MUST** be completed within the assigned timeframe—late work, except in cases of excused absences, is not accepted. Homework is due at the **START** of class, and should be neat and complete—please take pride in your work!
- Attendance and participation at **EVERY** class session is expected.
- Please always raise your hand and wait to be called on (and please do not ask to use the restroom when I have asked a math-related question!)
- Cell phones and any other electronics devices **MUST** be turn off during class time.
- Cheating will result in a zero for that assignment in addition to any disciplinary action taken by the administration. Cheating includes the following:
 - Copying any information from another student's homework, classwork, quiz, or exam (or offering your work to another student). Warning: having a similar pattern of work/answers as the person sitting next to you or even letting your eyes wander during a quiz can be grounds for receiving a zero. Students may request to take quizzes at an isolated table.
 - Talking during a quiz or exam.

- Having any non-permitted items out during a testing situation, whether or not those items were used.

Required Texts & Materials

- Math 1'' binder with 3 dividers (for 4 sections: notes, homework, quizzes, and weekly handouts)
- Scientific calculator
- Multiple pencils (or extra lead) with erasers
- Ruler

California State Standards Covered

This course meets the California State Standards for Geometry. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov/be/st/ss/>

Student Assessment: Class grades will be calculated as follows:

College and Career Readiness - Class Work - 15%

College Work Habits encompasses all daily classroom expectations that will ensure your success this school year, as well as best prepare you for your education beyond OSA. This includes, but is not limited to, punctuality, note taking, preparedness, engagement and community involvement. Students are expected to attend every class, ask, and answer questions, and complete in-class work as directed. Students will begin each day they are present, with 100 points (35 - on time, 35 - prepared, and 30 - participation) and will keep that score for the day provided they are on task and meet these expectations. Tardiness, unprepared, disruptive behavior, refusal to do work, misuse of class time (such as sleeping, "zoning out," etc.), or refusal to participate when asked will result in a 0 points for that rubric for the day. Scores will be counted daily. Students with an unexcused absence will not receive any points for the day.

College and Career Readiness - Homework - 15%

Students will have nightly work to practice what they are learning in class. For this to be successful, a student must have an organized class folder as well as neat and complete class notes. Homework is due at the beginning of class. I will collect homework assignments to ensure students are getting the practice they need. Homework is graded for effort, not correctness. I need to see **VISIBLE** evidence of time spent on every problem ("I don't know," "help!" or simply "?" will NOT score points). Students should use homework as a chance to self-test their understanding of that day's material. We will go over homework as a class, and it is the student's responsibility to identify areas that need review.. Late work is not accepted except in cases of excused absence. Copying or sharing any assignment constitutes cheating and will result in failure on that assignment for the student(s).

RUBRIC:

- 100%: HW or notes are complete, well organized, easy to read, and separate from other subjects; folder contains all papers from the current semester and does not contain materials from other classes.
- -10%: For every 10% of HW problems not completed or notes not written down. For every non-math material mixed in with math notes/papers.
- -25%: For sloppy work, such as ripped or wrinkled pages, problems that are difficult to read/follow, visibly disorganized folder (papers falling out, difficult to find specific paper when asked, etc.), or general failure to adhere to guidelines for homework.

Quizzes/Tests - 45%

Students will have a quiz every week that covers material from that week's homework. Students will NOT be allowed to use their homework, notes, or computer to help them with the quiz. Questions will be very

This syllabus is a guide for the course and is subject to change with or without advanced notice

similar, and in some cases identical, to the homework questions, as the intention is to check for understanding rather than “test” the students. For this reason, it is in the students’ best interest to ask questions on any homework questions they could not solve. Studying is a very necessary part of success in mathematics courses and may be necessary for many of you to achieve your academic goals. Developing daily study habits and good note taking skills will increase your test taking successes. I only ask that you try your best and your best ALWAYS requires time and effort. I will help you prepare by giving clear objectives and review sessions before each major test.

RUBRIC:

- Each question or problem will worth 10 points. Partial credit may be given for work that demonstrates some understanding of the material.

MidTerm Exam - 25% (at the end of Q1 and Q3)

Students will take an announced midterm at the midpoint of the semester, before midterm reports going home. This exam will be closed-notes and test all material from the first half of the grading period.

RUBRIC: see quizzes/test rubric.

Final Exam - 25% (at the end of semester 1 and 2)

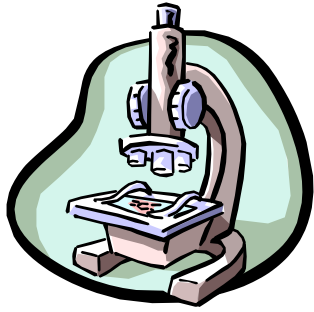
Students will take a final exam during the designated finals week. This exam will cover the material from the entire grading period but will focus more on the material since the midterm. Exam questions may also draw on material learned earlier in the year.

RUBRIC: see quizzes/test rubric.

Extra Credit - 0%: Extra Credit is NOT offered.

Make-up work for excused absences:

- If present on campus for any portion of the day, but absent for math class, that student is NOT excused from work due or assigned on that day.
- If a student is absent on the day an assignment is due, that assignment is due immediately upon her return to school.
- If a student is absent on the day a quiz is given, she must make up that quiz on the first day of her return to school.
- If a student is absent for more than 2 days in a row, the student, and/or parent needs to contact me to arrange for make-up work (in general, a student will have the same number of days to make up the work).
- More than 4 absences per semester can make this course more difficult than it needs to be—please come to school!



Biology

High School
Period 1-4
Mr. Kemper

2013-2014
Room 245

Email: ekemper@oakarts.org
Website/Blog: <http://teachers.oakarts.org/~ekemper/>
Phone: 510-873-8800 ext 8434

Introduction:

Biology, “the study of life”, expands on the concepts that students learned in 7th grade life science and 9th grade health.

We will be learning about many facets of life on Earth. Physiology, genetics, plants, animals, and cells, are all major topics we will cover in this course. We will be exploring these topics through a variety of different methods, lectures, discussions, labs, and small group work.

The lessons for this class will follow the California standards for Biology (10th grade science). These standards can be found at <http://www.cde.ca.gov>.

Text:

“Biology” by Miller and Levine, copyright 2010

→ Textbooks will be kept in class and can be checked out to be used at home on a case by case basis.

Materials:

- 1” to 3” Three ring notebook
- Loose-leaf binder paper
- Folder (A Biology only folder)
- Pens and pencils
- Eraser if using pencil
- Colored pencils or pens

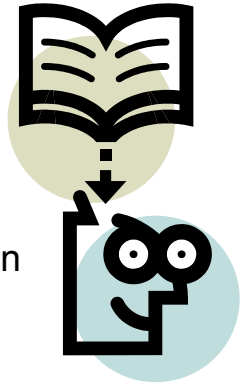


Lab Fee Donation: The science department is asking for a \$20 donation so we can purchase supplies that will allow us teach more hands on lessons. Cash or check is fine. Checks to made out to OSA. Please donate what you can as I have limited funds to purchase lab materials.

Grading:

College and Career Readiness

“College and Career Readiness” is a category that measures a student’s ability to conduct themselves in a manner that would help them succeed in college or in the professional world. This includes but is not limited to; note taking, being actively engaged in class discussions, punctuality, preparation, and focus in class.



Homework: 15%

Classwork: 15%

Labs: 20%

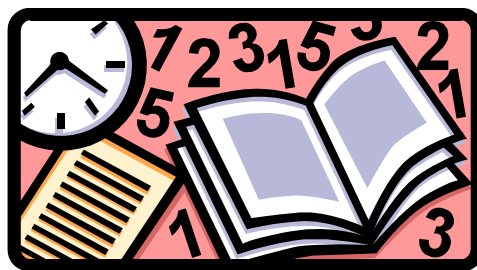
→ The lab grade will be based on lab reports that will be turned in a day after the lab is completed. Further expectations will be explained in class.

Quizzes: 30%

→ Will be given after each chapter. Quizzes are short assessments between 10-15 questions that are a mixture of multiple-choice, essay, short answer, and fill in the blank.

Tests: 20%

→ The test grade is comprised of the mid-term and the final grade. The tests cover only the quarter in which they are given, not the entire semester. Tests will consist of multiple choice, short answer, fill-in-the-blank, and essay.



Classroom Behavior and Expectations:

(These rules are in addition to the rules as set out in the student handbook)

1) Treat the instructor and your peers with respect.

→ This classroom will be a safe environment for the exchange of ideas. You don't always have to agree with your peers and instructor, but you will treat them with respect in this class.

2) Practice good discussion etiquette.

→ Take turns speaking during discussions, raise your hand to speak, stay on topic, use academic language, and stay on topic.

3) Come on time and prepared to learn.

→ Be punctual and focus on the material in class. Class starts at the bell, be ready to go at that time.

Side conversations and otherwise not paying attention in class will not only result in losing points for that behavior, but you will miss material that is important to your grade.

4) No eating or drinking, except water, in class

5) All electronics are put away and on silent, unless otherwise instructed.

→ There is no texting in class, as this is distracting to you and others. You cannot have ear buds in during lecture or class discussions. Computers can be used for taking notes, however the first time they are used for any other purpose not relevant to the class that privilege is lost.

Discipline Procedures:

My goal is to have every student come away with from class with a good understanding of Biology and a passing grade or better in the course. To this end I cannot tolerate behavior that distracts from class and causes people's grades to suffer.

The first instance of such a behavior will result in a verbal warning. If the behavior continues, the student will receive a second warning and will lose points from C.C.R Participation. Further consequences could include detention, loss of off campus lunch, and/or being sent out of class.

Attendance and Make up work:
(Please reference the student handbook for the school's policy on attendance)

One of the most important things you can do to succeed in this class is make sure you come on time, every school day. This being said I understand that illness and family emergencies occur. Students need to talk to me the first day they get back to get any assignments they missed. I will also post assignments on my blog (see the web address above) daily. **Students get one day per day they had an absence to make up missed work.** If a student misses a test or quiz they need to talk to me the day they get back in order to schedule a time before or after school to make it up. No make-ups will be given during class as that will cause the student to miss more content and get farther behind. If you miss the review, one day prior to the quiz, you will still be expected to take the quiz with the rest of the class as there will be no new material introduced.



Communication:

Email is generally the best way to get a hold of me. I check my email everyday, including weekends, and will reply within 48 hours.

Quarter 1 Class Overview: (This is subject to change)

Week 1: Intro to the Class

The Science of Biology

Thinking Scientifically

Week 2: Digestive and Excretory Systems

Week 3: Nervous System

Week 4: Skeletal, Muscular, and the Integumentary Systems

Week 5: Chemical Reactions and Enzymes

The Endocrine System

Glands of the Endocrine System

Week 6: Viruses and Prokaryotes

Week 7- 8: Immune System and Disease

Week 9: Review for midterm/Midterm

October 28th 2011, Grading Period 1 ends.

After Quarter 1 we will cover:

→The Chemistry of Life

→Cells

→Genetics

→Evolution

→Ecology

Updates and Changes to the schedule will be announced in class and posted online.



The Sociological Imagination

An Introduction to Thinking Like a Sociologist

Giselle F. Hendrie: ghendrie@oakarts.org

Office Hours: By Appointment

Website: <http://teachers.oakarts.org/~ghendrie/>

"Our society is a historical entity that extends temporally beyond any individual biography. Society antedates us and it will survive us. It was there before we were born and it will be there after we are dead. Our lives are but episodes in its majestic march through time. In sum, society is the walls of our imprisonment in history."

~Peter L. Berger, Invitation to Sociology, 1963

In this class, we will explore the extent to which we are indeed imprisoned by the "walls" of society. We will practice taking a sociological approach, or using a sociological imagination, as we observe and attempt to understand the relationship between the personal and the social. Students will learn how to apply key sociological concepts to their experiences and observations of the social world. Together, we will investigate the boundaries that distinguish between different members of society, we will explore the institutions upon which societies are built, and we will apply the concepts and tools of a sociologist to social problems and to the question of social change.

Suggested Materials

- Planner or calendar to manage assignments and readings
- Three ring binder with loose-leaf paper for notes and readings
- Writing implements
- Highlighters and sticky notes for active reading
- Dictionary

Attendance/Makeup Work

We will do quite a bit of processing together in the classroom. This course is designed as a collective effort towards understanding, synthesis, and application of concepts and ideas. Missing class will be detrimental to grades simply because you will miss the important work that we will do together. If you must miss class see me upon your return to discuss making up assignments. No other late work will be accepted.

Units: Themes, Big Ideas, Fundamental Frameworks

1. The Sociological Imagination
2. The Social Construction of Reality
3. Inequality/Social Stratification
4. Social Institutions
5. Social Change

Grading:

Using a variety of multi-media sources and primary texts we will grapple with the ideas that (in)form the sociological perspective. By choosing to participate in this upper-level elective class students agree to focus on understanding and evaluating sociological theories and concepts as well as to the application of these in an analytical and organized fashion to the world(s) in which we live. Our work will seek to build each student's capacity for investigative and methodical thinking and writing as well as to generate competence with the presentation and support of ideas. Grades will be dependent upon the extent to which students are able to demonstrate the skills outlined in the attached rubric.

Grading Scale

A	Superior	B+	Very Good	C+	Passable With Merit	NC	No Credit
A-	Excellent	B	Good	C	Passable	F	Fail
		B-	Passable with High Merit	C-	Marginal Pass	INC	Incomplete

Assessments

- Reading Notes, Written Reflections, Reading Quizzes, and Short Answer Quizzes.
- “Sociology in Action” Research Reports and Presentations (2-3 pages)
- Essays (3-5 pages)

This is a reading, writing, and discussion based course. Students will read from various texts, write reflections, prepare reports for presentations, and write essays throughout the year. For each essay, students may choose to respond to my comments on their work with a re-written essay for an improved grade. This re-write is intended to support students in practicing the craft of organized, analytic writing. *All final deadlines are, indeed, final unless cleared with me prior to the assignment due date.* All reports and essay assignments should be typed using MLA format. Visit the Purdue Online Writing Lab for guidelines: <http://owl.english.purdue.edu/owl/resource/747/01/>

Final grades will be determined as follows:

- 25% Theory and Concepts
- 25% Critical Analysis
- 25% Organized Writing
- 10% Presentation and Speaking
- 15% College & Career Readiness (CCR):
Attendance, Preparation, Listening, and Contribution.

Texts

Carl, John D. (2011). *Think Sociology, 2/E*. Saddle River, NJ: Prentice Hall
Website: <http://thethinkspot.com/sociology-2011>

Everyday Sociology Blog

Website: <http://www.everydaysociologyblog.com>

Edmodo

We will use Edmodo (www.edmodo.com) extensively in this class. All students will be required to create a free account and submit many assignments using Edmodo. Students may access Edmodo from any device with which they have internet access. They may also use the thin clients on campus to access their accounts.

CLEP (College Level Exam Program)

Students completing this course may be prepared to take the Introductory Sociology exam offered by the College Board (clep.collegeboard.com). Many colleges and universities will offer college credit for a score of 50 or above.

2013 - 2014 Proposed Schedule

Wk #	Week Of	Chapter
1	26-Aug	Welcome & Class Structure
2	2-Sep	1. Sociology
3	9-Sep	<i>Short Answer</i>
4	16-Sep	2. Sociological Research
5	23-Sep	<i>Essay</i>
6	30-Sep	3. Culture
7	7-Oct	<i>Short Answer</i>
8	14-Oct	4. Social Structure & Interaction
9	21-Oct ¹	<i>Essay</i>
10	28-Oct	5. Socialization
11	4-Nov	<i>Short Answer</i>
12	11-Nov	6. Groups & Societies
13	18-Nov	<i>Essay</i>
25-Nov		Thanksgiving
14	2-Dec	7. Social Class in the US
15	9-Dec	<i>Short Answer</i>
16	16-Dec	8. Global Stratification
23-Dec		Winter Break
17	6-Jan	<i>Essay</i>
18	13-Jan	9. Population & Environment
19	20-Jan	<i>Short Answer</i>

Wk #	Week Of	Chapter
1	27-Jan	10. Race & Ethnicity
2	3-Feb	<i>Essay</i>
3	10-Feb	11. Gender
4	17-Feb	<i>Short Answer</i>
5	24-Feb	12. Aging & Health
6	3-Mar	<i>Essay</i>
7	10-Mar	13. Crime & Law
8	17-Mar	<i>Short Answer</i>
9	24-Mar ²	14. Marriage & Family
10	31-Mar	<i>Essay</i>
11	7-Apr	15. Education & Religion
14-Apr		Spring Break
12	21-Apr	<i>Short Answer</i>
13	28-Apr	16. Economy & Politics
14	5-May	<i>Essay</i>
15	12-May	17. Social Change
16	19-May	<i>Essay</i>
17	26-May	Why Sociology? ... I Am...
18	2-Jun	Senior Week

Presentation Schedule

Groups	Date	Chapter
1 & 2	13-Sep	1. Sociology
3 & 4	27-Sep	2. Sociological Research
5 & 6	11-Oct	3. Culture
7 & 8	25-Oct	4. Social Structure & Interaction
Groups	Date	Chapter
1 & 2	8-Nov	5. Socialization
3 & 4	22-Nov	6. Groups & Societies
5 & 6	13-Dec	7. Social Class in the US
7 & 8	10-Jan	8. Global Stratification
9 & 10	24-Jan	9. Population & Environment

Groups	Date	Chapter
1 & 2	7-Feb	10. Race & Ethnicity
3 & 4	21-Feb	11. Gender
5 & 6	7-Mar	12. Aging & Health
7 & 8	21-Mar	13. Crime & Law
Groups	Date	Chapter
1 & 2	4-Apr	14. Marriage & Family
3 & 4	25-Apr	15. Education & Religion
5 & 6	9-May	16. Economy & Politics
7 & 8	23-May	17. Social Change

¹ Last week of Q1.² Last week of Q3.

Sociology Grading Rubric

	Superior/Excellent (A)	Very Good/Good (B)	Passable (C)	No Credit (NC)	Insufficient (F)
Theory & Concepts (25%)	<ul style="list-style-type: none"> Strong understanding and exploration of key ideas and details. Uses clear examples that go beyond the text(s). Can powerfully integrate, synthesize, and/or evaluate ideas. 	<ul style="list-style-type: none"> Adequate understanding of key ideas and details. Gives basic examples, mostly from the text(s). An effort at synthesis, or evaluation is evident. 	<ul style="list-style-type: none"> Some understanding Weak examples. Lacking synthesis, or evaluation. 	<ul style="list-style-type: none"> Minimal understanding with weak examples. 	<ul style="list-style-type: none"> Does not demonstrate understanding. Missing work. Plagiarism.
Critical Analysis (25%)	<ul style="list-style-type: none"> Insightful analysis and interpretation of ideas. Derives meaning and makes connections between ideas, experiences, and/or prior knowledge. Rethinks and refines ideas in the process of responding to, interpreting, and analyzing various texts. 	<ul style="list-style-type: none"> Good effort to respond to, analyze, and/or interpret the text or question. Some connections between ideas, experiences, and/or prior knowledge Attempts to further develop ideas offered in texts. 	<ul style="list-style-type: none"> Simplistic, superficial, or limited analysis or interpretation of text or question. Limited ability to make connections between ideas, experiences, and/or prior knowledge 	<ul style="list-style-type: none"> Is unable to analyze and interpret text or question. Ideas are confusing or inaccurate. Does not make connections between ideas, experiences, and/or prior knowledge. 	<ul style="list-style-type: none"> Does not demonstrate understanding. Missing work. Plagiarism.
Organized Writing (25%)	<ul style="list-style-type: none"> Focus and main claim are clear and consistent. Work is organized and mechanically appropriate. Claims and ideas are consistently supported with accurate and appropriate information and evidence. Independent thinking and creativity are evident. Responds to all aspects of the assignment. Uses proper citations. 	<ul style="list-style-type: none"> Focus and main claim are clear. Work is organized and mostly free of mechanical errors. Claims and ideas are occasionally supported with accurate and appropriate information and evidence. Connections between and among ideas are made. Responds to most aspects of the assignment. Uses proper citations. 	<ul style="list-style-type: none"> Unclear claim. Writing lacks focus. Some mechanical errors. Poor support or examples. Does not make connections between ideas. Does not fully respond to the assignment. Improper use of citations. 	<ul style="list-style-type: none"> No clear claim or focus. Consistent mechanical errors. Little or no support or examples. Little or no demonstrated understanding of the assignment. Lacking citations. 	<ul style="list-style-type: none"> Does not demonstrate understanding. Missing work. Plagiarism.
Presentation & Speaking (10%)	<ul style="list-style-type: none"> Accurate and complete explanation of key concepts and theories, drawing upon relevant material. Listeners can develop some understanding of the material. Presents information in logical, interesting sequence that is well reinforced with examples. Graphics explain and reinforce presentation. Poised, articulate, steady, confident. 	<ul style="list-style-type: none"> Mostly accurate explanation of key concepts and theories, sometimes using relevant material. Listeners can develop some understanding of the material. Presents information in logical sequence, but could use more examples. Graphics relate to the presentation. Somewhat articulate but not as polished. 	<ul style="list-style-type: none"> Some accurate explanation of concepts and theories with references to relevant material. Listeners gain little understanding of the material. Presentation is difficult to follow and needs more relevant examples. Few supporting graphics. Mumbling, lacking expression. 	<ul style="list-style-type: none"> No relevant explanation of concepts and theories. No references to relevant materials. Listeners gain no new understanding. Presentation is hard to follow because there is no consistent flow of information. Irrelevant or no graphics. Presentation style is disinterested or monotone. 	<ul style="list-style-type: none"> Does not demonstrate understanding. Missing work. Plagiarism.
College and Career Readiness (15%)	<ul style="list-style-type: none"> Consistently on time and ready to work at the bell. Completes all readings and has notes available. Always respectful to students and adults Excellent behavior and classroom leadership. Regularly contributes to the collective learning of the group. 	<ul style="list-style-type: none"> Usually on time and ready to work at the bell. Completes most readings with notes. Usually respectful to students and adults Is cooperative and stays on task. Contributes to the collective learning of the group. 	<ul style="list-style-type: none"> Often tardy and not prepared. Little evidence of having done the reading. Not always respectful to students and adults Needs reminders to stay on task. Sometimes disrupts the collective learning of the group. 	<ul style="list-style-type: none"> Consistently late and not prepared. No evidence of reading or notes. Not respectful to others. Uncooperative. Does not follow class or school rules. Consistently disruptive to the collective learning of the group. 	<ul style="list-style-type: none"> Consistently unprepared, disrespectful, uncooperative, and disruptive.

OSA School of Dance Syllabus and Handbook

High School and Middle School

School Year: 2013-2014

Department: Dance	Room: Dance Studios, 3 rd Floor
Teachers: Mr. Savage	E-Mail: rrsavage@oakarts.org
Ms. Hurley	ahurley@oakarts.org
http://www.oakarts.org/school-dance	

THIS DOCUMENT IS REQUIRED READING FOR ALL SCHOOL OF DANCE PARENTS/GUARDIANS AND STUDENTS.

By reading and signing this document, you are acknowledging that you understand and agree to adhere to all Course Policies.

If you do not understand or agree to adhere to all Course Policies, it is expected that you communicate to Mr. Savage directly (Cell: 510-967-4775).

The final page of this document must be signed and turned in directly to Mr. Savage or Ms. Hurley, by Tuesday, September 3, 2013. Agreements not turned in will result in said student not being able to participate in class, resulting in Dance Absence(s) (see below), which will affect their grades, until document is signed and returned.

Signing and turning in the final page of this document says to School of Dance Faculty that both Parents/Guardians and Students are in understanding of and agreement with all Course Policies outlined below.

The OSA School of Dance is serious. We want you, Parents/Guardians and Students, to be serious.

***PLEASE NOTE:**

As of 2013-2014 school year, OSA is instituting an all-school policy of NO EXCUSED ABSENCES and NO EXCUSED TARDIES. This means that OSA no longer recognizes differences between “excused” and unexcused absences/tardies. There are only Absences and Tardies. Students accumulating 9 or more absences per quarter are considered ineligible to perform regardless of GPA or Academic/Artistic standing.

COURSE POLICIES

****THE SCHOOL OF DANCE IS A DANCE TRAINING PROGRAM, NOT A DANCE ENRICHMENT PROGRAM.****

All of the School of Dance policies and expectations are established to help and guide the student to do and be their best artistically and academically and are there to assist the parent/guardian in making a connection between OSA and home.

Remember: In order for there to be a “we”, there must be a “you”, the parent/guardian.

• PARENTs/GUARDIANs INVOLVEMENT & PARTICIPATION:

Parents/Guardians are expected to:

- **Be very involved and aware of the academic and artistic progress of their child**
- **Attend APT Meetings**
- **Stay on top of their child’s progress by checking PowerSchool frequently (we STRONGLY recommend AT LEAST once a week, no matter what your student says) and staying in touch with all teachers teaching their child.**

The School of Dance is no longer in the sherriff–business of your child. All academic business/issues will be on the Parent/Guardian, student, academic teacher, and/or administrator.

• PROBATIONARY PERIOD:

For the students’ sake, both physically and mentally, all students will be considered to be under a

This syllabus and handbook is a guide for OSA’s School of Dance and is subject to change with or without advanced notice

“probationary period” during the first semester of each school year, during which time they will be being assessed **to see if they possess, SHOW, AND DEMONSTRATE the maturity, and mental, emotional, and physical capabilities to have a successful student career within OSA’s School of Dance.** During this probationary period, we the teachers will keep the families involved and informed on the student’s progress through report cards, emails, scheduled meetings, and PowerSchool. **If, during this period, the student does not demonstrate the maturity and capabilities, mentally, emotionally, or physically, to be successful and thrive within OSA’s School of Dance, the student’s family will be informed and a meeting will be called to discuss what can be done, what kind of help might be needed, or ultimately, maybe come to the conclusion that OSA’s School of Dance may not be a good fit.** The student will be given every benefit of the doubt, but, on the same token, if the student is receiving Cs, C-s, NCs, Ds in the School of Dance, even though OSA sees these as passing grades, in the best interest of the student, we would not want the student’s dance grades to pull down the student’s GPA, because we want the student to feel empowered and encouraged to be the best person and the best student, academically and artistically, that they can be. **While each student will be evaluated and dealt with individually on a case by case basis, it, ultimately, may be strongly suggested that their involvement with OSA’s School of Dance, may not be a good fit, and, with the help of Administration, seek out better-fitting alternative Arts Schools within OSA.**

Remember:

The School of Dance is a dance TRAINING program, not a dance enrichment program and your student will be graded on this.

• **ABSENCES FROM DANCE:**

STUDENT PROGRESS IN DANCE DEPENDS HEAVILY UPON CONSISTENT, which means EVERY DAY, AND FULL PARTICIPATION IN DANCE CLASSES, EVERY DAY.

○ **“DANCE ABSENCES”:**

Students who do not physically participate in dance class (whether due to working on academics, illness, injury, not feeling up to task, etc...) are considered “Dance Absent” as they are not physically participating in part or all of the Dance class. Dance is a physical art form and therefore, at risk of stating the obvious, student assessment in Dance must rely predominantly on the physical participation of the student. It is neither respectful to the Art form of Dance nor fair to physically participating dance students, to allow the grades of students who don’t physically participate in Dance class to be “held”.

We cannot grade students who are not physically participating in class.

○ **Missing Dance for Academics:**

If a student feels that they must use any part or all of the Dance periods for academic matters, this is considered a “Dance Absence” and their **Dance Absence from part or all of the Dance periods will be reflected in their Dance grades.**

Students will only be permitted to meet with academic teachers during Dance periods with a note from the academic teacher they would like to meet with. Students will not be allowed to meet with academic teachers during Dance periods without a note from the academic teacher and will not be allowed to leave Dance periods in order to try to get a note from their academic teacher to bring back to us—they must plan and manage their time in advance.

PLEASE NOTE: students’ Dance grades will be affected by their absence from any, part, or all Dance periods, even with a note from their academic teacher.

This is to encourage Dance students to work out their schedules, priorities, and manage their time in order to meet their academic and artistic demands. **If students need to meet with their academic teachers it is strongly suggested that they get to school early enough, before 1st period, give up hanging out with their friends during lunch periods (in most cases, they will be able to eat their lunch with the teacher of record), or stay after school to meet with their teachers.** Please be aware that if the student needs help from an academic teacher during a time that the student is not actively in said academic teacher’s class, the student needs to be pro-active about scheduling time with the academic teacher to meet with that teacher—**students should not assume that academic teachers will be available for them at their disposal whenever the student needs to meet. BE PROACTIVE: PLAN AHEAD AND SCHEDULE MEETINGS WITH**

188 **ACADEMIC TEACHERS IN ADVANCE.** This is to make sure that student and parent/guardian are fully engaged in the student's achievements here at OSA.

○ **Missing Dance for After-School Activities:**

If your child has after school activities, they cannot cut and miss the Dance classes here at OSA to catch up on their academics, in order to be available for their after school activities. If this scenario occurs, it will be reflected in their Dance grades, as per the absence policies stated below.

HAVING MORE THAN 4 ABSENCES/DANCE ABSENCES FROM DANCE (this includes students who are present on campus or in the dance studio but otherwise not physically participating in Dance class) PER QUARTER WILL RESULT IN A LOWERING OF THE STUDENT'S DANCE GRADES.

○ **PARTIAL ABSENCES:**

- **Physical non-participation (whether through physical absence from the classroom or sitting out, for whatever reason, including illness/injury) in part, but not all, of the Arts Block AND physically participating in one or more full Dance periods will be considered a ½ absence.**

Two (2) partial Dance Absences will be considered one (1) full absence and will count toward student's attendance record and be taken into account in student grading and assessment.

- **Physical non-participation (whether through absence from the classroom or sitting out, for whatever reason, including illness/injury) in part, but not all, of the Arts Block and NOT physically participating in at least one full Dance period will be considered one (1) full absence and will count toward student's attendance record and be taken into account in student grading and assessment.**

○ **ILLNESS/INJURY:**

Illnesses are no longer excused absences.

There are NO EXCUSED Dance Absences, with the exception of Doctor's or Physical Therapist's notes.

With that being said, student progress in dance depends heavily upon consistent and full participation in dance classes.

Excessive (8 or more in a quarter) Doctor/PT-excused dance absences will affect student grades.

- **Non-physical participation in the Arts Block, as per a doctor's note, will be considered a ½ absence.**
Two (2) ½ absences from the Arts Block, as per a doctor's note, will be considered one (1) full absence from Dance and will count toward student's attendance record and be taken into account in student grading and assessment, as per the policies stated in the "Absences from Dance" section above.
- **Students missing 10 or more days (in a quarter) of dance, as per their doctor's note, will receive an Incomplete for that quarter.**
Students receiving an Incomplete in Dance are expected to make up their missed presence and work in the class by receiving a B grade or above during the next quarter.

STUDENT PROGRESS IN DANCE DEPENDS HEAVILY UPON CONSISTENT, which means EVERY DAY, AND FULL PARTICIPATION IN DANCE CLASSES, EVERY DAY.

Dance grades must reflect a true representation of the School of Dance. The reputation of OSA's School of Dance as a well-respected training program in the dance community (and beyond) must be upheld and not compromised. Grades must be a reflection of the work students are doing in the Department—we cannot grade students who are not present and physically participating in class; Dance grades reflect the teaching standards of the Faculty, Department, and OSA. Dance periods must be used for dance. Students are here at OSA to take care of and handle academic and artistic business, for that is the main thing. And the main

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thing always remains the main thing. If our students are not in class, how can we grade them and how can they improve?

Remember:

The School of Dance is a dance TRAINING program, not a dance enrichment program and your student will be graded on this.

- **PERSONAL DAYS (HIGH SCHOOL ONLY):**

HIGH SCHOOL STUDENTS ONLY: In complete fairness to the High School students and to the parents/guardians, the School of Dance would like to extend 4 Personal Days (1 per Quarter) to each School of Dance High School student.

- Personal Days do not count toward the “Absences from Dance” policies listed above
- Unused Personal Days will not accumulate and cannot be “rolled over” from quarter to quarter: Only 1 Personal Day can be used per quarter. Personal Days are “use it or lose it”.

These Personal Days are to be used if a High School student really feels like their attitude and approach toward dance class will not be conducive to them being their best and doing their best in dance class that day.

PLEASE NOTE: Personal Days can ONLY be ok'd by parents/legal guardians and can ONLY be applied toward Arts Block periods (NOT academic classes—there is NO WAY that the School of Dance WOULD EVER OK PERSONAL DAYS TAKEN TO MISS ACADEMIC CLASS TIME). The student would be required to get in touch with their parent/legal guardian, who would have to personally talk to Mr. Savage, and the student would then be allowed, with parental/guardian's permission to go home, to another family member's house, to tutoring, or wherever the parents/guardians see fit to allow them to go.

Notes or emails will not be accepted as parental/guardian endorsements for Personal Days. It is important that the parent/guardian and student both understand that there is NO place on campus for students to hang out without getting in trouble or being perceived as getting in trouble. Students using personal days must leave campus--unsupervised classrooms are not an option; and most academic teachers usually leave by 3pm—they cannot stay on campus. It is important that the parent/guardian understand that this is a Personal Day to go home, rest up, catch up with homework, and to be ready to come back the next class refreshed, energized, and ready to dance and work. **This is exclusive to High School School of Dance students only.**

- **STUDIO UPKEEP:**

In order to maintain a safe and organized environment, students must handle all supplies and materials with respect. **All students are responsible for keeping the dance studios and dressing rooms clean, neat, and free from food particles, and properly storing all materials at the end of each class.** This includes: making sure all personal items (including other students') and materials are picked up off the floor, sweeping the studio, putting all materials back neatly in their proper places (therabands, balls, rollers, barres, costumes, lost & found items, etc...).

Remember:

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- **ADDITIONAL DANCE CLASSES:**

Increase awareness of additional dance classes, outside of the normal school day, especially if the desire to become a better dancer is there from the student and the parent/guardian. Students will be encouraged to participate in additional classes offered by OSA School of Dance Faculty and/or Savage Jazz Dance Company (SJDC: Resident contemporary dance company at OSA and official OSA School of Dance partnership) at OSA. Experience has shown us that inconsistencies in students' dance training, including inconsistencies in discipline, structure, expectations, and training standards, often leads to lack of progress, confusion on the student's part, and higher incidence of injury. Students and parent/guardians need to stay aware that any injuries and/or incorrect working habits resulting from outside studies and/or performances could end up affecting dance grades. In an effort to make the **training** process more accessible, we (OSA School of Dance Faculty and SJDC) strive to offer steeply discounted class rates—We are truly in the business of TRAINING our students, not “giving them class” or offering them an enrichment program. This is a fundamental difference that must be understood by parent/guardian and student alike. Understand that we have a real and vested interest in our students getting better, improving consistently, staying injury-free, being well trained, and upholding and, in an

ideal world, raising the standard and reputation of OSA's School of Dance. We are driven by wanting to see our students be the best they can be. We are not into seeing students stay stagnant or strive to be mediocre.

- **HEALTH & BODY AWARENESS:**

Increase awareness of taking care of your body from the inside out, including making an effort to eat healthily and treat yourself like an elite athlete. The School of Dance is not an enrichment program—it is a serious, intensive training program and School of Dance students are expected to treat it as such, and treat themselves as serious students in an intensive training program.

ACADEMIC AWARENESS

- **QUIET ZONE:**

At home, we encourage students to give themselves (and parent/guardians to enforce) a 3-hour “Quiet Zone”, where all technology is to be turned off. This includes, but is not limited to: cell phones, TV, computers (unless being specifically used for research or writing), etc...

- **NO LATE HOMEWORK:**

Embrace a “No Late Homework” policy that School of Dance is self-imposing (it has come to the School of Dance's attention that the lack of turning in homework, 90% of the time, is a wake up call that the student will not succeed academically here at OSA). “No Late Homework” should be imperative to the Parent/Guardian and student—all homework assignments should be turned in directly to the teacher and on time! (Make sure students have back ups of any/all assignments on computers!). It would be a bad and poor decision on students' and parent/guardians' part to assume that students will be given breaks, extensions, etc...

Do not assume that teachers will allow students to make up late or missing work!

Students: Stay on top of your work!

Parents/Guardians: Stay on top of your student's work!

- **GPA AWARENESS:**

We STRONGLY recommend that parent/guardian(s) check their student's grades in PowerSchool, AT LEAST once a week (no matter what your student says).

- Increase awareness of:

- **MIDDLE SCHOOL** students: **Striving for minimum 3.0 GPA** (this is a reasonable expectation for the Middle School since the School of Dance is of the mind set that since we cannot guarantee the success of the student as a dancer/artist, the School of Dance's intention is to, at least, have a very good college-eligible student)
- **HIGH SCHOOL** students: **Striving for minimum 3.5 GPA** (this is a very reasonable expectation for the High School as colleges outside of California will not look at transcripts for students under 3.5 GPA, and, if we must err, we will err on the academic side of things)
- Constantly promoting a behavior and attitude towards school academically and artistically about being and doing our best

***It is up to the Parent/Guardian to form and maintain professional and effective relationships and open communications with student's academic teachers.**

Keeping a patient approach and not panicking will help lay the foundation for a caring and effective relationship between the Parent/Guardian, Student, and academic teachers and school administrators.*

- All OSA policies as outlined in the Student Handbook will be respected.

- **WRITING ASSIGNMENTS:**

- 8th-12th graders: MLA standards shall serve as guidelines for all writing assignments
 - Papers typed, double spaced
 - Black ink
 - 12 point font
 - Times New Roman / Times font
 - 1” margins
- 6th and 7th graders: All writing assignments should be neat, show focus, clarity of thought, and be legible: margins should be clear and paper should be “loose” and not ripped from notebooks (i.e. no frayed edges!)

PERFORMANCES

ELIGIBILITY:

• GRADES/GPA:

○ “Off-Site” Performances:

The absolute minimum GPA to be eligible to perform for off-site events/performances, for both the Middle and High School students, is a 3.00 GPA, with no Ds, NCs, or Fs in ANY classes (all grades in all classes must be at a minimum of C- and up).

A minimum 3.5 GPA is strongly suggested for High School dance students, for most colleges and universities will not even consider students with under 3.5 GPAs.

This is for the student's sake. We know these times are hard. The four years in High School, is the equivalent of putting money in the bank. The currency is your child's GPA in this bank called life. A higher GPA enhances the student's chances of receiving grant and scholarship money. You must embrace the concept: these four years at OSA should be considered an investment, not just a place from which to graduate, but the portal through which the student must step, in order to go forward to pursue the life that both the student and the parent/guardian dream and hope for.

○ “On-Site” Performances:

In respect to OSA's school policies, the absolute minimum GPA to be eligible to perform for on-site OSA events/performances, for both the Middle and High School students, is a 2.00 GPA. The difference will be that the School of Dance students must have a minimum 2.00 GPA with no Ds, NCs, or Fs in ANY classes (all grades in all classes must be at a minimum of C- and up). This is out of respect toward the child and parent/guardian(s) of having some expectations for the child. We want to respect you, the child, and their education enough to not accept Ds, NCs, or Fs for your child.

It is very important for students and parent/guardians to understand that the School of Dance is trying to be a focused, disciplined group of teachers and students, that are striving for and pursuing excellence. With that being said, pulling students out of academic classes for rehearsals and shows can be very arduous and counter-productive to the student, that can put them in the position of not being the best student that they can be. We do not wish to punish any students: for performances such as the annual OSA School of Dance concert, students receiving a minimum GPA of 2.00 with no Ds, NCs, or Fs in any classes, will be considered eligible to perform. Having minimum grades of C-s in all classes is intended to put students in a better position, to not be too far behind, when they have to take that academic week off during tech/performance week in the theater, and to allow them to catch up while still allowing/giving students a chance to get to perform on stage. But **we must continue to uphold the highest standards for taking students for off-campus/off-site performances** (such as Oakland Museum of California, Black Choreographers Festival, Clorox performance, etc...). **It is imperative for these types of performances/events to represent and show off OSA's best dancers and best students.**

Remember:

The School of Dance is a dance TRAINING program, not a dance enrichment program.

• BEHAVIOR:

Even students meeting the minimum GPA requirements risk becoming ineligible to perform if their behavior and etiquette on school time (this includes before school, during lunch, and after school), in the classroom and/or in and around the school, is called into question by academic teachers, administrators, and/or OSA staff as not being in accordance with the OSA standards. The suggested consequences from academic teachers, staff, and administrators will be seriously taken into consideration. **The standard for behavior inside the dance studio is the standard upon which the dance student will be judged.**

Students who find themselves in a position where their actions are such to where the consequences from academic teachers and administrators include detentions and suspensions, put themselves at risk of becoming ineligible to perform, because of the School of Dance behavior expectations.

¹⁹²
Students exercising poor judgement with regards to their behavior online (Facebook, Twitter, etc...), including sending emails, posting pictures/videos, comments, “status updates”/etc. with the intent of scaring, hurting, harassing, dissing, denigrating, outing, discriminating, belittling, intimidating, disrespecting, physically or emotionally harming, and/or threatening the safety of any person is at risk of being ineligible to perform and/or whatever consequences OSA and its teachers, staff, and administrators, deem fit.

We want students to learn about character and integrity to handle competition and life in a mature, professional, and self-respecting way.

CASTING*

The School of Dance is a dance TRAINING program, not a dance enrichment program.

***Students being eligible to perform and how much they perform are two different things.**

Performing on stage in front of people, for a paying audience, is a privilege, not a birthright.

Representing OSA School of Dance is also a privilege, and, we would like to think, one day, an honor.*

- **REHEARSALS LEADING UP TO SHOWS:**

Absences, tardies, (whether valid or not), a lack of focus and unprofessional approach in the dance studio, inappropriate behavior, and poor etiquette during rehearsal periods leading up to shows, can and will likely affect casting, up to said student being removed from select sections, whole dance pieces, or the entire show. There is no professional situation where missing rehearsals, showing up late to rehearsals, or acting unprofessional and unfocused in rehearsals leading up to shows would be tolerated. It is not personal, it is just business. Students who are absent from rehearsals, showing up late to rehearsals, or behaving inappropriately, unprofessionally, or with a lack of focus, will likely be removed from the show. It is not fair to other students who are consistently present, on time, acting professional and focused, to slow the rehearsal process down to accommodate students who are not showing up for the job. Period.

Remember:

The School of Dance is a dance TRAINING program, not a dance enrichment program.

- **CALL TIMES:**

Showing up late, after call, to a performance or rehearsal, without getting in contact with Mr. Savage or Ms. Hurley, to warn or inform of possible tardiness, will result in consequences, from being pulled from certain pieces up to being removed from the show.

Remember:

The School of Dance is a dance TRAINING program, not a dance enrichment program.

Good rule of thumb: if you arrive later than Mr. Savage without having notified him, you are late for call.

Parents/guardians: This is the teaching part of the pre-professional program, modeled off of the rigorous and immersive dance training that we speak of at OSA. So this is a very important lesson about the importance of being on time and being ready and prepared to be on stage. This is not a punishment, this is a teaching moment. And some students have to learn the hard way. I truly hope this is not the case this year, or any year. For the School of Dance truly wants every dance student to feel that the program has taught them to show up, to auditions, classes, interviews, and in life, alert, attentive, and prepared.

For we, the teachers in the School of Dance, do not, by any stretch of the imagination, want any of our students to proclaim, “the best time of my life was here at OSA.” For OSA is a four-year speed bump to where the student is using this as a process to learn and appreciate process and to develop the mental toughness and the physical strength to persevere. For we would like for them to say: “Thank you, OSA, for helping give us a light to showing us the way.”

OSA SCHOOL OF DANCE EXPECTATIONS

PARENTS AND STUDENTS: The School of Dance training program, with its high standards and expectations, is designed to allow the student to prepare for college and university dance programs and to point the student in the direction of a career in dance. We, the teachers of the School of Dance, recognize a bigger and broader dance world and will do our best to encourage and to bring in guest teachers in other dance forms besides Ballet, Contemporary, and Jazz. But remember that the main thing remains the main thing and that is to get your child ready to be able to compete to get into college/university dance programs and/or to be pointed in the direction of a professional dance career and to be able to compete in that world.

Remember:

**The School of Dance is a dance TRAINING program, not a dance enrichment program
and your student will be graded on this.**

School of Dance STUDENT LIFESTYLE/WAY OF LIFE

- **STUDENT ACTIONS/BEHAVIOR:**

On campus behavior, in and out of the classroom, is extremely important, for Dance is not about just the studio and the stage, it is about a way of life. And here at OSA, the School of Dance is proudly held to a higher standard.

No loud, boisterous, unruly behavior in or around the halls, classrooms, OSA campus, Dance Studios, and Dressing Rooms.

Students are expected to behave in a mature manner and to address all OSA teachers, staff, and students in a respectful manner.

When in doubt, if the student can't be a leader, **the student is expected to be quiet and respectful in each of their teacher's classrooms.**

When in a situation that involves disagreement, the student is expected to respectfully cede to the teacher and to inform parents/guardians, High/Middle School Principals, and if need be, Mr. Harris (Executive Director of OSA) so that said disagreement can be addressed appropriately while avoiding, as much as possible, giving to the teacher a negative impression of the student.

There will be no disrespectful attitudes towards instructors, fellow students, and OSA Faculty and Staff: Respect everyone in class, on campus, and in the community.

Remember:

**The School of Dance is a dance TRAINING program, not a dance enrichment program
and your student will be graded on this.**

- **POSTURE:**

Parents/guardians: you must help us in reminding your student that posture and the understanding of body alignment are major concerns for their development as Dance students. Posture habits cannot be fixed by solely focusing on them in the Dance studio—students **MUST** be aware of their posture throughout their everyday lives and activities. Staying pulled up (stomach in, chest lifted, shoulders down) will be a **CONSTANT** requirement during all dance classes.

Remember:

**The School of Dance is a dance TRAINING program, not a dance enrichment program
and your student will be graded on this.**

- **STUDENTS' RESPONSIBILITY TO THEIR BODIES:**

Students must remember that dancers and dance students are at least part athlete and that eating nutritiously (Parents/Guardians, please help your child in this), staying hydrated, and taking care of and being responsible for the health and wellness of their bodies (including keeping up on personal conditioning and stretching programs, adequately stretching and warming up for class, icing tender body parts at home) is each student's individual responsibility.

School of Dance Faculty cannot be responsible for students who incur injuries by neglecting the responsibilities they have to their bodies.

Students need to exercise the self-discipline and responsibility toward their art to **consistently**:

- **Come to class in time to give your body a proper warm up and stretching time** (and **stay focused on yourself and your body during this time—no side conversations or distractions**)
- **Keep up on personal stretching and conditioning programs at home**
- **Take, apply, retain, and work on corrections which are there to help keep you injury-free**

We cannot help students who do not help themselves.

- **DANCE TARDIES:** As stated above, students who neglect their responsibilities to their bodies by not giving themselves enough **FOCUSED** (NOT socializing/conversational) time before class to properly and thoroughly warm-up and stretch out their bodies, are putting themselves at higher risk of injury. This is a very basic, “Dance 101”, type of responsibility—this is NOT going above and beyond the “call of duty” for dance students. In light of this very basic but **essential** habit and responsibility, the School of Dance has the following policies:
 - **Middle School: Students** are considered Dance Tardy if they are not on the floor stretching/warming up by 10:05am (Tuesday-Friday; students should expect class to begin at 10:10am) and 9:35am (on early release Mondays; students should expect class to begin at 9:40am)
 - **High School: Students** are considered Dance Tardy if they are not on the floor stretching/warming up by 1:20pm (Tuesday-Friday; students should expect class to begin at 1:30pm) and 11:40am (on early release Mondays; students should expect class to begin at 11:45am)

Excessive Dance Tardies not only increase the risk of injury to the student, but also point to the lack of seriousness toward Dance on the part of the student. All Dance Tardies will be noted in the teachers’ records and excessive Dance Tardies will indicate to us that said students’ priorities, attitude, and approach do NOT align with the priorities, seriousness, approach, standards and expectations of the School of Dance. Excessive Dance Tardies will count toward student assessment.

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IN THE STUDIO

In the study of dance, students are not merely learning a technique. They are learning an art form, which possesses a rich history and a set of established traditions. It is most important that students are aware of these traditions, or protocol, since most instructors will automatically assume that they have an understanding of them. Failure to comply with the established policies is unacceptable and will be reflected in the student's grade.

The dance faculty expects all students to maintain proper dress and behavior in all classes throughout the school day.

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The following rules and guidelines will help you to meet our expectations:

- Students must come to class prepared **EVERY DAY**: dance bag, water, notebook, writing utensil, and a great attitude **EVERY DAY. STUDENTS MUST BRING DANCE CLOTHES to school EVERY DAY.**
- Students are expected to bring a sense of energy and focus to the class, **EVERY DAY**: REMEMBER they, the student, and you the parent, wanted and **auditioned** to attend OSA—so act accordingly **EVERY DAY.**
- Time is of the utmost importance: students must get to class quickly and quietly; there is only time to get dressed and warmed up for class.*

***ALL MIDDLE SCHOOL STUDENTS ARE REQUIRED TO COME TO SCHOOL WITH THEIR HAIR ALREADY UP AND READY FOR DANCE CLASS.** There is not enough time for them to properly do their hair, according to dress code, and stretch and warm up, between the start of the school day and the beginning of dance class, for Dance class begins at 3rd period, in the beginning of their day. So to start it off right, they should have their hair up. They are more than welcome to wear their hair how they would like after class is over.

- Gossiping and horseplay will not be tolerated before, during, and after class. The student must get dressed quickly to use any remaining time they have to warm up and focus on the task at hand: dance class.
- No cell phone use in class: This means no texting, talking, facebooking, emailing, web surfing, tweeting, etc.
- No chewing gum in the studio
- No eating or drinking anything in the Dressing Rooms
- No leaving class without asking the instructor's permission.
- Keep Dressing Rooms and Studio areas neat and clear at all times. All personal belongings are to be put ***into*** students' dance bags when not in use: **Students are not to leave belongings *by* dance bags, along the sides or in the middle of the studio, or in the Dressing Rooms. All items found in these areas will be put into the Studio Lost and Found bin which is emptied on a regular basis, without warning. DO NOT LEAVE YOUR PERSONAL ITEMS BEHIND. YOUR CHILD IS RESPONSIBLE FOR *THEIR* DANCE GEAR.**
- Always address the teacher with Sir/Ma'am/Mr./Ms. at the beginning/end of your sentences
- Students are expected to begin class and take class with no junk/warm ups (i.e. sweats, legwarmers, layers on top of leotards and tights) on—**without reminders**. Once class has begun, any clothing items worn that are not leotards, tights, and ballet shoes, will be considered junk, and will affect student's Dance Etiquette grade.
- Students are not allowed to lay/lean on the barre during class
- Once class has begun, students are not allowed to stretch on the floor during class unless specifically ok'd by the teacher (they may do standing stretches [i.e. barre stretch, heel in hand, etc.] as long as they are clearly still paying attention to and focused on the teacher)
- **Students must stay pulled up during class.** Students' awareness of proper posture and the understanding of body alignment are major concerns for their development as Dance students. Posture habits cannot be fixed by solely focusing on them in the Dance studio—students **MUST** be aware of their posture throughout their everyday lives and activities. Staying pulled up (stomach in, chest lifted, shoulders down) will be a **CONSTANT** requirement during all dance classes.
- Students must have their eyes on the teacher when the teacher is speaking and/or demonstrating: **ALL EYES ON THE TEACHER.**
- Students are not allowed to have their hands on their hips
- There will be no talking amongst students unless ok'd by the teacher
- Students must raise their hands (no blurting or shouting out) to ask questions
- Students must end all activity/talking and be ready to dance when they hear the words "Music up" or "Places"
- Students must come down to the front of the studio and go around after they finish combinations
- Students must develop the discipline and understanding of how to use their mental capabilities to work out individual problems. One of the most important facets of technique class is concentration. Students must pay attention to the total movement, focusing on sequence, quality, and details.
- Corrections are essential to improvement in all dance classes. **Students are expected to acknowledge the correction with a positive response. Students are expected to apply the information given, even if they are not the one receiving the correction.** Often the situation will call for students to repeat the movement attempting to put the correction into effect. If the student does not understand the correction, they are expected to ask for further clarification.
- The student is in class to learn discipline as well as technique.

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DRESS CODE: We MUST be able to see the students' bodies--Help us help your child...

- Ladies are required to wear leotards (no loud/garrish colors; no sparkles) with black footless or convertible tights or unitards, (no ripped tights, no shorts, no shorts on top of or under leotards, no bra tops, no belly shirts, etc.); Undergarments must be neatly concealed under dance clothes (bra straps, only to be worn if deemed necessary, must be pinned to leotards)

- Gentlemen are required to wear [form-fitting black or white t-shirts](#) or [short-sleeved black or white leotards](#) and black footless tights or nylon/lycra unitards [short-sleeved](#) or [tank](#) (no ripped tights, no baggy shirts, no baggy shorts)
- Footwear: **Ballet shoes MUST be worn in Ballet class**, bare feet (no socks) in Modern class (at teacher's discretion)
- Ladies: Hair must be worn up, in a neat bun, **secured with bobby pins and hair net**, and all stray hairs slicked back (with hair gel and/or barrettes) and pulled away from face and neck (no excessive braids); if hair is too short to be pulled into a bun, hair must be pulled away from face and neck and presented in a neat and professional-looking manner
- Gentlemen: Hair must be cut short, cropped close to the scalp (no mohawks, fauxhawks, specialized shavings in hair, etc...): keep hair in accordance to guidelines set forth by Ailey, Dance Theatre of Harlem, Juilliard, and North Carolina Schools of the Arts
- Hair for both Ladies and Gentlemen should be kept within natural hair color hues, no outlandishly unnatural colors
- Students are not allowed to wear any jewelry (no necklaces, rings, bracelets, earrings [small studs are ok], watches, etc.)
- Nails must be kept short (cut down to the tip of the finger—longer nails present a hazard to student safety in dance class)
- For the sake of professionalism and the expectations of university dance departments and professional companies, we have a no nail polish policy. For, if they have time to do their nails, that means that that is time they are not dancing, stretching, working on technique, studying, homework, etc...

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Required Materials: If student resides in more than one household, there must be required materials at each residence—no excuses.

- Leotard(s) (3-4 per semester)
- Black Tights (3-4 pairs per semester)
- Sweatpants/warm pants
- Sweat top(s)/warm top(s)
- Legwarmers
- Solid colored (white, black, and/or flesh toned) Socks
- Ballet slippers* (***2 pairs: 1 pair Black, 1 pair skin toned**)
- Jazz shoes (1 pair)
- Dance Journey Journal (at least 3 per year), pen(s), pencil(s): for corrections, rehearsal notes, general notes, thoughts, insights, points of motivation, inspiration, frustration, etc. because the school must prepare its graduates to be critical thinkers, effective communicators, self-disciplined students and artists, and productive citizens—this is still a classroom situation and should be treated as such. The mental preparation in the School of Dance is just as important as the physical: there is no such thing as a dumb dancer. And, we repeat, this is NOT an enrichment program, it is a TRAINING PROGRAM.
- [Gail Grant's Technical Manual of Ballet](#) or any ballet vocabulary book/dictionary
- Theraband(s)
- Tennis/lacrosse ball(s) (for rolling, self-massage, self myo-facial release exercises)
- Knee pads
- Foot tape, bandaids, scissors
- **At least 32oz. Water bottle (filled)**

***REMEMBER Parents:** This is your money and the students' equipment. If you feel your child is not yet responsible enough, use nametags, labels, or whatever means necessary to help your child learn responsibility for their materials. **This is VERY, VERY important. Your child is expected to gather up their clothes and clean up after themselves: if they lose it, you must replace it and it will all be reflected in their grades.**

VERY IMPORTANT: Students' self-discipline and responsibility to themselves and their art is very important to OSA's School of Dance.

Students demonstrating questionable behavior inside the dance studio, coming to class not dressed-out, not prepared, not focused, will be issued up to 3 very clear and understood warnings that if their behavior continues, the Parent/Guardian(s) will be called to be apprised of the situation and to see what is going on and what may need to occur moving forward to solve the situation.

Students' repeated behavior will affect their dance grades and will lead the School of Dance Faculty to start questioning whether they want to be part of the School of Dance and their dedication to dance.

Repeated and extended behavioral patterns on the part of the student will cause School of Dance faculty to highly recommend and encourage the student and parent/guardian(s) to seek either another Art School within OSA or to perhaps seek a school that would be a better fit, because the student's actions/behaviors will say to the Dance teachers that your child doesn't want to dance.

All this is based upon your child going through the audition process, going through the acceptance process, that this is something that the student and the Parent/Guardian agreed to be a part of.

It is very important that the student is involved in the standards and the expectations of the School of Dance and for the Parent/Guardian to make sure that the student is supported in accepting the standards and the expectations of the School of Dance—in actions and approach.

If the student is consistently showing us that this is not important to them, you the parent/guardian should support the notion of perhaps the School of Dance not being a good fit, for the bottom line in all of this is that the student and the parent/guardian are engaged and happy with the decision they made to be part of OSA School of Dance, and, if not, we must open a dialogue where we can find what would make both the student and parent/guardian happy.

The bottom line to this, Students and Parents/Guardians: Students will be judged by their ACTIONS. Their response to corrections. And by their strength, work ethic, courage, and integrity to persevere to make themselves the best dance student they can be.

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STUDENT ASSESSMENT/GRADING

All academic courses are aligned with California State Standards.

For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>

The purpose of grading is to provide each student with as accurate an assessment as possible of their work during the grading period. A high grade is not given as a reward and a low grade is not given as a punishment. The grade is meant to be an accurate reflection of the work the student is or isn't doing. Grades should be used by students to help them understand where they have succeeded and in what aspects their work needs improvement. The student's physical performance is considered as well as categories which refer to the student's behavior, attitude, and work habits. The following are all taken into account when determining a student's grade each grading period.

ATTENDANCE: Student progress in dance depends heavily upon consistent and full participation in dance classes on a daily basis. Perfect, or near perfect, regular attendance is the basis of and essential to artistic and technical growth; consistency is extremely important for the student, teacher, and class.

Having more than 4 absences/dance absences per quarter, will lower student's Dance grades (refer to "Absences from Dance" section above). **Students whose progress has been impaired by excessive absences risk failing a course. The School of Dance will no longer "hold" grades for students who are not physically participating in class on a daily basis. If the student is not taking dance class, it WILL affect their grades.**

TECHNICAL PROGRESS: Students must demonstrate technical progress. Students are expected to have the highest level of focus and commitment, as well as the ability to retain corrections and material.

ARTISTIC PROGRESS: Students are expected to demonstrate notable artistic progress in areas of dynamics, musicality, projection and phrasing.

DANCE ETIQUETTE: Students are expected to exhibit the highest level of work ethic. Students must demonstrate proper classroom etiquette and observe the dress code and other rules and regulations of the School, including proper dance etiquette and citizenship, representative of the School of Dance, in and around the school.

Category 1: Technique 25%

- demonstrates a knowledge, understanding, and application of technique and terminology at a pre-/professional level
- has, shows, and uses a level of flexibility and strength that is on par with a pre-/professional level
- hits clean and correct lines with his/her legs/arms/body
- demonstrates a conscientious use of feet and rotation that is on par with the pre-/professional dance world
- executes quality extensions
- demonstrates a pre-/professional movement quality
- remembers dance pieces; consistently picks up combinations quickly
- demonstrates combinations with pre-/professional performance quality and presence
- carries him/herself as a pre-/professional dancer
- shows an energy and enthusiasm for performing every step at a pre-/professional level and takes initiative in not just executing the step well and correctly but making more of the steps and transitions
- shows that they care about transitions as much as they do the "steps"

Category 2: Dance Etiquette 65%

- very focused and present mentally and physically
- shows awareness of posture/being pulled up and how they present themselves in/around the dance studio
- comes to class with energy and enthusiasm
- takes and retains corrections
- takes responsibility for their own talent and progress by working on technique, stretching, combinations on their own without being asked
- shows a willingness to help others and does so in a pre-/professional manner
- staggers him/herself intelligently, keeps intelligent spacing consistently throughout combinations, and keeps good spacing in rehearsal
- stays quiet during class and does not speak unless spoken to
- well-mannered and respectful of fellow students, teachers, and OSA Faculty both in and out of the studio

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- looks at and pays attention to who is speaking when teacher speaks or fellow student asks a question
- comes down and around after combinations
- ready to go in places for class combinations and in rehearsals (does not miss cues)
- does not leave items in the studio or dressing room
- demonstrates sense of leadership in all criteria of all categories (helps, reminds, encourages others)
- strictly adheres to dress code
- shows a conscientiousness in how they dress for class
- begins and takes class with no junk/warm ups (sweats, leg warmers, any attire besides leotard/tights) on without being reminded/told
- hair consistently pulled back cleanly and neatly away from face and neck (Ladies: in a secured bun **with hairnet and bobby pins**)
- Consistently exemplifies and embodies expectations, policies, guidelines as outlined in the “OSA School of Dance Expectations” section above

Category 3: Assignments/Homework 10%

- STRETCHING, Body Conditioning exercises, reading assignments, writing assignments
- outside classes and outside performances
- turns in work on time
- turns in high quality work that demonstrates effort and conscientiousness (attention has been paid to spelling and grammar that is aimed toward the college level, paper is typed according to the guidelines laid out in the syllabus [for 8th-12th grades])
- Dance Journey Journal reflects consistent, good, conscientious, extensive, class and rehearsal notes, daily corrections, reminders, thoughts, inspirations, frustrations, combinations, choreography, stretching/strengthening exercises, etc.

School of Dance Technical Objectives

The discipline of dance technique at OSA begins by covering the basic fundamentals upon which ballet technique is built.

The focus of study includes analysis of these concepts: alignment (posture), weight placement, transfer of weight, anatomically correct turn-out/rotation, coordination, flexibility and the proper use of muscles for correct development of muscular shape using the resistance and opposition philosophy.

Emphasis is placed on the movement value of the steps, developing muscular strength and stamina (breath control) and musicality involving different rhythms, accents and phrasing.

In view of the inherent logic of dance technique, no information is ever obsolete.

Instructional objectives are “on-going” because once an objective is covered it is used continually throughout all levels to greater degrees of proficiency.

One keeps building, placing concept upon concept, until the full spectrum of the technique is apprehended.

All the good habits acquired through the years keep strengthening the foundation of the craft.

Progress is measured by the improvement achieved in the execution of the steps, not merely by how many steps have been added to the vocabulary.

We want all our students to embrace the “3 C’s”:

- **Critical:** students should be self-critical
- **Comparitive:** students should compare themselves to the dance world standards (not just what is in the room)
- **Competitive:** students should be creating an atmosphere of (healthy) competition not only within the classroom with each other, but with the higher standards of the bigger dance world beyond OSA’s studios; this healthy competition helps to elevate all students in the room and keep all students pushing themselves to a higher standard, never content to stagnate and stop learning and growing
- **BONUS “4th C”:** Students are encouraged to work on and execute the “3 C’s” in a Chic manner, implying sophistication, thoughtfulness, musicality, awareness of how they carry their bodies, and generally holding themselves to a higher standard

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6th Grade:

During this year of study, corrections will be more probing and awareness of correct line are part of the measure of progress.

Emphasis will focus on the following:

- **Proper and consistent dancer posture: stomach in, chest lifted, shoulders down, shoulder blades flat**
- Proper alignment and squareness in all exercises
- Coordination between arms and legs, both at the barre and in center combinations
- Proper upper body placement and muscular engagement:
 - The positioning of the arms in 2nd position, central to the correct development of muscles of the torso
 - The shoulders should remain down, with shoulder blades flat against the back, not contracted together, allowing:
 - The chest to be open and slightly uplifted
 - The back to be engaged and support the arms
- Isolation of muscular actions, selecting the correct muscles to be used to perform specific motions safely and effectively. This process of isolation and selection is the core of learning neuromuscular response.
- The action of placing the heel firmly back on the floor each time the working leg returns to any position (1st through 5th) conditions the body for quick weight changes in the execution of *petit allegro* (small, fast jump work), provides the necessary traction during preparations for pirouettes, ensures a safe landing in *grand allegro* (large jumps), and not only promotes “clean” execution but also provides a release of the muscles at the back of the leg (calf and hamstring) essential to maintaining a healthy musculature. If this basic habit is fostered early in training, the ailments of Achilles’ tendon problems and tendonitis can be totally avoided.
- The enforcement of turning out correctly from the hip joint (not feet or knees), making sure:
 - the knees are properly aligned over the toes
 - the arches are lifted and the ankles not pronating (rolling in)
 - pelvis remains “neutral” (i.e. not “tucked-under” or “swayed”)
 - proper thigh, rotator, gluteal, and abdominal muscles are strongly engaged to support the body

7th Grade:

During this year of study, students begin to appreciate the interrelatedness of the exercises at the barre and the steps in the center. Therefore, many of the corrections at barre can be made in terms of what is needed in the center.

For example:

- standing squarely and securely on the supporting leg can be related to adagio and pirouettes
- the execution of *degagé*, *frappé*, and *grand battement* is applied to the execution of jumps
- *port de bras* gains a new importance when related to its effect on the performance of pirouettes and jumps

Anything that does not directly help execution is going to affect movement negatively

Because the vocabulary is becoming more extensive it is necessary to continue to:

- maintain proper and consistent dancer posture: stomach in, chest lifted, shoulders down, shoulder blades flat
- stress basic alignment
- make sure that transitions between positions, especially of the feet/legs and arms, are correct and clean

The complexity of the technique is founded on the clarity of the basic positions and transitions and it is all too easy to be drawn away from these concepts, unconsciously devising shortcuts and cheating once the combinations become more challenging. A solid basic lesson from time to time will serve as a means of keeping these concepts in mind.

Additional emphasis will be made in the following areas:

- Correct and safe execution of *cambré* back using the strength and support of the body’s musculature (stomach, upper back, gluteal and thigh muscles), NOT bending backwards by collapsing into the vulnerable lower back/waist area
- Increased usage of demi-pointe/*relevé*, emphasizing maintaining a strong, balanced verticality/placement on the supporting side with a straight back, strong and engaged abdominals, back muscles, gluteal/rotator muscles,

inner thighs, calves, and arches, with proper placement between the first and second toes (no pronating/rolling in or everting/rolling out)

8th & 9th Grades:

By this year of study and training, proper placement should be established.

The arms and head should respond to the position of the legs in a “natural” way; correct configurations should be performed automatically.

Correct alignment should now be supported by a stronger musculature.

Alignment is not something that a dancer acquires once and for all times.

The demands of the training are always slightly ahead of the capability of the student; there is always challenge and alignment is always tested in increasingly complex situations.

At this level, students are both old enough and versed enough in the technique to begin to control and direct their movements consciously. They will be expected to make increasingly subtle corrections in their execution. This is necessary because extensions are now higher and the technical demands continue to increase, but also heightened awareness of the shape one is making, as well as the effort inherent in motion, benefits every aspect of performance.

Most problems in center exercises arise from incorrect execution at the barre.

Because of this, additional emphasis will be made in the following areas:

- Continued awareness of maintaining proper and consistent dancer posture: stomach in, chest lifted, shoulders down, shoulder blades flat
- Stability and mobility in the hip joint (meaning continued strengthening, usage, engagement, and stretching of the rotator muscles)
- Proper and usable weight placement of the body, up and forward, with weight on the balls of the feet, not resting in the heels. If the weight of the body pulls back or sits on the hip joint, the body will adjust and compensate, not only forcing the body to activate incorrect usage of muscles, which itself puts the body at risk of injury, but also forcing the body out of proper alignment, eroding the very foundation of technical training that is trying to be built, which will seriously hamper, if not grind to a complete halt, the progress the student will be able to make
- Continued awareness of putting the heels down in exercises at the barre, transitions, and jumps. Failure to put the working heel down will affect the execution of jumps in the center.
- Increased awareness of *fondus* to work on a variety of concepts:
 - Proper alignment on the supporting side
 - Awareness of mobility and placement in the working hip joint
 - Use of rotation in both the working and standing thighs
 - Coordination between the two legs, preparing the body for jumps
- Longer and more complex center combinations with more balances and *grande pirouettes* (pirouettes in positions other than *passé*)
- Increased work with beats

10th Grade:

In this year of study, clarity is maintained by remaining within the tenets of the technique and honoring its rules. All too often the rules of the technique are regarded as obstacles to movement, rather than facilitators and enhancers. For example, a clean 5th position—weight divided equally between both feet—provides a secure base from which to jump or turn and ensures a safe and balanced landing.

Similarly, the action of the arms can either enhance or detract from a motion. A *port de bras en dehors*—arms rising from *bras bas*, passing through 1st position, and either rising to 5th position or opening to 2nd position—facilitates the execution of all jumps as it garners impetus. As the landing occurs, with the arms still lifted in 5th position, the opening of the arms into 2nd position is slightly delayed. This preserves the illusion that the body is still airborne and ensures that the tension of the body is not released prematurely, which would endanger a balanced, and properly placed and supported landing.

Dance technique is founded on basic locomotive precepts, but the positions of the arms and head also, although less obviously, are designed to maintain equilibrium by allowing the body’s weight to be carried on the supporting side.

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Modern dance masters have based their techniques on the natural flow of motion: Martha Graham on the rhythm of breathing, Doris Humphrey on the principle of fall and recovery, and José Limón on the circularity of motion in which movement generates an impetus that carries the dancer like a surfer riding a wave. While ballet, a highly stylized form of expression that requires a tremendous amount of initial subordination of the “natural” physical response, hence the minimum 10 years of **training** the mind and body it takes to “make a dancer”, does not seem to explicitly embrace these notions, it inevitably uses them because they are basic to human movement.

During this year, we begin to explicitly address the concepts that lead the dancer toward a transcendence of the technique, that is through acknowledgement of the basic precepts the dancer uses the acquired expertise and transforms it into a usable, transferable, breatheable, artistic expression.

Nevertheless, basic lessons from time to time, will help serve as check-points for students to check-in and maintain a grasp on the fundamentals of their technique, providing an opportunity for students to address questions of alignment and placement, questions no dancer ever outgrows.

11th Grade:

During the previous years of training, the focus of instruction was on the acquisition of a pure, correct line and a clean execution of the classical vocabulary. With this foundation the individual quality of the dancer is free to emerge, but a distinction must still be made between the application of the technique to training and to choreography. The teacher, unlike the choreographer, is entrusted to impart the precepts of the art form. Although there is an element of choreography in all lessons, it is subordinate to the needs of the students. The lesson cannot be used as a choreographic platform.

In the final two years of training, kinetic awareness and intellectual understanding are sharpened, creating a foundation for students to make increasingly subtle adjustments in execution of the vocabulary and to hone their instrument to a truly expressive and responsive entity, freeing them to explore and find expression in drastically different modes of movement. A major component in the process of reaching control of the craft is stylistic awareness—the ability to see both the difference and the interconnectedness between a classical *balancé* and a modern triplet. The role of the teacher in these final, intensive years of study is to foster that awareness, to prevent mannerisms from creeping into the execution, and to guide students toward a full flowering of their talent.

As always, basic lessons, focusing on the fundamental concepts of alignment, use of rotation, and balance, will be incorporated as a useful means of reinforcing the foundation and precepts of technique.

Increased emphasis in the following areas:

- Using previously learned material in more challenging ways and contexts
- Combinations with quick changes of weight and direction condition the body to respond quickly and efficiently
- Increasing emphasis in building more strength and endurance (especially for the gentlemen)
- Smooth, clear, clean, and correct transitions regardless of difficulty of combination
- Students being able to self-correct, an essential skill to both advanced and professional working dancers

12th Grade:

In this final year of intensive study, students will be challenged to use movement in increasingly difficult and virtuosic ways. Virtuosity is demonstrated not only in the mastery of certain steps, but is also manifest in the speed and accuracy of execution. Because the ability to move quickly, safely, and correctly from one movement to another is intimately linked to the student’s understanding of proper alignment in weight transference, students will be challenged to embrace corrections that are increasingly subtle, exacting, and, for lack of a better term, “nit-picky”, reinforcing that the more advanced student must care about the finer details of the art form and holding themselves to a higher standard.

Virtuosity also relies on timing and creative phrasing—both concepts usually being described collectively as “musicality”. In technical terms, musicality involves retarding or accelerating certain motions. It is instilled by teaching the student to hear the beat of the music, then the phrase, and to stay within the measure. It is rather like encouraging a first-grader to color with the lines of a drawing. Some people will argue that this process of limiting expressiveness kills creativity, but all art forms rely on a technique for execution and communication—when we learn to speak, we also learn the rules of the language.

As proficiency increases, the concept of musicality changes. The musical dance student develops an ability to use music to enhance movement, not merely to delineate it. It is no longer sufficient simply to stay within the rhythmic structure; *This syllabus and handbook is a guide for OSA’s School of Dance and is subject to change with or without advanced notice*

one must interpret the music by cultivating a creative relationship between it and the movement, just as the painter fills a canvas with abstract shapes or the poet uses language in ways that move us and expand our perceptions.

Increased emphasis on the following:

- Challenging students to be able to “switch gears” with increasing proficiency, alternating seamlessly between differing and opposing qualities, speeds, and directions
- Increased awareness and usage of musicality, not only by contrasting slow with fast movement or percussive with flowing qualities, but also by holding some positions beyond the musical phrase and moving on the upbeat of the following phrase, or, conversely, anticipating a new phrase by beginning the transition before the downbeat
- Challenging students to increase their virtuosity
- Challenging students to accept, embrace, and care about being increasingly self-critical, working on subtleties and finer details of the art form, holding themselves to a higher standard
- Students being able to self-correct, an essential skill to both advanced and professional working dancers

Virtuosity is founded in all of the precepts honored through the years of training: the process of building a technique is relevant to its maintenance. **A high level of proficiency is maintained when the minutest details of the technique are always part of the dancer’s consciousness.** The advanced student should already be like the professional dancer, a fine-tuned instrument that needs expert and daily care and maintenance to keep it operating efficiently and beautifully. Health and efficiency are achieved only when misalignment and mannered execution are corrected before they cause any damage.

No matter what the circumstance, students need to be impressed with the fact that they must not skip class because they are tired. If they aspire to a college/university or professional career, the daily lesson must be part of the routine of their day.

In this final year, students also produce choreography, and are presented with increasing opportunities for leadership which vary but can include teaching and mentoring. Students need to maintain eligibility requirements (including GPA and behavioral expectations) and exemplify School of Dance standards and expectations in order to be considered eligible to privileges of choreographing, teaching, and mentoring.

LETTER GRADE	LEVEL OF COURSEWORK AND PERFORMANCE
A	Excellent. Outstanding. Honors-level work.
A-	Excellent.
B+	Very good. High level of performance.
B	Good. Solid and above average level of performance.
B-	Good. Still above average.
C+	Better than average.
C	Average level work. Student does not put any extra effort into coursework.
C-	Below average.
NC/D	Far below average. Unacceptable performance.
F	Failing to meet School of Dance expectations.

***ADDRESSING PROBLEMS/ISSUES WITHIN THE SCHOOL OF DANCE:**

With all due respect, we would like for parent/guardians to feel that their first course of action should always be to approach and address any School of Dance problems/issues directly with the head of the department, Mr. Savage. After parent/guardians first look, watch, and see what is going on in class, the discussion with the parent/guardian about the student will take place and continue until satisfaction is met. If satisfaction cannot be met between the two parties, the head of the department will see that the parent/guardian has an immediate meeting with Mr. Harris so that satisfaction can be achieved, for it is very important that both the student and the parent are happy and positive about being here at OSA.

Digital Media Emphasis

Room 330, 323
 Lab and Office: Room 333
hcregge@oakarts.org
cbatchelor@oakarts.org

Fall 2013
 M 11:35 – 12:50pm
 T - F 1:30 – 4:10pm
 Ms. Cregge
 Mr. Batchelor

Welcome to the OSA School of Digital Media

We have again expanded in number, and we now have Mr. Batchelor as our full-time Digital 1 teacher. This year we continue our focused class Cohorts – each 1 year in length, for students to explore the many artistic pathways available to them in art, media, and entertainment industries. Onward.

Get Connected

Remind 101

Remind 101 text messages are available to remind students and parents about upcoming due dates and events. We (Ms. Cregge and Mr. Batchelor) do our best to provide multiple forms of reminders. Parents and students can also see upcoming assignments in Power School, on the board in rm. 330, and on the class blog (<http://osadigital.blogspot.com>).

To sign up for **Digital 1** notifications, text @ffc12 to (414) 285-1706

To sign up for **Cohorts** notifications, text @advdi to (414) 285-1676

Class Blog

OSA School of Digital Media has a class blog where students and parents can find class updates, due dates, assignment information, and extra-curricular resources. The blog address is <http://osadigital.blogspot.com>.

Google Group

The OSA Digital Media Google Group is for our parent group to stay in touch, plan events and support, and get information. We have a very active and useful group. To sign up, email hcregge@oakarts.org.

Digital Media Overview

We are a small and specialized department, and students will spend some of their time learning and studying together in grade levels and cohorts. All first year students in the 9th or 10th grade are part of the foundations class called Digital Media I. Second year students and upperclassmen are counceled into one of three cohorts: Design Lab, OSA Indie, and OSA Press Corps. Once placed, students will be part of their cohort for the school year and may switch to another cohort at the beginning of the following year. An exception to this is a mid-year transfer based on a portfolio review and parent conference. 12th grade students have an enhanced course load that includes a large independent project and internship.

Digital Media study is divided between a theory class called Digital Media Concepts (30%

This syllabus is a guide for the course and is subject to change with or without advanced notice.

of the time), and production classes called Digital Media Advisory and Digital Media Cohorts (70% of the time). All students take Digital Media Concepts. Digital Media Advisory and Digital Media Cohorts credit is earned through Digital Media I or through work within Design Lab, OSA Indie, and OSA Press Corps.

Course Descriptions

Digital Media Concepts (Theory Class)

Theory classes are combined with all Digital Media levels. Students consider their role in media art, and draw personal conclusions through class discussion, journaling, artwork, and writing.

Through Career Connections sections, Digital Media students explore the many uses of computer art, filmmaking, animation, photography, digital graphic design, and web design in professional and artistic pursuits. Students expand their knowledge of digital artists on a local and global scale, and make efforts to reach out and collaborate with them using the web.

To grow their media knowledge, students view and report on one film per week. Students must consider their audience as they present films, and keep them appropriate for class. Presentations will include projections of film stills and discuss themes and cinematic devices. Video games, multimedia art and media-based exhibitions are also acceptable for credit.

All written work for any class turned in on a student's blog is graded under Digital Media Concepts.

Course Objectives

1. to develop a knowledge base of media art, artists, and opportunities
2. to find a "niche" and artistic voice
3. to develop writing and conversational skills for the art and design world
4. to explore the artistic identity of yourself, your peers, and your culture
5. blog, blog, blog

Digital Media I (Digital Media Advisory)

Digital Media I students gain a foundation of digital art skills including digital image creation and manipulation, computer art, filmmaking, animation, photography, digital graphic design, and web design. Drawing and painting skills are developed. They participate in select projects with upper-level cohorts, build digital design portfolios, and present their work in both Digital Media exhibitions.

Digital Media Cohorts (Production Class Cohorts)

Digital Media Advisory and Digital Media Cohorts consist of four separate paths of study. Students are expected to complete one year of each cohort, with the exception of students entering Digital Media after 9th grade.

OSA Indie students explore alternative art making processes, experimenting with materials, media, and technique. In addition to narrative filmmaking, they study art house

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film genre and experimental photography techniques, building a portfolio of unique artwork, gallery work, and writing.

OSA Design Lab students focus their time on 2D print and web-based design, photography, and visual communication. They lead Digital Media's design services for OSA events, clubs, and the Bay Area community. In addition to their web-based work, Design Lab students explore interactivity and social media.

OSA Press Corps students study advanced journalism, documentary, and storytelling techniques. The class is involved in covering events and performances, designing school news publications, reporting and journalism, and studying advanced documentary filmmaking, editing, and mastering. Press Corps students have special access to OSA events and performances, and are entrusted with official OSA Press passes.

Cohort Objectives (all)

1. to familiarize students with digital art production practices: self-promotion and portfolio design, digital video and film production, design and publication, and digital media art.
2. to provide a working knowledge of web design, Adobe Design applications, Final Cut Pro and other industry standard applications.
3. to expose students to the tools and equipment used in creating digital artwork.
4. to give students the opportunity to refine and compile their art portfolios for college placement.
5. to give students the opportunity to acquire marketable skills in digital art and design.
6. to develop BOSS TROUBLESHOOTING SKILLS

Student evaluations are based on content, presentation and completion of each project and tutorial. Credit is only given for work that is archived and posted on a student's portfolio site.

Cross-School Collaborations

Directing For The Screen

Digital Media will partner with OSA School of Theatre's Directing For The Screen class. Digital students will have access to acting talent for their films and photography, and will participate in screenwriting and storyboarding projects with Theater students. Digital students will rotate in and out of the class as necessary for their projects.

Production Tech

Digital Media will partner with Production Design for special classes in production technology. Under the direction of Mr. Batchelor and Mr. Revon (Production Design), select Digital students will learn interactive stage design, sound and lighting tech, video mixing, and live production programming.

Music Production

Select students will be able to take a music production class twice a week for one semester. Students interested in this program should speak with Ms. Cregge.

12th Grade Capstone - Senior Showcase

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In collaboration with Danielle Kestenbaum's 12th Grade English class, seniors will create a capstone Digital Media project with a strong writing component as a culminating event in their high school career.

Required Materials

Digital Media students strongly encouraged to have their own laptop with Adobe Design Suite and a video editing program installed. Computers are Digital Media students' instruments. It is HIGHLY recommended that students have their own laptop.

Students must have:

- Portable USB hard drive of at least 100GB (Lacie hard drives are the best value: www.lacie.com)
- USB Flash Drive (4GB or more) at all times
- A library card, a membership with a video rental store, or Netflix (www.netflix.com) for at least 1 DVD per rental
- Google account with basic-level Google Drive space (students will set this up in class)

Students are required to bring appropriate materials to class every day.

Course Policies

- All OSA policies as outlined in the **Student Handbook** must be respected.
- **High Expectations** – students are held to high expectations and are expected to strive for- and demonstrate- improvement appropriate to their grade level.
- **Equal Opportunity** – All students deserve the same opportunity to excel in Digital Media. No student may prevent or affect another student's opportunity to learn in this class.
- **Attendance** in class is critical and expected. Absences, tardiness and leaving class early will not be tolerated and may result in intervention from school administration.
- **Participation in Class Discussions and Critiques** is essential. The most important people you will encounter in this course and throughout your education are your peers. Talk to them.
- **Presentation Counts.** Students will lose grade points for loose final edits, sloppy or incomplete credits, broken web links, and unfinished final work. Students must demonstrate proper care and respect for their work.
- **Consider Your Audience.** While Digital Media's policy is no censorship, students must consider their audience when creating work for the public. Blog posts, releases for film screening, and online work must be kept to PG-13 standards and foster the respect we deserve at OSA. Any photographic evidence of illegal activity will be forwarded to school administration.
- **Sign Out Forms** – all equipment must be reserved and rented by providing a sign out form and rental agreement signed by the student AND parent or guardian. Both the student and parent/guardian are responsible for proper use, return, repair, or replacement of any and all OSA equipment rented with each form.

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- **Online Homework Will Be Necessary** for passing this course, primarily in the areas of effort and content. Grading will occur during weekly web checks.
- **Work Must Be Turned In On Time.** For each day a project or homework assignment is late, the work loses a letter grade.
- **Come To Class Prepared.** In many cases OSA will provide materials and tools needed for a given project. When we do not, you should not expect other people to supply you with the materials that you need to work.
- **Supplies and Equipment Must Be Handled With Respect.** All students are responsible for setting up and cleaning up project materials and tools then properly storing all materials at the end of each class. Waste and misuse will not be tolerated.
- **Supply Check-Out is Serious.** Students must plan ahead, reserve equipment, and make time to check out equipment during the after school check-out time. Check-out takes time and cannot be done quickly or during class. Each piece of equipment must be reviewed and the form signed and initialed by a parent or guardian prior to check-out.
- **Respect Other People's Artwork.** Be aware of other folk's projects around you. The purposeful destruction, vandalism or theft of another student's artwork will be grounds for disciplinary action of the strongest kind.
- **Respect Other People** - Their opinions, their creative processes, and endeavors.
- **Have Fun** – as much as possible, while working hard. A sense of humor will be your greatest asset in any endeavor, for the rest of your life.

Student Assessment

Class grades will be calculated as follows:

Benchmarks and Projects = 75% of Digital Media Advisory or Cohorts grade

Digital students are expected to meet all cohort-level benchmarks of understanding to receive a passing grade. Benchmarks are graded as projects.

Projects and revisions are graded first and foremost on comprehension of material and concepts. Assignments will also be graded on the following criteria:

- effort
- presentation / articulation
- aesthetic impact / conceptual weight
- following instructions / fulfillment of requirements

Critiques = 25% of Digital Media Advisory or Cohorts grade

Critique participation is an important part of Digital Media classes, demonstrating comprehension of class material and critical thinking skills.

Website and Blog Entries = 100% of Digital Media Concepts grade

Students will document their project progression on their blogs. All details of the production must be logged and drafts documented. This includes screenshots of work, flow charts, and promotion materials, and finals.

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Benchmarks

Benchmarks are learning goals for each cohort level. They are each worth 100 points in the Advisory or Cohorts class, and very often align with projects in the curriculum. While benchmarks have no set due date, students need to complete each benchmark during the year-long course to receive full class credit. Credit is given at the end of a marking period when evidence of benchmark completion is given (either via blog post or conversation with a Digital Media instructor).

Digital 1 :

Participate in a critique of your work and the work of your peers
 Demonstrate understanding of copyright, creative commons, and fair use
 Research and report on a career in Digital Media
 Identify and solve a hardware or software problem by troubleshooting
 Use a still camera to make a moving image
 Design a layout for a website
 Demonstrate understanding of composition in design and film: including visual flow, balance in shape, size, and color, symmetry, rule of thirds, focus, camera angles, and camera movement
 Design a logo
 Color correct an image
 Shoot still or moving images using: wide, close, medium, POV, and low angles
 Make a 2-5 minute film: shoot, edit, and screen for critique

OSA Indie :

Participate in a critique of your work and the work of your peers
 Edit a moving image to a piece of music
 Create a film from a screenplay or short story: shoot, edit, and screen for critique
 Use color correction to communicate mood and tone
 Demonstrate understanding of composition in design and film: including visual flow, balance in shape, size, and color, symmetry, rule of thirds, focus, camera angles, and camera movement
 Research and create artwork as an homage to a cinematographer or photographer
 Speed up or slow down video or sound for a film
 Layer or combine multiple video channels into a single composite
 Film at night with non-electric lighting
 Shoot video using steady, controlled pan and zoom techniques
 Create a project that incorporates scanned objects, photography, or CG art

Press Corps :

Participate in a critique of your work and the work of your peers
 Edit and display a documentation of an OSA production
 Create a functional file system to properly organize video footage on a computer
 Participate in a documentary project that involves interviews with lighting and staging
 Identify and solve a hardware or software problem by troubleshooting
 Assist another person in identifying and solving a hardware or software problem
 Serve as producer on a shoot, securing talent, tech, location, story, direction, and craft services
 Film an after-hours event (in which you would need a press pass)

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Edit a documentary using voice-over and cross-cutting
 Design a title system for a film
 Demonstrate understanding of a production pipeline for film, web, television, and design
 Make a 2-5 minute film: shoot, edit, and screen for critique

Design Lab :

Participate in a critique of your work and the work of your peers
 Demonstrate understanding of composition in design: including visual flow, balance in shape, size, color, and symmetry
 Design a logo using vectors
 Create a publicity campaign for an OSA event
 Create an artwork that demonstrates multiple levels of detail
 Serve as artistic director for a film or photography project
 Conceptualize a local/OSA brand (clothing, events, or art space)
 Light and stage a photoshoot for a publication
 Design an ad campaign for a concept, product, movement, or event
 Demonstrate understanding of a production pipeline for design
 Research and produce an homage to the unique style of a professional designer

Sample Rubric

For individual assignments, students are graded on completion, demonstrated effort, demonstrated thinking, and mechanics. Below is a sample of the rubric used for feedback.

	Beginning 70% and below	Developing 71-80%	Accomplished 81-90%	Exemplary 91-100%	Score
Completion	Incomplete	Approaches completion	Meets most requirements	Meets or exceeds requirements	
Effort	Shows lack of effort	Gives required effort only	Demonstrates effective effort and motivation	Demonstrates self-motivation beyond assigned requirements	
Thinking	Does not show creative effort	Shows thinking in line with lecture and assignment	Shows creative attempt to push the boundaries of the assignment	Original and thoughtful work, above expectations	
Materials and Mechanics	Does not show understanding of materials	Shows a basic understanding of materials	Shows proficiency in use of materials	Approaches mastery of materials	

Cohort Course Outlines

This syllabus is a guide for the course and is subject to change with or without advanced notice.

Course Outline for Digital-1

This schedule is preliminary and subject to change. Shortened weeks are marked with an asterisk (*).

Week 1 (8/26–8/30) – The Digital Citizen
 Week 2 (9/3-9/6)* - Media Art and Culture
 Week 3 (9/9-9/13) – My Roots: Photography
 Week 4 (9/16-9/20) – My Roots: Photography
 Week 5 (9/23-9/27) – Human Rights: Design
 Week 6 (9/30-10/4) – Graphic Design elements
 Week 7 (10/7-10/11) – Graphic Design elements
 Week 8 (10/15-10/18)* – 5 Shot Storytelling
 Week 9 (10/21-10/25) - Composition and Storytelling
 Week 10 (11/29-11/1)* - Composition and Storytelling
 Week 11 (11/4-11/8) - Composition and Storytelling
 Week 12 (11/12-11/15)*- Short Film
 Week 13 (11/18-11/22) – Photography Research
 Fall Break
 Week 14 (12/2-12/6) – 3D Design
 Week 15 (12/9-12/13) – 3D Design
 Week 16 (12/16-12/20) – 3D Design
 Winter Break
 Week 17 (1/7-1/10)* – Narrative Film Making
 Week 18 (1/13-1/17) – Narrative Film Making
 Week 19 (1/21-1/24)* – Narrative Film Making
 Week 20 (1/27-1/31) – Marketing and Branding
 Week 21 (2/3-2/7) – Marketing and Branding
 Week 22 (2/10-2/14) – Marketing and Branding
 Week 23 (2/18-2/21)* – Documentary Film Making
 Week 24 (2/24-2/28) – Documentary Film Making
 Week 25 (3/3-3/7) – Documentary Film Making
 Week 26 (3/10-3/14) - Character Design and Animation
 Week 27 (3/18-3/21)* – Character Design and Animation
 Week 28 (3/24-3/28) - Character Design and Animation
 Week 29 (4/1-4/4)* - Cultural Event Branding and Design
 Week 30 (4/7-4/11) – Cultural Event Branding and Design
 Spring Break
 Week 31 (4/21-4/25) – Website and Mobile App Design
 Week 32 (4/28-5/2) – STAR Testing
 Week 33 (5/5-5/9) – Website and Mobile App Design
 Week 34 (5/12-5/16) – Final Film
 Week 35 (5/19-5/23) – Final Film
 Week 36 (5/27-5/30)* – Final Film

This syllabus is a guide for the course and is subject to change with or without advanced notice.

Week 37 (6/2-6/6) – Last Week of School

Course Outline for Design Lab

This schedule is preliminary and subject to change. Shortened weeks are marked with an asterisk (*).

Week 1 (8/26–8/30) – The Digital Citizen
 Week 2 (9/3-9/6)*- Media Art and Culture
 Week 3 (9/9-9/13) – My Roots: Photography
 Week 4 (9/16-9/20) – My Roots: Photography
 Week 5 (9/23-9/27) – Human Rights: Design
 Week 6 (9/30-10/4) – Storytelling / Animation / Sequencing
 Week 7 (10/7-10/11) – Portfolio
 Week 8 (10/15-10/18)* – Drawing / Storyboard design
 Week 9 (10/21-10/25) - Concept Design / Presentation
 Week 10 (11/29-11/1)* - Concept Design / Presentation
 Week 11 (11/4-11/8) - Advanced Photography
 Week 12 (11/12-11/15)*- Advanced Photography
 Week 13 (11/18-11/22) – Advanced Photography
 Fall Break
 Week 14 (12/2-12/6) – Story workshop
 Week 15 (12/9-12/13) – Origins of cinema / Major genres
 Week 16 (12/16-12/20) – Career Connections
 Winter Break
 Week 17 (1/7-1/10)* – Career Connections
 Week 18 (1/13-1/17) – New Media
 Week 19 (1/21-1/24)* – New Media
 Week 20 (1/27-1/31) – Exhibition
 Week 21 (2/3-2/7) – 3D Modeling and Animation
 Week 22 (2/10-2/14) – 3D Modeling and Animation
 Week 23 (2/18-2/21)* – Pre-Vis
 Week 24 (2/24-2/28) – Lighting
 Week 25 (3/3-3/7) – Shading
 Week 26 (3/10-3/14) - Rendering
 Week 27 (3/18-3/21)* – Video Editing
 Week 28 (3/24-3/28) - Video Editing
 Week 29 (4/1-4/4)* - Documentary Film
 Week 30 (4/7-4/11) – Documentary Film
 Spring Break
 Week 31 (4/21-4/25) – Experimental Film
 Week 32 (4/28-5/2) – STAR Testing
 Week 33 (5/5-5/9) – The Reel
 Week 34 (5/12-5/16) – Exhibition
 Week 35 (5/19-5/23) – Exhibition

This syllabus is a guide for the course and is subject to change with or without advanced notice.

Week 36 (5/27-5/30)* – Portfolio Presentation and Career Panel

Week 37 (6/2-6/6) – Last Week of School

Course Outline for OSA Indie

This schedule is preliminary and subject to change. Shortened weeks are marked with an asterisk (*).

Week 1 (8/26–8/30) – The Digital Citizen

Week 2 (9/3-9/6)*- Media Art and Culture

Week 3 (9/9-9/13) – My Roots: Photography

Week 4 (9/16-9/20) – My Roots: Photography

Week 5 (9/23-9/27) – Human Rights: Design

Week 6 (9/30-10/4) – Storytelling / Animation / Sequencing

Week 7 (10/7-10/11) – Portfolio

Week 8 (10/15-10/18)* – Drawing / Storyboarding

Week 9 (10/21-10/25) - Animation

Week 10 (11/29-11/1)* - Animation

Week 11 (11/4-11/8) - Animation

Week 12 (11/12-11/15)*- Advanced Photography

Week 13 (11/18-11/22) – Advanced Photography

Fall Break

Week 14 (12/2-12/6) – Story Workshop

Week 15 (12/9-12/13) – Origins of cinema / Major genres

Week 16 (12/16-12/20) – Career Connections

Winter Break

Week 17 (1/7-1/10)* – Career Connections

Week 18 (1/13-1/17) – Alternative Materials

Week 19 (1/21-1/24)* – Alternative Materials

Week 20 (1/27-1/31) – Exhibition

Week 21 (2/3-2/7) – New Media

Week 22 (2/10-2/14) – Working in Series

Week 23 (2/18-2/21)* – Working in Series

Week 24 (2/24-2/28) – Camerawork

Week 25 (3/3-3/7) – Camerawork and Collaboration

Week 26 (3/10-3/14) - Sound Design

Week 27 (3/18-3/21)* – Video Editing

Week 28 (3/24-3/28) - Video Editing

Week 29 (4/1-4/4)* - Experimental Film

Week 30 (4/7-4/11) – Experimental Film

Spring Break

Week 31 (4/21-4/25) – Experimental Film

Week 32 (4/28-5/2) – STAR Testing

Week 33 (5/5-5/9) – The Reel

Week 34 (5/12-5/16) – Exhibition

This syllabus is a guide for the course and is subject to change with or without advanced notice.

Week 35 (5/19-5/23) – Exhibition
 Week 36 (5/27-5/30)* – Portfolio Presentation and Career Panel
 Week 37 (6/2-6/6) – Last Week of School

Course Outline for OSA Press Corps

This schedule is preliminary and subject to change. Shortened weeks are marked with an asterisk (*).

Week 1 (8/26–8/30) – The Digital Citizen
 Week 2 (9/3-9/6)*- Media Art and Culture
 Week 3 (9/9-9/13) – My Roots: Photography
 Week 4 (9/16-9/20) – My Roots: Photography
 Week 5 (9/23-9/27) – Human Rights: Design
 Week 6 (9/30-10/4) – Storytelling / Animation / Sequencing
 Week 7 (10/7-10/11) – OSA Telegraph Integration
 Week 8 (10/15-10/18)* – Haunted House / Who is OSA?
 Week 9 (10/21-10/25) - Haunted House / Who is OSA?
 Week 10 (11/29-11/1)* - Haunted House / Who is OSA?
 Week 11 (11/4-11/8) - Photojournalism
 Week 12 (11/12-11/15)*- Editorial Photography
 Week 13 (11/18-11/22) – Editorial Photography
 Fall Break
 Week 14 (12/2-12/6) – Event Videography
 Week 15 (12/9-12/13) – Event Videography
 Week 16 (12/16-12/20) – Career Connections
 Winter Break
 Week 17 (1/7-1/10)* – Career Connections
 Week 18 (1/13-1/17) – Marketing and Branding, Special Projects
 Week 19 (1/21-1/24)* – Marketing and Branding, Special Projects
 Week 20 (1/27-1/31) – Exhibition
 Week 21 (2/3-2/7) – OSA Telegraph Integration
 Week 22 (2/10-2/14) – Personal Projects
 Week 23 (2/18-2/21)* – Personal Projects
 Week 24 (2/24-2/28) – Personal Projects
 Week 25 (3/3-3/7) – Portfolio
 Week 26 (3/10-3/14) – Sound Design
 Week 27 (3/18-3/21)* – Lighting Design
 Week 28 (3/24-3/28) – Advanced Photography
 Week 29 (4/1-4/4)* – Documentary Film
 Week 30 (4/7-4/11) – Documentary Film
 Spring Break
 Week 31 (4/21-4/25) – Advanced Video Editing
 Week 32 (4/28-5/2) – STAR Testing

This syllabus is a guide for the course and is subject to change with or without advanced notice.

Week 33 (5/5-5/9) – The Reel
 Week 34 (5/12-5/16) – Exhibition
 Week 35 (5/19-5/23) – Exhibition
 Week 36 (5/27-5/30)* – Portfolio Presentation
 Week 37 (6/2-6/6) – Last Week of School

Welcome Digital Media Parents

Greetings and welcome to Digital Media! We look forward to working with all Digital parents, new and well known. Class parties, field trips, supplies, and special opportunities are very often possible thanks to the involvement of our thriving parent group.

Please come to our first School of Digital Media Parents' Meeting *and Mixer* on **Tuesday, September 10th, at 7pm** in room 330. Parents meetings are important, and our first one is also a great chance to meet new parents and get to know each other.

Parent and teacher communication:

Google Group

The OSA Digital Media Google Group is a private forum for our parent group to stay in touch, plan events and support, and get information. We have a very active and useful group. To sign up, email hcregge@oakarts.org or request membership at the group URL:

<https://groups.google.com/d/forum/osa-digital-media> .

Email all group members at osa-digital-media@googlegroups.com .

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Class Blog

OSA School of Digital Media has a class blog where students and parents can find class updates, due dates, assignment information, and extra-curricular resources. The blog address is <http://osadigital.blogspot.com>.

Remind 101

Remind 101 text messages are available to remind students and parents about upcoming due dates and events. We (Ms. Cregge and Mr. Batchelor) do our best to provide multiple forms of reminders. Parents and students can also see upcoming assignments in Power School, on the board in rm. 330, and on the class blog (<http://osadigital.blogspot.com>).

To sign up for **Digital 1** notifications, text @ffc12 to (414) 285-1706

To sign up for **Cohorts** notifications, text @advdi to (414) 285-1676

We could always use a hand. Some examples of parent leadership:

- Parent leader – help us communicate with parents, APT, and OSA leadership.
- Chaperones – go on field trips and help us journey to-and-from OSA.
- After-school help – come visit and support the class during after school activities.
- Supply search – search Craigslist, computer expos, and garage sales for equipment. A complete wish list with item names is hosted in our Google Group.
- Fundraising – help Ms. Cregge and our development team write grants and search for support for OSA Digital.
- Party planner – help us throw great parties for students and parents!
- Food and supplies – donate food, plates, napkins, etc. for special events, help make popcorn for film screenings.

If you are available to lend a hand, please contact us! Again, welcome. We are glad you are here.

Sincerely,

Heidi Cregge hcregge@oakarts.org

Caprice Batchelor cbatchelor@oakarts.org

Please sign and return

Special note:

Digital Media classes offer an advanced and content-driven curriculum with a wide range of media. Materials are selected based on the overall curriculum goals of the class. All images and film materials, including those not rated or rated above PG-13, are presented in the context of study for scholarly analysis.

I have reviewed the entirety of this syllabus with my parent or guardian and understand all course policies.

This syllabus is a guide for the course and is subject to change with or without advanced notice.

Student Print Name

Student Sign Name

Date

I have reviewed the entirety of this syllabus with my child and understand all course policies. I understand that Digital Media curriculum may include films rated PG-13 and R, visits to museums and galleries exhibiting challenging material, and discussion or artworks with mature themes. I give my consent for my child to study this media.

Parent / Guardian Signature

Date

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AP Music Theory

Instructor: Mr. Zoufonoun
E-Mail: ozoufonoun@oakarts.org

Room: 204
M/W/F, P7 (1:30pm) - Semester 1 & 2

Course Description

The AP Music Theory course is a culmination of all theory coursework previously taken at Oakland School for the Arts, as well as the addition of more advanced concepts and practices in preparation for the AP Music Theory Exam as well as college level theory and Aural Skills coursework. Special emphasis will be placed on consistent training and assessment of listening skills as they relate to all techniques, practices, and compositional devices studied throughout the course.

Course Objectives:

- 1- Review and assessment of Music Fundamentals as they pertain to Pitch Notation: major and minor scales, major and minor triads with inversions, circle of 5ths, intervals up to octave, key signatures.
- 2- Review and assessment of Music Fundamentals as they pertain to Rhythmic Notation: common time signatures, durations, dots, and ties.
- 3- Review and study of Modes, pentatonic scale, and synthetic scales (whole-tone, octatonic)
- 4- Study of Harmony within four-part (SATB) texture, as well as the associated common voice leading practices and non-harmonic tones.
- 5- Study of Seventh Chords.
- 6- Study of Chromatic Harmony: secondary dominants
- 7- Understanding of Musical Form (micro and macro)
- 8- Aural Skills practiced both within class as well as outside class with a partner: Melodic, Harmonic, And Rhythmic Dictation; Sight singing using "Movable Do."
- 9- Analytical Listening Of Musical Examples: identifying form, texture, genre, instrumentation
- 10- Understanding of metric/rhythmic organization: simple, complex, duple, triple, quadruple, irregular meters; Syncopation, two- and three-part divisions of the beat, hemiolas, introduction to polyrhythms and asymmetrical meters.
- 11- Study of Compositional Procedures: repetition, sequence, inversion, retrograde, rhythmic transformations, augmentation/diminution, imitation, fragmentation, stretto.
- 12- Study of Cadence formulas: perfect, imperfect, plagal, and deceptive.
- 13- Study of Modulations
- 14- Realization and analysis of figured bass using four-part voice leading practices.

Primary Teacher Resources:

Stephen Kostka and Dorothy Payne. 2008. Tonal Harmony with an Introduction to Twentieth Century Music. 6th edition. McGraw-Hill

Lars Edlund: *Modus Vetus: Sight-singing and Ear-Training in Major/Minor Tonality*
Beekman Books Inc. January 1999

Supplemental Teacher Resources:

The Real Book

Hal Leonard Corporation. 6th edition. 2004

Turek, Ralph. *The Elements of Music: Concepts and Applications*, Vol. I, 2nd ed. New York: McGraw-Hill, 1996.

Burkhardt, Charles. *Anthology for Musical Analysis* Schirmer; 6th edition, 2003

Starer, Robert. *Rhythmic Training* Hal Leonard, 1985

Bach, J.S. *371 Four-Part Chorals* New York: Edwin F. Kalmus, 1985

Course Planner:

Semester 1

Weeks 1-2

Placement exams for Individual student level assessments. Class/syllabus overview.

Review of Elements of Pitch: major and minor triads and inversions.

Aural skills: Triad identification with inversions (major and minor); melodic dictation and sight singing from Modus Vetus ch.1

Weeks 3-4

Review Elements of Pitch: Key signatures, major scales, minor scales (natural, harmonic, melodic), C-clefs (alto and tenor), Intervals.

Review elements of rhythm: Meter types

Aural Skills: Identify scale types. Identify intervals melodically and harmonically.

Melodic dictation and sight singing from Modus Vetus ch.2

Weeks 5-6

Triads (including diminished and augmented) and 7th chords with inversions.

Diatonic chords in major and minor keys using Roman Numerals.

Aural Skills: melodic dictation and sight singing from Modus Vetus ch.3

Weeks 7-8

Principles of Voice Leading: Types of motion. Spacing conventions. Closed vs. open voicing of chords. Compose simple melodies based on chord progressions and conventions of voice leading. Analyze melodies based on these conventions. Closed vs. open voicing of chords.

Aural Skills: melodic dictation and sight singing from Modus Vetus ch.4

Weeks 9-10

Root Position Part Writing and Harmonic Progressions:: Complete 3- and 4-voice figured base excerpts by adding inner voices. Analyze 4-voice examples and identify errors based on voice leading conventions of doubling, spacing, and parallels (motion).

Compose melody based on given figured bass, add alto and tenor voices. Compose soprano and inner voices based on figured bass. Identify circle of 5th progressions.

Aural Skills: melodic dictation and sight singing from Modus Vetus ch.5

Introduction to harmonic dictation: write out soprano and bass melody, add Roman Numeral analysis.

Weeks 11-12

First Inversion Triads: Analyze and label use of first inversion chords within 4-part texture. Compose chord progressions for given melody, providing Roman numeral analysis, using first inversion triads.

Aural Skills: melodic dictation and sight singing from Modus Vetus ch.6. Harmonic from Modus Vetus ???

Weeks 13

Triads in Second Inversion: Define and identify types of 6/4 chords. Analyze and label use of second inversion chords within 4-part texture. Compose chord progressions for given melody, providing Roman numeral analysis, using second inversion triads.

Weeks 14-15

Cadences, Phrases, Sequences, and Periods: Define, identify, and demonstrate cadence types. Analyze scores for phrase structure, and period structure.

Aural Skills: Identify phrase structures and cadences from music excerpt listening examples.

Weeks 16-17

Non-harmonic Tones: Define and identify all types through written exercises. Identify and label different types in music score examples. Compose short pieces demonstrating all non-harmonic tone types. Realize figured bass examples using suspension.

Week 18

V7 chords with Inversions: Demonstrate use of V7 chord, and all of its inversions using correct principles of voice leading. Semester Composition project due.

Aural Skills: V7-I Cadence dictation in four voices. Cumulative semester Final.

Semester 2

Week 1

Instrumentation: Instrument Families. Listening examples for instrumental groups and solo instruments. Introduction to transposing instruments.

Week 2

Modes and Introduction to 20th Century Scales: Listening examples of modes as used in Jazz, pre-common practice period (Medieval chant, Renaissance counterpoint), and modern compositions. Analyze use of modes in jazz composition. Analyze use of modes in popular songs. Whole tone, octatonic, and pentatonic scales.

Aural Skills: Sight singing modal melodies. Identifying modes from listening examples.

Week 3

Texture: Study score excerpts to compare and contrast textures: imitative, heterophonic, monophonic, polyphonic, homophonic.

Aural Skills: Identify texture types from listening examples.

Week 4-5

Motivic and Melodic Properties and Transformations: Through score analysis identify or describe: Contour, conjunct/disjunct, high point, augmentation, diminution, transposition, inversion, retrograde, fragmentation, sequence (real vs. tonal). Compose short examples demonstrating the above.

Aural Skills: Identify all of the above from listening examples.

Week 6

The II7 and VII7 Chords: Further 4-part exercises using figured bass with addition of ii7, ii ø7, vii ø7, and vii°7. Score analysis of repertoire excerpts using these chords.

Aural skills: Harmonic dictation examples using II7 and VII7 chords. Singing arpeggiation of chord progression using II7 and VII7 chords.

Week 7-8

Secondary Functions: Use of the secondary dominant and secondary VII7 chord.

Analyze score examples using secondary functions for brief tonicization, as well as a preparation for modulation. Compose a song or choral work using given poem, including secondary functions for word painting.

Aural skills: Harmonic dictation using secondary functions.

Week 9-10

Modulations Using Diatonic Common Chords: Defining close vs foreign key relations. Identifying possible key relations based on a given chord. Analysis of score including common chord modulations (Schubert). Use of enharmonics for modulations.

Aural skills: Identifying modulations to closely related keys from listening exercises played at keyboard as well as recordings of repertoire examples.

Week 11-12

Form: Binary and ternary form. Song form. Theme and variation. Chaconne and Passacaglia. Analysis of scores for larger form as well as phrase structure. Discussion of relationships between classical forms and popular forms.

Aural skills: Identify form and structure from listening examples.

Week 13

Review and Practice AP Theory Exam:

Week 14

Further Review and Aural Skills Lab: Based on results of first practice AP Theory exam.

Week 15 – AP Music Theory Exam – Monday, May 12 - 8am. Good Luck!

Propose and begin final composition assignments. Compositions must demonstrate a cumulative knowledge base of the material studied during the year and must be scored for at least 2 different instruments (one may be voice).

Student Expectations: The pace of this course in terms of content, as well as the demands of developing contextual listening skills for nearly all of this content, requires a tremendous amount of initiative on the part of each student. Because every student arrives to this class with a different set of skills and musical experiences, it is especially important that each takes responsibility for constantly diagnosing areas of strength (to be leveraged) as well as any areas of weakness (to be strengthened through practice). As such, homework assignments will not be lengthy and repetitive, but rather go straight to the heart of the matter, assuming that the student can perform more repetitions of exercises if the practice is needed. Students needing more material for practice should approach me about this directly. There is no shortage of repertoire, exercises, and listening examples to aid in the study of all material covered in this course.

Student Notebooks/materials: Students must maintain a organized binder for this class with the following criteria in mind:

- Chronologically organized with topic areas clearly labeled.
- ALWAYS stocked with blank manuscript paper. A spiral book of manuscript paper is acceptable, but sheets should be removed as needed in order to integrate with the ongoing chronology of the class, combined with handouts, quizzes, and notes taken on other types of paper.
- All work is to be done with pencil. Work done with pen will not be accepted. Erasers are your best friend when working out theory exercises and when composing.
- Textbook: Bring to all sessions unless otherwise directed by me. You will be assigned a textbook and must take care of its health and well-being.

Student Assessments: The weekly lessons, assignments, and goals will generally flow from Friday to Friday. Students will practice Aural Skills quizzes daily, but only be graded for the results of the Friday session. Similarly, all homework assignments and exercises will generally be due on Friday.

Points System:

Weekly Aural Skills assessments: 10

Assignments: 10 points

Larger composition projects: 50 points

Semester 1 Final: 100 point

Semester 2 Final Composition project: 100 points

Jazz Band

Department: Instr. Music
Time: Mon-Fri 11:00-12:45
Teacher: Atemu Aton

Semester: I-II
Room 306
E-Mail: aaton@oakarts.org

[webpage](#)

Course Description

Create an advanced level performance ensemble with knowledge of theoretical concepts such as chord structures, melodic configurations, harmonic progressions, and solo techniques. The Advanced instrumental ensemble will rehearse and perform a large number of repertoires during regular rehearsals. Students have the opportunity to perform in regularly scheduled OSA concerts and all other OSA events.

Course Objectives

- Students will develop a better sense of world music and the historical and cultural influences of its creation.
- All students will have the opportunity to examine solo techniques and participate in performances as soloist.
- Jazz band members will enhance score and chart reading for performance and conducting.

Course Policies

- All OSA policies as outlined in the Student Handbook will be respected.
- It is against OSA policy to accept late assignments. Exceptions are handled on a case-by-case basis by the {Insert title of appropriate Assistant Director}. Students will be given one extension day to complete missed assignments for excused absences.
- MLA standards shall serve as guidelines for all writing assignments
 - Papers typed, double spaced
 - Black ink
 - 12 point
 - Times New Roman / Times font
 - 1" margins
- In order to maintain a safe and organized environment, students must handle all supplies and materials with respect. All students are responsible for setting up and cleaning up project materials, and properly storing all materials at the end of each class. Failure to do so will result in disciplinary action.
- Additional course policies, including computer use
- All band members are required to have their instruments and be ready to rehearse within the first 10 minutes of class.
- All band members should behave in a positive manner and never speak negatively about or with other members at any time.
- All band members will conduct themselves as team players and assist other members in all situations of need.

Required Materials

Students should bring ALL of the following supplies to ALL class sessions.

- Band notebook (with music neatly organized) /pencils
- The sixth edition Real Book in the key of the instrument
- Manuscript paper

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>

Course Outline Semester I & II

Week 1
Selected Repertoire

Week 2
Selected Repertoire

Week 3
Selected Repertoire

Week 4
Selected Repertoire

Week 5
Selected Repertoire

Week 6
Selected Repertoire

Week 7-8 Review and Testing
Finals

Student Assessment

Class grades will be calculated as follows:

Category 1: Participation/Musicianship 20%

20% - Participation/Discipline – Students are expected to be present, punctual, and cooperative in order to create an environment that allows for everyone’s musical growth. When a student is not present, his/her absence adversely affects the performance and learning environment of the entire ensemble. Similarly, speaking when not called upon and/or making extraneous noise with an instrument has a negative effect on the classroom environment. Consequently, 10 points will be given to all students that arrive on time, are ready to play, and contribute positively to the music making and classroom discussions.

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Tardiness will cost 2 points. Lack of participation and/or disruptive behavior will also reduce points.

Category 2: Assignments & Improvement (transcription and sight-reading) 40%

All assignments will be graded for content and completion. Most assignments will 100pts. Max.

While there is no set standard for the level of playing required in this class, students are required to work with discipline and consistency in order to improve their ensemble skills, instrumental skills, and general musicianship. This will be reflected in the student's growth, improvement, and enthusiasm for patient practice. To this end, students are required to practice their parts a minimum of 45 minutes per day in addition to the rehearsals in class.

Category 3: Preparation for performances/Scales, Midterms and Finals 30%

In addition to being graded on general improvement, each student will be expected to meet the musical requirements inherent to the selected repertoire. The pieces should be played with proper instrumental technique, few if any wrong notes, rhythmic precision, proper intonation, and a demonstrated understanding of one's role within the ensemble. The deadline for this level of achievement is one week prior to all scheduled performances.

All midterms and finals will be 100pts. Max.

Category 4: Performance/Practice 10%

The student will be coached and graded on the execution of the material in a performance setting. One's attitude toward performance will be reflected in this grade. Poise, graceful mistake making, graciousness toward the audience, and respect for the art will be key factors here.

All students are required to attend all instrumental music concerts without exception. Failure to attend concerts will result in grades being lowered by two full grades if the student is scheduled to perform and one full grade if the student is not scheduled to perform.

Performance Dates: Jazz Concert April 4th & 5th
 Classical Concert March 15th
 Piano Concert April 25th & 26th

I have reviewed the entirety of this syllabus with my student and both my student and I understand all course policies.

Parent / Guardian Signature

Classical Ensemble

Instrumental Music
Mon-Fri, 2:25-4:15
Mr.Zoufonoun

Semester 1 & 2
Room: 204
E-Mail: ozoufonoun@oakarts.org

Course Description

The Classical Ensemble course provides training for all classical instrumentalists in a variety of ensemble configurations. Students are guided through rehearsal and performance practices as they pertain to ensemble musicianship. The emphasis is placed upon the development of strong chamber music and orchestral skills within the context of period-specific repertoire.

Course Objectives

This course provides students the opportunity to:

- Play with correct intonation
- Demonstrate appropriate music reading ability
- Play with proper instrumental technique
- Understand and demonstrate proper balance within an ensemble
- Play with rhythmic precision
- Demonstrate understanding of correct articulation and technique for a given style or genre appropriate to the selected repertoire
- Perform on stage with a professional demeanor and poise

Required Materials

- Instrument
- **Any emergency supplies specific to the student's instrument (extra strings, picks, drum sticks, reeds, valve oil, etc).**
- All printed music that is being covered in class, organized in a DEDICATED binder. I recommend plastic sheet protectors. Students will lose points every time that they request a replacement copy of their sheet music. Loose sheets piled into a folder are not acceptable as a method of organization. Students should be able to find and reference any piece that we have worked on during the entire year. I am happy to help guide the process of refining a student music notebook to best suit the student's needs and organization preferences.

Grading

- **Daily Participation: 10 points.** This includes punctuality, a positive attitude, willingness to adopt new techniques, etc.
- **Recital Workshops (50 points):** All students are expected to play in our monthly recital workshops. This means having the music sufficiently prepared and rehearsed in the case of ensemble pieces.
- **Community Outreach Performances (50 points):** Each student will perform either solo or within an ensemble at a local community organization (Children's Hospital, Senior Citizen

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Home, School for the Blind, etc) at least once per grading period. I will help create opportunities and connections within the community for these outreach performances, but ultimately, it is the student's responsibility to coordinate and perform. Cafes, church, restaurants, and private events do not fulfill the requirement. The goal here is to experience the responsibility of providing great music to those who may not otherwise have immediate access to such a live performance. Please see me with any questions.

- **Concert reports (50 points):** All students must attend at least one professional classical concert per 9 week grading period, and write a short essay (2-3 pages) about the experience. This year, we will collaborate with the SF Classical Voice and the Oakland East Bay Symphony for two concert reports/reviews (see dates below). These collaborations will count toward the concert report requirement.

Attendance at these concerts is mandatory, and tickets will be provided to students free of charge.

Semester I: Dec. 15, 4pm Paramount Theater

Semester II: March 28, 8pm – Paramount Theater

- **Concerts: 100 points.** Students must have all music prepared well enough to perform. In addition, students must arrive to all performance call times in a punctual manner with all required materials (instrument, extra strings, printed music, etc). Concert dress is mandatory for all performances. For boys: White dress shirt, black pants, and black dress shoes with black socks. For girls: Black dress, or black skirt/pants with white blouse, and black shoes. **Students arriving out of concert dress may not be allowed to perform, and will not receive credit.**
- **Final Individual Assessments (Jury exam): 200 points.** Student must play scales, one solo piece/etude, sight reading and repertoire excerpts as directed by instructor before a panel of instructors. This will take place at the end of each semester and serves as a cumulative assessment.

Student Landmarks:

By the end of 10 grade, students must be able to:

- I- **Play an accompanied sonata or other similar work of intermediate difficulty level in performance, demonstrating:**
 - **Good intonation**
 - **Stylistic awareness**
 - **Good tone**
 - **Rhythmic integrity**
 - **Good ensemble skills/communication**

2- Play orchestral repertoire of moderate difficulty

By the end of the 12th grade, students must be able to:

1. Play an accompanied sonata or other similar work of advanced difficulty level in performance, demonstrating:

- **Good intonation**
- **Stylistic awareness**
- **Good tone**
- **Rhythmic integrity**
- **Good ensemble skills/communication**

2. Play orchestral repertoire of advanced difficulty level, while also demonstrating leadership of a section as a principal.

Lastly, all Instrumental Music Emphasis students must attend all of the three main concerts (Classical Concert, Jazz Concert, and Piano Recital)....EVEN WHEN NOT PERFORMING. If you miss a performance in which you are scheduled to perform, without a valid excuse, your grade will be lowered two letter grades. If you miss either the piano recital, or the jazz concert, your grade will be lowered by one full grade. The dates for these concerts are as follows:

Classical Concert: March 15, at 7pm

Jazz Concert: April 4 & 5, 7pm (attend one date)

Piano Concert: April 25 & 26 (attend one date)

Student Name (Print) and Signature

Parent name (Print) and Signature

Parent email and current contact number

Student Email

Functional Skills For Flutists

Department: Instrumental Music
Time: Tues & Thurs, 1:20-2:10pm
Teacher: Ms. Scarlata

Semester: I
Room:
E-Mail: LScarlata@yahoo.com

Course Description

The Functional Skills for Flutists course provides a workshop for flutists to learn, study, and develop the techniques and principles necessary to achieve improved proficiency in flute performance, working toward attaining an advanced and artistic level. Students study instrumental techniques and musical language in the context of different styles and genres. Special emphasis is placed on fluent reading skills within these styles.

Course Objectives

Students will achieve improved proficiency in areas such as: development of tone, color, technical fluency and accuracy, articulation, vibrato, intonation, musical expressiveness, stylistically appropriate interpretation, knowledge of repertoire, inclusive awareness and performance preparation, and performance skills

Flutists will demonstrate the ability to:

- Play all major and minor scales in two or three octaves, as well as arpeggios as assigned
- Sight-read simple – complex music, including correct understanding and execution of rhythmic notation
- Apply learned concepts, techniques and musical vocabulary (including phrasing and style) to new works, and show technical and musical preparation of assigned etudes, solo, chamber, and ensemble literature.

Course Policies

- All OSA policies as outlined in the student handbook will be enforced
- In order to help create an environment conducive to learning music, students are expected to maintain and promote a supportive, courteous, and respectful manner

Required Materials

Students should bring ALL of the following supplies to ALL class sessions:

- Instrument in good working order
- Repertoire and hand-outs, organized into a folder or binder
- Notebook dedicated solely for use in flute class
- Manuscript paper and ruled paper
- Metronome
- Two pencils, a sharpener (or 2 mechanical pencils), and an eraser

Grading

The purpose of this class is to provide comprehensive training for flutists who wish to excel within a variety of musical and academic contexts. To this end, grading will be based upon the following criteria:

Weekly grades (averaged together each week):

10 points: Attendance and Participation – The pace and cumulative nature of the material being covered require that students be present for all class sessions in order to achieve best possible results. Missed Skills Checks and assignments will be presented at the next session. Students are expected to arrive on time, with all required materials ready, and to participate well in class. Any tardiness and/or disruption of class reduce the attendance score by 3 points for that session. Missing required materials (notebook indicating dates, assignments, and notes, in order, from each class session, pencil(s), instrument, and music) will also result in a reduction of 3 points per session.

20 points: Weekly scale quiz or technical exercise – These exercises result in dramatic improvement in accessibility and mastery of repertoire, as well as in technical and sight-reading skills. Students are expected to memorize and prepare to mastery assigned scales and/or technical exercises and arpeggios. One point is subtracted per missed note or incorrect fingering.

10 points: Solo repertoire – Students will earn a possible 10 points for an assigned solo performed in class any given week (on a rotational basis). Students will be assigned solos and prepare them for performance. Students will perform solos in class on a rotational basis, in a masterclass format very similar to recital workshop, thus helping to prepare students well for performances. Students are expected to prepare assigned solos well for class, in order to maximize opportunity for musical growth.

10 points: Flute ensemble and chamber music – Students will earn a possible 10 points for thorough preparation of any assigned flute chamber or ensemble literature (may include large ensemble music), any given week. Students are expected to prepare individual parts as well as possible, ensuring that rehearsal time can be most effective.

10 points: Recital Workshops – Students will be expected to attend all in-school workshops and performances per grading period. Each student will be graded based on skills and knowledge of material, for a possible total of 10 points per recital workshop.

The total points for each week are then averaged into a possible 10 points total per week. For this class, a grade average of 9.6 or higher is entered as a score of 10 for the week; 9.5 or lower is entered as a score of 9, etc.

Students are expected to practice effectively on a daily basis for a minimum of 45 minutes in addition to other required homework. Effective practice techniques will be covered in class.

Final Exam (100 points total):

The final exam will represent the culmination of work learned, practiced, and applied weekly throughout the semester, and will consist of scales, appropriate sight-reading, and an assigned solo (chosen by each student from those learned that semester, with my prior approval).

All students are required to attend all instrumental music concerts without exception. Failure to attend concerts will result in a failing grade for ensembles.

I have reviewed the entirety of this syllabus with my student, and both my student and I understand all course policies.

Parent / Guardian Signature

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Functional Skills For Clarinet - HS

Instrumental Music
Tues & Thurs, 1:25pm (P7)
Teacher: Mr. Wright

Semester 1 & 2
Practice Rm.
Contact: cowrig@gmail.com

Course Description

The Functional Skills for Clarinet course provides a workshop for the study of clarinet technique, ensemble practice and solo repertoire performance. Students study instrumental techniques and musical language in the context of different styles and genres. Special emphasis is placed on fluent reading skills within these styles.

Course Objectives

Students will achieve improved proficiency in areas such as: technical fluency and accuracy, development of tone, articulation and intonation, musical expressiveness, stylistically appropriate interpretation, and performance skills

Clarinetists will demonstrate the ability to:

- Play all major and minor scales in two octaves, as well as all major, minor and dominant arpeggios in two octaves.
- Sight-read simple to complex music, including correct understanding and execution of rhythmic notation as well as stylistically appropriate phrasing
- Apply learned concepts, techniques and musical vocabulary to new works, and show technical and musical preparation of assigned etudes, solo and duo literature.

Course Policies

- All OSA policies as outlined in the student handbook will be enforced
- In order to help create an environment conducive to learning music, students are expected to maintain and promote a supportive, courteous, and respectful manner

Required Materials

Students should bring ALL of the following supplies to ALL class sessions:

- Instrument in good working order
- Reeds in playing condition
- Repertoire and hand-outs, organized into a folder or binder
- Manuscript paper and ruled paper
- Metronome
- Two pencils, a sharpener (or 2 mechanical pencils), and an eraser

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Grading

The purpose of this class is to provide comprehensive training for clarinetists who wish to excel within a variety of musical contexts. To this end, grading will be based upon the following criteria:

10 points - Attendance and Participation – The pace and cumulative nature of the material being covered demand that students be present for all of the class sessions. Attendance of each class is worth 10 points. There is no make up for absences, excused or unexcused. Students are expected to arrive on time. Any tardiness, disruption of class or failure to bring required materials will reduce the attendance score by 3 points for that session.

10 points – Scale & Arpeggio Exercises – Students will be evaluated weekly on their ability and progress in accurately executing by memory the assigned scale and arpeggio exercises.

10 points – Reading Exercises – Students will be given a progression of reading studies to be practiced and mastered in home practice. Points will be awarded based on the student's execution of the handouts as well as their ability to apply their acquired knowledge/skill to complimentary sight-reading studies.

10 points – Duo/Ensemble Repertoire – Students will prepare individual parts for duo/ensemble pieces assigned weekly. Additionally, students are expected to demonstrate ensemble-playing ability with respect to tempo, intonation, cueing, phrasing, and correct stylistic interpretation.

10 points – Solo Repertoire – Occasionally students will be assigned solo pieces to prepare and perform for the class. Points will be earned based on the student's ability to combine their comprehensive musical knowledge with their acquired instrumental technique.

50 points - Recital Workshops – Students will be expected to attend all in-school workshops and performances per grading period. Each student will be graded based on skills and knowledge of material as well as their performance demeanor and presentation.

200 points - Jury Exam - The jury exam represents the culmination of work learned, practiced, and applied weekly throughout the semester, and will consist of scales, appropriate sight-reading, and an assigned solo (chosen by each student from those learned that semester, with my prior approval)

The largest contributing factor in the student's grade will be the effort and dedication to the subject matter that is put forth both in class and at home. STUDENTS ARE EXPECTED TO PRACTICE THE MATERIAL DAILY FOR A MINIMUM OF 45 MINUTES IN ADDITION TO ALL OTHER HOMEWORK. Parents and students are strongly encouraged to establish a regular daily practice time to support the student's ongoing effort and progress.

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All students are required to attend all instrumental music concerts without exception. Failure to attend concert will result in reduction of semester grade by 2 letter grades if the student is scheduled to perform and 1 letter grade if the student is not scheduled to perform.

Performance Dates: Classical Concert - March 15th
 Jazz Concert - April 4th & 5th
 Piano Concert - April 25th & 26th

I have reviewed the entirety of this syllabus with my student, and both my student and I understand all course policies.

Parent Name

Parent Email

Parent Signature

Student Name

Student Signature

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Functional Skills For Clarinet - MS

Instrumental Music
Tues & Thurs, 11:55am (P5)
Teacher: Mr. Wright

Semester 1 & 2
Practice Rm.
Contact: cowrig@gmail.com

Course Description

The Functional Skills for Clarinet course provides a workshop for the study of clarinet technique, ensemble practice and solo repertoire performance. Students study instrumental techniques and musical language in the context of different styles and genres. Special emphasis is placed on fluent reading skills within these styles.

Course Objectives

Students will achieve improved proficiency in areas such as: technical fluency and accuracy, development of tone, articulation and intonation, musical expressiveness, stylistically appropriate interpretation, and performance skills

Clarinetists will demonstrate the ability to:

- Play all major and minor scales in two octaves, as well as all major arpeggios in two octaves.
- Sight-read simple to moderately complex music, including correct understanding and execution of rhythmic notation.
- Apply learned concepts, techniques and musical vocabulary to new works, and show technical and musical preparation of assigned etudes, solo and duo literature.

Course Policies

- All OSA policies as outlined in the student handbook will be enforced
- In order to help create an environment conducive to learning music, students are expected to maintain and promote a supportive, courteous, and respectful manner

Required Materials

Students should bring ALL of the following supplies to ALL class sessions:

- Instrument in good working order
- Reeds in playing condition
- Repertoire and hand-outs, organized into a folder or binder
- Manuscript paper and ruled paper
- Metronome
- Two pencils, a sharpener (or 2 mechanical pencils), and an eraser

This syllabus is a guide for the course and is subject to change with or without advanced notice

Grading

The purpose of this class is to provide comprehensive training for clarinetists who wish to excel within a variety of musical contexts. To this end, grading will be based upon the following criteria:

10 points - Attendance and Participation – The pace and cumulative nature of the material being covered demand that students be present for all of the class sessions. Attendance of each class is worth 10 points. There is no make up for absences, excused or unexcused. Students are expected to arrive on time. Any tardiness, disruption of class or failure to bring required materials will reduce the attendance score by 3 points for that session.

10 points – Scale & Arpeggio Exercises – Students will be evaluated weekly on their ability and progress in accurately executing by memory the assigned scale and arpeggio exercises.

10 points – Reading Exercises – Students will be given a progression of reading studies to be practiced and mastered in home practice. Points will be awarded based on the student's execution of the handouts as well as their ability to apply their acquired knowledge/skill to complimentary sight-reading studies.

10 points – Duo/Ensemble Repertoire – Students will prepare individual parts for duo/ensemble pieces assigned weekly. Additionally, students are expected to demonstrate ensemble-playing ability with respect to tempo, intonation, cueing, phrasing, and correct stylistic interpretation.

10 points – Solo Repertoire – Occasionally students will be assigned solo pieces to prepare and perform for the class. Points will be earned based on the student's ability to combine their comprehensive musical knowledge with their acquired instrumental technique.

50 points - Recital Workshops – Students will be expected to attend all in-school workshops and performances per grading period. Each student will be graded based on skills and knowledge of material as well as their performance demeanor and presentation.

200 points - Jury Exam - The jury exam represents the culmination of work learned, practiced, and applied weekly throughout the semester, and will consist of scales, appropriate sight-reading, and an assigned solo (chosen by each student from those learned that semester, with my prior approval)

The largest contributing factor in the student's grade will be the effort and dedication to the subject matter that is put forth both in class and at home. STUDENTS ARE EXPECTED TO PRACTICE THE MATERIAL DAILY FOR A MINIMUM OF 45 MINUTES IN ADDITION TO ALL OTHER HOMEWORK. Parents and students are strongly encouraged to establish a regular daily practice time to support the student's ongoing effort and progress.

This syllabus is a guide for the course and is subject to change with or without advanced notice

All students are required to attend all instrumental music concerts without exception. Failure to attend concert will result in reduction of semester grade by 2 letter grades if the student is scheduled to perform and 1 letter grade if the student is not scheduled to perform.

Performance Dates: Classical Concert - March 15th
 Jazz Concert - April 4th & 5th
 Piano Concert - April 25th & 26th

I have reviewed the entirety of this syllabus with my student, and both my student and I understand all course policies.

Parent Name

Parent Email

Parent Signature

Student Name

Student Signature

This syllabus is a guide for the course and is subject to change with or without advanced notice

Functional Skills For Saxophone - HS

Instrumental Music
Tues & Thurs, 1:25pm (P7)
Teacher: Mr. Wright

Semester 1 & 2
Practice Rm.
Contact: cowrig@gmail.com

Course Description

The Functional Skills for Saxophone course provides a workshop for the study of saxophone technique, ensemble practice and solo repertoire performance. Students study instrumental techniques and musical language in the context of different styles and genres. Special emphasis is placed on fluent reading skills within these styles.

Course Objectives

Students will achieve improved proficiency in areas such as: technical fluency and accuracy, development of tone, articulation and intonation, musical expressiveness, stylistically appropriate interpretation, and performance skills

Saxophonists will demonstrate the ability to:

- Play all major and minor and blues scales in two octaves, as well as all major, minor and dominant arpeggios in two octaves.
- Sight-read simple to complex music, including correct understanding and execution of rhythmic notation as well as stylistically appropriate phrasing
- Apply learned concepts, techniques and musical vocabulary to new works, and show technical and musical preparation of assigned etudes, jazz (be bop) melodies, and solo and duo literature.

Course Policies

- All OSA policies as outlined in the student handbook will be enforced
- In order to help create an environment conducive to learning music, students are expected to maintain and promote a supportive, courteous, and respectful manner

Required Materials

Students should bring ALL of the following supplies to ALL class sessions:

- Instrument in good working order
- Reeds in playing condition
- Repertoire and hand-outs, organized into a folder or binder
- Manuscript paper and ruled paper
- Metronome
- Two pencils, a sharpener (or 2 mechanical pencils), and an eraser

This syllabus is a guide for the course and is subject to change with or without advanced notice

Grading

The purpose of this class is to provide comprehensive training for saxophonists who wish to excel within a variety of musical contexts. To this end, grading will be based upon the following criteria:

10 points - Attendance and Participation – The pace and cumulative nature of the material being covered demand that students be present for all of the class sessions. Attendance of each class is worth 10 points. There is no make up for absences, excused or unexcused. Students are expected to arrive on time. Any tardiness, disruption of class or failure to bring required materials will reduce the attendance score by 3 points for that session.

10 points – Scale & Arpeggio Exercises – Students will be evaluated weekly on their ability and progress in accurately executing by memory the assigned scale and arpeggio exercises.

10 points – Reading Exercises – Students will be given a progression of reading studies to be practiced and mastered in home practice. Points will be awarded based on the student's execution of the handouts as well as their ability to apply their acquired knowledge/skill to complimentary sight-reading studies.

10 points – Duo/Ensemble Repertoire – Students will prepare individual parts for duo/ensemble pieces assigned weekly. Additionally, students are expected to demonstrate ensemble-playing ability with respect to tempo, intonation, cueing, phrasing, and correct stylistic interpretation.

10 points – Solo Repertoire – Occasionally students will be assigned solo pieces to prepare and perform for the class. Points will be earned based on the student's ability to combine their comprehensive musical knowledge with their acquired instrumental technique.

50 points - Recital Workshops – Students will be expected to attend all in-school workshops and performances per grading period. Each student will be graded based on skills and knowledge of material as well as their performance demeanor and presentation.

200 points - Jury Exam - The jury exam represents the culmination of work learned, practiced, and applied weekly throughout the semester, and will consist of scales, appropriate sight-reading, and an assigned solo (chosen by each student from those learned that semester, with my prior approval)

The largest contributing factor in the student's grade will be the effort and dedication to the subject matter that is put forth both in class and at home. STUDENTS ARE EXPECTED TO PRACTICE THE MATERIAL DAILY FOR A MINIMUM OF 45 MINUTES IN ADDITION TO ALL OTHER HOMEWORK. Parents and students are strongly encouraged to establish a regular daily practice time to support the student's ongoing effort and progress.

This syllabus is a guide for the course and is subject to change with or without advanced notice

All students are required to attend all instrumental music concerts without exception. Failure to attend concert will result in reduction of semester grade by 2 letter grades if the student is scheduled to perform and 1 letter grade if the student is not scheduled to perform.

Performance Dates: Classical Concert - March 15th
 Jazz Concert - April 4th & 5th
 Piano Concert - April 25th & 26th

I have reviewed the entirety of this syllabus with my student, and both my student and I understand all course policies.

Parent Name

Parent Email

Parent Signature

Student Name

Student Signature

This syllabus is a guide for the course and is subject to change with or without advanced notice

Functional Skills For Bassist

Department: Instrumental Music

Semester: I -II

Time: Tues & Thurs, 12:00 –

Room: 306

12:45 & 1:20-2:10pm

Teacher: Mr. Aton

E-Mail: aaton@oakarts.org

[webpage](#)

Course Description

The Functional Skills for Bassist course. Students will study applied fretboard techniques and musical language in the context of different musical styles and genres. Special emphasis will be placed on fluent reading skills within these styles for both the upright and electric bass.

Course Objectives (see attached documents)

Bassists will demonstrate the ability to:

- Play all major and minor scales in two or three octaves.
- Create walking bass lines.
- Sight-read simple- complex jazz and classical works.
- Apply techniques and musical vocabulary within the following styles:
 - 1- Jazz
 - 2- Classical
 - 3- Blues
 - 4- Funk
 - 5- Rock
 - 6- Alternative/Experimental

Course Policies

- All OSA policies as outlined in the student handbook will be enforced
- Students will refrain from disrupting the class with extraneous playing.

Required Materials

Students should bring ALL of the following supplies to ALL class sessions.

- Instrument
- Repertoire and hand outs
- Extra set of strings
- Manuscript paper and ruled paper and music notebook (three ring binder)
- metronome
- Two pencils, an eraser, and a sharpener (or a mechanical pencil).

Grading

The purpose of this class is to provide comprehensive training for bassist who wish to excel within a variety of musical and academic contexts. To this end, grading will be based upon the following criteria:

15% - Attendance and Participation– The pace and cumulative nature of the material being covered demand that students be present for all of the class sessions. Attendance of each class is worth 10 points. There is no make up for absences, excused or unexcused. However, some opportunities for extra credit will be offered.

This syllabus is a guide for the course and is subject to change with or without advanced notice

Missed Skills Checks and assignments will be presented at the next session. Students are expected to arrive on time. Any tardiness and/or disruption of class reduce the attendance score by 3 points for that session.

40% - Dedication (technique) – The largest contributing factor in the student's grade will be the effort and dedication to the subject matter that is put forth both in class and at home. STUDENTS ARE EXPECTED TO PRACTICE THE MATERIAL DAILY FOR A MINIMUM OF 45 MINUTES IN ADDITION TO ALL OTHER HOMEWORK.

30% - Repertoire- Weekly Skills check: students will execute the material being covered in weekly Skills Checks (sectionals) on their instruments. This portion of the student's grade will reflect how well the material is understood intellectually, as well as the precision of execution at the instrument.

15% - Recital Workshops– Students will be expected to attend all in school workshops and performances per grading period. Each student will be graded based on skills and knowledge of material.

All students are required to attend all instrumental music concerts without exception. Failure to attend concerts will result in grades being lowered by two full grades if the student is scheduled to perform and one full grade if the student is not scheduled to perform.

Performance Dates: Jazz Concert April 4th & 5th
 Classical Concert March 15th
 Piano Concert April 25th & 26th

I have reviewed the entirety of this syllabus with my student and both my student and I understand all course policies.

Parent / Guardian Signature

High School Guitar Sectional

Instrumental Music
Tues/ Th., P7 (1:30pm)
Mr. Zoufonoun

Semester 1 & 2
Room: 315
E-Mail: ozoufonoun@oakarts.org

Course Description

The High School Guitar Sectional provides an intensive workshop for the study of guitar technique, ensemble practice, and solo repertoire performance. Students study instrumental techniques and musical language in the context of different styles and genres. Special emphasis is placed on fluent reading skills within these styles as well as effective use of both hands.

Course Objectives

- Play classical guitar works in both solo and ensemble contexts representing a variety of periods, genres, composers, and styles.
- Learn to play triads in all inversions and in all keys.
- Learn to play Drop 2 and Drop 3 voicings of 7th chords in all inversions and in all keys. Learn to apply these voicings in the context of jazz standards.
- Arrange a chord-melody of a popular jazz standard using these chords.
- Develop left hand techniques including ascending and descending slurs, scales, chords in inversions.
- Develop right hand techniques including arpeggios, full-sounding free strokes and rest strokes, and basic rasqueado technique.
- Play 2 and 3 octave major and minor scales in all keys.
- Develop sight-reading skills as they are applied to guitar repertoire both in solo and ensemble contexts.

Daily Practice

Students should practice a minimum of 45 minutes per day outside of class time. Consistency is particularly important. Practice sessions should include the following:

- A warm-up routine that incorporates technical areas to be mastered.
- Practice time dedicated to repertoire. Adding fingerings into scores where needed, practicing with deliberate goals and within effective tempi.
- Students are to arrive to group rehearsals with their parts prepared. This includes fingerings being written into parts where needed, parts practiced within a steady tempo, and having clear goal for length of excerpt to be rehearsed in the following session.
- Sight-reading based on current level of proficiency.

Required Materials (STUDENT MUST BRING TO ALL CLASS SESSIONS)

- Instrument (Students must provide their own classical guitar unless other arrangements have been made with me)
- A footstool. These can be purchased for approximately \$20 from most music stores.
- Extra set of strings

This syllabus is a guide for the course and is subject to change with or without advanced notice

- Extra picks
- A clip-on tuner.
- **All music must be organized in a notebook either in protective plastic covers, or hole-punched. Stuffing sheets into pouches/folders is NOT acceptable. Students will lose points if sheet music is lost or unnecessarily damaged.**

The following are the grade specific expectations for guitar students:

By the end of the 10th grade year, Students must be able to:

- **Play classical repertoire at the level of Sor and Carcassi beginner etudes with correct use of left hand and right technique.**
- **Create major and minor triads in all inversions, and seventh chords in root position**
- **Sight read simply beginner pieces in a steady tempo.**
- **Demonstrate ensemble-playing ability with respect to tempo, cueing, phrasing, and correct stylistic interpretation.**
- **Play 3 octave major scales.**

12th grade students must be able to:

- **Play classical repertoire at the level of intermediate etudes by Sor and Carcassi, Villa-Lobos Prelude No.1, Llobet: El Testament d'Amelia, and Bach Prelude in D minor.**
- **Play all drop 2 and drop 3 7th chords in all inversions on the top string group.**
- **Sight read moderately difficult polyphonic repertoire in a steady tempo.**
- **Play moderately difficult duets and other ensemble repertoire from a range of periods with good ensemble technique: cueing, phrasing, tempo, nuances of color, and period specific interpretation.**
- **Play 3 octave major and minor scales.**

Student Assessment

The purpose of this class is to provide comprehensive training for guitarists who wish to excel within a variety of musical contexts. To this end, grading will be based upon the following criteria:

Participation (10 points): Students are expected to arrive on time and to participate in all class activities. In addition students are expected to practice a minimum of one hour per day regardless of other academic, artistic, and personal daily demands.

Recital Workshops (50 points): Students are graded based on performance criteria:

- Stage presence and demeanor
- Preparedness

Assessments (10 points): Students are given weekly skill check assessments based on exercises, repertoire excerpts, and site reading.

Jury Exam: (200 points) Students will be expected to demonstrate any of the techniques, pieces, and exercises that have been covered during the semester. The material is cumulative in nature, and it is expected that students maintain repertoire for the duration of the entire semester. Jury exam typically consists of one solo piece, scales, and sight-reading excerpts.

Attendance at the annual concert is mandatory. Students who do not attend (regardless of performance eligibility) will have their overall semester grade lowered by 2 letter grades. Our main concert is scheduled for March 15, 7pm.

Parent Name (please print) and Signature

Parent Email Address(es)

Student Name (please print) and Signature

Student Email Address

OSA PIANO JAZZ/IMPROVISATION PROGRAM **2013-2014, HIGH SCHOOL**

Teacher: Mr. Conde
Room: 203
info@alexconde.com
aconde@oakarts.org

- 5 PIECES ADJUSTED TO THE LEVEL OF THE STUDENT (50% of the Final Grade)

The level will vary depending on the number of years that the student has received formal training, the ability to assimilate new musical material, mental focusing and the hours of daily practice at home. The student will be responsible to HAVE A DAILY PRACTICE AT HOME AND/OR WITH A PRIVATE INSTRUCTOR. Without a daily discipline of PRACTICING, the student will hardly progress on his/her ability to perform.

- 1- Swing Era: Duke Ellington, Count Basie...
- 2- Bebop Era: Charlie Parker, Dizzy Gillespie...
- 3- Fusion Era: Michael Brecker, Herbie Hancock...
- 4- Latin Jazz: Michel Camilo, Chano Dominguez...
- 5- Contemporary Era: Brad Melhdau, Kenny Kirkland, Chick Corea

- SCALES AND ARPEGGIOS IN ANY KEY (15% of the final grade)

Scales and arpeggios are a reliable and fun way to DEVELOP A GOOD PIANO TECHNIQUE in addition with the repertory mentioned before. It will give confidence to perform on ANY KEY and practice a good LEGATO TECHNIQUE in fast and slow passages. Major, Minor (Melodic and Harmonic), Whole Step, Chromatic, Half-Whole Diminished, Bebop Major and Dominant, Pentatonic, Lydian and Altered scales will be required during the solos on the standards.

- SIGHT READING: (20% of the final grade)

Sight reading music on the spot is a very important requirement on the music world, perform and/or transpose music on real time during a performance could happen at any time and it could be used as the final decision in front of a jury when applying for a job. The way to practice it is starting with basic **two hand pieces in a slow tempo (if needed) but most important, keeping it steady.**

- ATTITUDE IN CLASS: (15% of the final grade)

By this, OSA Instrumental Department means a student who keeps a positive attitude, shows discipline and respect for the instrument, the teacher and classmates. Collaborates with other departments in events, recitals, competitions, auditions as well as shows and demonstrates interest and curiosity to learn beyond what he/she already knows. Doesn't feel ashamed to ask any question related with the piano and music in general, doesn't miss classes without proof of emergency or sickness or family related.

- REQUIRED ATTENDANCE IN PIANO RECITALS:

There will be two performances required to the students, first one in December, before the school closes for Christmas (TBC) and the second **on APRIL 25th and 26th Friday and Saturday at Piedmont Pianos**. Both are **REQUIRED TO ALL STUDENTS**. The repertory for those recitals will be chosen during the course and **in any case the repertory can be repeated by a student**, with the exemption of the addition of different movements as for example can happen during a piano Sonata composed of different movements.

-NOTE TO PARENTS:

The main goal on the piano department is to learn a handful number of pieces that will be performed in front of an audience. Style, technique, sound, sight reading and among everything, a good musical education based on professionalism, dedication and love for the instrument without forgetting to aim for a successful career and give orientation about the student future as a performer, composer, teacher and anything related.

For any question, don't hesitate to contact by email :

aconde@oakarts.org
info@alexconde.com

PARENT SIGNATURE AND DATE REQUIRED:

OSA CLASSICAL PIANO PROGRAM

2013-2014, HIGH SCHOOL

Teacher: Mr. Conde
Room: 203
info@alexconde.com
aconde@oakarts.org

- 5 PIECES ADJUSTED TO THE LEVEL OF THE STUDENT (50% of the Final Grade)

The level will vary depending on the number of years that the student has received formal training, the ability to assimilate new musical material, mental focusing and the hours of daily practice at home. The student will be responsible to HAVE A DAILY PRACTICE AT HOME AND/OR WITH A PRIVATE INSTRUCTOR. Without a daily discipline of PRACTICING, the student will hardly progress on his/her ability to perform.

- 1- Baroque: Invention, Prelude, Fugue or Suite from Baroque era.
- 2- Classical: Mozart, Hadyn, Shumman or similar
- 3- Romantic: Beethoven, Chopin, Listz or similar
- 4- Contemporary: Debussy, Satie, Poulenc or similar
- 5- Etude: Czerny, Cramer, Listz or similar

- SCALES AND ARPEGGIOS IN ANY KEY (15% of the final grade)

Scales and arpeggios are a reliable and fun way to DEVELOP A GOOD PIANO TECHNIQUE in addition with the repertory mentioned before. It will give confidence to perform on ANY KEY and practice a good LEGATO TECHNIQUE in fast and slow passages.

- SIGHT READING: (20% of the final grade)

Sight reading music on the spot is a very important requirement on the music world, perform and/or transpose music on the spot on real time during a performance could happen at any time and it could be used as the final decision in front of a jury when applying for a job. The way to practice it is starting with basic **two hand pieces in a slow tempo (if needed) but most important, keeping it steady.**

- ATTITUDE IN CLASS: (15% of the final grade)

By this, OSA Instrumental Department means a student who keeps a positive attitude, shows discipline and respect for the instrument, the teacher and classmates. Collaborates with other departments in events, recitals, competitions, auditions as well as shows and demonstrates interest and curiosity to learn beyond what he/she already knows. Doesn't feel ashamed to ask any question related with the piano and music in general, doesn't miss classes without proof of emergency or sickness or family related.

- REQUIRED ATTENDANCE IN PIANO RECITALS:

There will be two performances required to the students, first one in December, before the school closes for Christmas (TBC) and the second **on APRIL 25th and 26th. Friday and Saturday at Piedmont Pianos.** Both are **REQUIRED TO ALL STUDENTS.** The repertory for those recitals will be chosen during the course and **in any case the repertory can be repeated by a student**, with the exemption of the addition of different movements as for example can happen during a piano Sonata composed of different movements.

-NOTE TO PARENTS:

The main goal on the piano department is to learn a handful number of pieces that will be performed in front of an audience. Style, technique, sound, sight reading and among everything, a good musical education based on professionalism, dedication and love for the instrument without forgetting to aim for a successful career and give orientation about the student future as a performer, composer, teacher and anything related.

For any question, don't hesitate to contact by email :

aconde@oakarts.org

info@alexconde.com

PARENT SIGNATURE AND DATE REQUIRED:

Middle School Guitar Sectional

Instrumental Music
Tues./ Th., P5 (11:55am)
Mr. Zoufonoun

Semester 1 & 2
Room: 315
E-Mail: ozoufonoun@oakarts.org

Course Description

The Middle School Guitar Sectional provides a workshop for the study of guitar technique, ensemble practice, and solo repertoire performance. Students study instrumental techniques and musical language in the context of different styles and genres. Special emphasis is placed on fluent reading skills within these styles as well as effective use of both hands.

Course Objectives

- Play classical guitar works in both solo and ensemble contexts representing a variety of periods, genres, composers, and styles.
- Learn to play triads in all inversions and in all keys.
- Arrange a chord-melody of a popular jazz standard using these chords.
- Develop left hand techniques including ascending and descending slurs, scales, chords in inversions.
- Develop right hand techniques including arpeggios, full-sounding free strokes and rest strokes, and basic rasgueado technique.
- Play 2 and 3 octave major and minor scales in all keys.
- Develop sight-reading skills as they are applied to guitar repertoire both in solo and ensemble contexts.

Daily Practice

In order to maintain progress, students are expected to practice a minimum of 45 minutes per day outside of class time. Consistency is particularly important. Practice sessions should include the following:

- A warm-up routine that incorporates technical areas currently being addressed.
- Practice time dedicated to repertoire: adding fingerings into scores where needed, practicing with deliberate goals, and always playing within an effective/comfortable tempo.
- Students are to arrive to group rehearsals with their parts prepared. This includes fingerings being written into parts where needed, parts practiced within a steady tempo, and having clear goal for length of excerpt to be rehearsed in the following session.
- Sight-reading based on current level of proficiency.

Required Materials (STUDENT MUST BRING TO ALL CLASS SESSIONS)

- Instrument (Students must provide their own classical guitar unless other arrangements have been made with me)
- A footstool. These can be purchased for approximately \$20 from most music stores.
- Extra set of strings (a broken string should only create 5 minutes of downtime).
- Extra picks

- A clip-on tuner.
- **All music must be organized in a notebook either in protective plastic covers, or hold-punched. Stuffing sheets into pouches/folders is NOT acceptable. Students will lose points if sheet music is lost or unnecessarily damaged.**

By the end of the 8th grade year, Students must be able to:

- Play classical repertoire at the level of Sor and Carcassi beginner etudes with CORRECT USE OF LEFT AND RIGHT HAND TECHNIQUE.
- Create major and minor triads in all inversions.
- Sight-read simple beginner pieces in a steady tempo.
- Demonstrate ensemble-playing ability with respect to tempo, cueing, phrasing, and correct stylistic interpretation.
- Play 3 octave major and minor scales.

Student Assessment

The purpose of this class is to provide comprehensive training for guitarists who wish to excel within a variety of musical contexts. To this end, grading will be based upon the following criteria:

Participation (10 points): Students are expected to arrive on time and to participate in all class activities. In addition students are expected to practice a minimum of 45 minutes per day regardless of other academic, artistic, and personal daily demands.

Recital Workshops: (50 points): Students are graded based on performance criteria:

- Stage presence and demeanor
- Preparedness

Assessments (10 points): Students are given weekly skill check assessments based on exercises, repertoire excerpts, and site reading.

Jury Exam: (200 points) Students will be expected to demonstrate any of the techniques, pieces, and exercises that have been covered during the semester. The material is cumulative in nature, and it is expected that students maintain repertoire for the duration of the entire semester. Jury exam typically consists of one solo piece, scales, and sight-reading excerpts.

Attendance at the annual concert is mandatory. Students who do not attend (regardless of performance eligibility) will have their overall semester grade lowered by 2 letter grades. Our main concert is scheduled for March 15, 7pm.

Note to parents about practice schedules: Experience has repeatedly shown that students make the most rapid gains in musical understanding and technical competency when following a consistent practice routine/schedule. While it is not possible in all cases, families are highly encouraged to find a time at home for guitar practice that can be relied upon daily.

OSA PIANO JAZZ/IMPROVISATION PROGRAM **2013-2014, MIDDLE SCHOOL**

Teacher: Mr. Conde
Room: 203
info@alexconde.com
aconde@oakarts.org

- 5 PIECES ADJUSTED TO THE LEVEL OF THE STUDENT (50% of the Final Grade)

The level will vary depending on the number of years that the student has received formal training, the ability to assimilate new musical material, mental focusing and the hours of daily practice at home. The student will be responsible to HAVE A DAILY PRACTICE AT HOME AND/OR WITH A PRIVATE INSTRUCTOR. Without a daily discipline of PRACTICING, the student will hardly progress on his/her ability to perform.

- 1- Swing Era: Duke Ellington, Count Basie...
- 2- Bebop Era: Charlie Parker, Dizzy Gillespie...
- 3- Fusion Era: Michael Brecker, Herbie Hancock...
- 4- Latin Jazz: Michel Camilo, Chano Dominguez...
- 5- Contemporary Era: Brad Mehldau, Kenny Kirkland, Chick Corea

- SCALES AND ARPEGGIOS IN ANY KEY (15% of the final grade)

Scales and arpeggios are a reliable and fun way to DEVELOP A GOOD PIANO TECHNIQUE in addition with the repertory mentioned before. It will give confidence to perform on ANY KEY and practice a good LEGATO TECHNIQUE in fast and slow passages. Major, Minor (Melodic and Harmonic), Whole Step, Chromatic, Half-Whole Diminished, Bebop Major and Dominant, Pentatonic, Lydian and Altered scales will be required during the solos on the standards.

- SIGHT READING: (20% of the final grade)

Sight reading music on the spot is a very important requirement on the music world, perform and/or transpose music on real time during a performance could happen at any time and it could be used as the final decision in front of a jury when applying for a job. The way to practice it is starting with basic **two hand pieces in a slow tempo (if needed) but most important, keeping it steady.**

- ATTITUDE IN CLASS: (15% of the final grade)

By this, OSA Instrumental Department means a student who keeps a positive attitude, shows discipline and respect for the instrument, the teacher and classmates. Collaborates with other departments in events, recitals, competitions, auditions as well as shows and demonstrates interest and curiosity to learn beyond what he/she already knows. Doesn't feel ashamed to ask any question related with the piano and music in general, doesn't miss classes without proof of emergency or sickness or family related.

- REQUIRED ATTENDANCE IN PIANO RECITALS:

There will be two performances required to the students, first one in December, before the school closes for Christmas (TBC) and the second **on APRIL 25th and 26th Friday and Saturday at Piedmont Pianos**. Both are **REQUIRED TO ALL STUDENTS**. The repertory for those recitals will be chosen during the course and **in any case the repertory can be repeated by a student**, with the exemption of the addition of different movements as for example can happen during a piano Sonata composed of different movements.

-NOTE TO PARENTS:

The main goal on the piano department is to learn a handful number of pieces that will be performed in front of an audience. Style, technique, sound, sight reading and among everything, a good musical education based on professionalism, dedication and love for the instrument without forgetting to aim for a successful career and give orientation about the student future as a performer, composer, teacher and anything related.

For any question, don't hesitate to contact by email :

aconde@oakarts.org
info@alexconde.com

PARENT SIGNATURE AND DATE REQUIRED:

Middle School Music Theory (Group 3)

Time: Mon & Friday, 11:00-11:45
Mr. Aton (Rm.306)

E-Mail: aaton@oakarts.org

Course Description

In this course, students learn to apply the basic foundations of music notation while training musicianship skills. This course serves as preparation for the high school music theory program. The curriculum is based primarily on in-class activities that acclimate young instrumentalists to the musicianship and analysis tools that form the foundation for both our high school theory program and later studies at the university/conservatory level.

Course Objectives:

- Rhythm: Sixteenth, Triplets, and Advanced dotted rhythms. Various meters including complex, simple and compound
- Scales: Major and Chromatic
- Key Signatures and Circle of 5ths
- Dynamics
- Diatonic and Chromatic Intervals
- Relative Major/Minor
- Harmony, Triads: Major, Minor, Diminished, and Augmented
- Triad Inversions
- Transposition
- Composition: Melody and Harmony writing
- Melodic and Rhythmic Dictation

Course Policies

- All OSA policies as outlined in the [Student Handbook](#) will be respected.
- It is against OSA policy to accept late assignments. Exceptions are handled on a case-by-case basis by the instructor. Students will be given one extension day to complete missed assignments for **excused** absences. Please see student handbook for a definition of excused absences.
- Student will refrain from criticizing the performance of their colleagues.
- Students must arrive to class on time, which means being seated with all materials on the desk by 11:00am.

Required Materials

Students MUST bring ALL of the following supplies to ALL class sessions:

- **3-ring Theory binder with all in-class notes, handouts, and returned quizzes/assignments organized chronologically.** This can be shared with other subjects. Folders, pouches, etc, are not acceptable as they do not promote good organization skills. Notebooks will be periodically checked and graded based on organization and completeness.

This syllabus is a guide for the course and is subject to change with or without advanced notice

- Manuscript paper: Students must provide their own manuscript paper. You can download this from musictheory.net under the menu “utilities.”
- Pencils with eraser. Pens are not appropriate for music theory.

Grading:

- Quizzes and assignments: 10 points
- Mid-terms and Final Exams: 100 points
- Participation (Materials, punctuality, participation, attitude): 10 points
- Periodic Notebook check: 20 points.

Note: The grading for this class relies heavily upon note-taking and participation in class discussions and activities. Parents are encouraged to monitor their child’s note taking to ensure that it is organized by date and legible. Additionally, students are encouraged to seek help from me when they meet challenges in the material. Lastly, there are online resources and trainers that can help guide students through the material referenced in the course objectives. Namely, students can use **musictheory.net** for additional tutorials and even ear training/musicianship practice.

All midterms and final exams will be preceded with a study packet that will be made in class with student involvement. These will be graded, corrected, refined, and ultimately studied in preparation for the exams. A skeleton outline of all topics to be fleshed-out in this packet will be provided by me.

I have reviewed the entirety of this syllabus with my student and both my student and I understand all course policies.

Parent / Guardian Signature

PRINT Parent / Guardian name

Student Signature

PRINT Student name

This syllabus is a guide for the course and is subject to change with or without advanced notice

OSA CLASSICAL PIANO PROGRAM

2013-2014, MIDDLE SCHOOL

Teacher: Mr. Conde
Room: 203
info@alexconde.com
aconde@oakarts.org

- 5 PIECES ADJUSTED TO THE LEVEL OF THE STUDENT (50% of the Final Grade)

The level will vary depending on the number of years that the student has received formal training, the ability to assimilate new musical material, mental focusing and the hours of daily practice at home. The student will be responsible to HAVE A DAILY PRACTICE AT HOME AND/OR WITH A PRIVATE INSTRUCTOR. Without a daily discipline of PRACTICING, the student will hardly progress on his/her ability to perform.

- 1- Baroque: Invention, Prelude, Fugue or Suite from Baroque era.
 - 2- Classical*: Mozart, Hadyn, Shumman, or similar
 - 3- Romantic*: Beethoven, Chopin, Listz or similar
 - 4- Contemporary: Debussy, Satie, Poulenc or similar
 - 5- Etude: Czerny, Cramer, Listz or similar
- Choice of a sonata from one of the styles Classical or Romantic.

- SCALES AND ARPEGGIOS IN ANY KEY (20% of the final grade)

Scales and arpeggios are a reliable and fun way to DEVELOP A GOOD PIANO TECHNIQUE in addition with the repertory mentioned before. It will give confidence to perform on "up to 4 sharps and 4 flats on the key" and practice a good LEGATO TECHNIQUE in fast and slow passages.

- SIGHT READING: (20% of the final grade)

Sight reading music on the spot is a very important requirement on the music world, perform and/or transpose music on the spot on real time during a performance could happen at any time and it could be used as the final decision in front of a jury when applying for a job. The way to practice it is starting with basic **two hand pieces in a slow tempo (if needed) but most important, keeping it steady.**

- ATTITUDE IN CLASS: (10% of the final grade)

By this, OSA Instrumental Department means a student who keeps a positive attitude, shows discipline and respect for the instrument, the teacher and classmates. Collaborates with other departments in events, recitals, competitions, auditions as well as shows and demonstrates interest and curiosity to learn beyond what he/she already knows. Doesn't feel ashamed to ask any question related with the piano and music in general, doesn't miss classes without proof of emergency or sickness or family related.

- REQUIRED ATTENDANCE IN PIANO RECITALS:

There will be two performances required to the students, first one in December, before the school closes for Christmas (TBC) and the second **on APRIL 25th and 26th. Friday and Saturday at Piedmont Pianos**. Both are **REQUIRED TO ALL STUDENTS**. The repertory for those recitals will be chosen during the course and **in any case the repertory can be repeated by a student**, with the exemption of the addition of different movements as for example can happen during a piano Sonata composed of different movements.

-NOTE TO PARENTS:

The main goal on the piano department is to learn a handful number of pieces that will be performed in front of an audience. Style, technique, sound, sight reading and among everything, a good musical education based on professionalism, dedication and love for the instrument without forgetting to aim for a successful career and give orientation about the student future as a performer, composer, teacher and anything related.

For any question, don't hesitate to contact by email :

aconde@oakarts.org
info@alexconde.com

PARENT SIGNATURE AND DATE REQUIRED:

Solo Repertoire & Audition Prep Workshop

VM Middle School Students
Ms. Lisa Forkish

Fall 2013 – Spring 2014
Ms. Cava Menzies

Course Description

Solo Recital Workshop and Audition Prep is a course that focuses on providing solo vocal performance support to middle school students. The class is intended to prepare students for auditions both inside and outside of school. During this year-long course, students study 4 solo vocal pieces within the musical theatre, traditional, jazz, and contemporary idiom. Students will learn and memorize the piece, study the history of their particular genre, and research analyze the context in which their particular piece was performed and written. Students will also learn the fundamentals of Vocal technique and anatomy. Finally, students will have regular opportunities to perform in class in front of their peers and receive constructive critique on stage presence and technique. Proper audition techniques and preparation will be discussed.

Teaching Staff:

- Ms. Forkish: Solo Repertoire
- Ms. Menzies: Audition Prep

Grading Scale:

- This course is a pass/fail course
- Daily Participation: 15 points
 - 5 points off if tardy
 - 5 points off per behavior infraction
 - 5 points off if found eating in the classroom
- Absences:
 - Students who are absent are given 0/15 for the day
 - Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive a EX/15, provided that they provide teacher with either email or hand-written note to verify that absence was excused.
- Written research and analysis assignments: 25 points each
- Non-participating students (students sitting out) will receive a 10/15 for the day at the discretion of the instructor.
- Memory and performance tests: 50 points each
- Final Quarter Performance: 100 points (Memory, Technique, Language/Diction, Stage Presence, Delivery)

Required Materials

- Separate binder with loose leaf paper for notes, handouts and sheet music
- Writing utensils: both pencils and pens
- Regular access to a computer for homework research assignments

MIDDLE SCHOOL - THEORY II – 2013/2014

Teacher: Mr. Conde

Room: 203

info@alexconde.com

aconde@oakarts.org

Material to cover (75% final grade)

- **Ear Training:** Instrumentation, intervals, tempo marks, key signatures, type of chord.
- **Intervals:** Mayor and minor 2nd, 3rd, 6th and 7th. Perfect, augmented and diminished 4th and 5th.
- **Chord Progressions:** In different keys, with chords in root position, first inversion and second inversion.
Chords of 3-5 6 6/4 and voice leading.
- **Scales:** Major, minor (melodic-harmonic-natural) and Greek modes in any key.
- **Key Signatures:** Identify key signatures from extract of pieces and similar exercises on the keys of CMaj-Amin, FMaj-Dmin, BbMaj-Gmin, EbMaj-Cmin, AbMaj-Fmin, DbMaj-Bbmin, GbMaj-Ebmin, CbMaj-Abmin, FbMaj-Dbmin / Gmaj-Emin, Dmaj-Bmin, AMaj-F#min, EMaj-C#min, BMaj-G#min, F#Maj-D#min.
- **Rhythms :**
 - $1/4 - 2/4 - 3/4 - 4/4 - 5/4 - 7/4$
 - $6/8 - 9/8 - 12/8 - 3/8$
- **Tempo Marking:** Recognize shortcut and speed.

Larghissimo — very, very slow (20 bpm and below), Grave — slow and solemn (20–40 bpm) Lento — slowly (40–60 bpm), Largo — broadly (40–60 bpm), Larghetto — rather broadly (60–66 bpm), Adagio — slow and stately (literally, "at ease") (66–76 bpm), Adagietto — rather slow (70–80 bpm), Andante moderato — a bit slower than andante, Andante — at a walking pace (76–108 bpm), Andantino – slightly faster than andante, Moderato — moderately (108–120 bpm), Allegretto — moderately fast (but less so than allegro), Allegro moderato — moderately quick (112–124 bpm), Allegro — fast, quickly and bright (120–168 bpm), Vivace — lively and fast (≈140 bpm) (quicker than allegro), Vivacissimo — very fast and lively, Allegrissimo — very fast, Presto — very fast (168–200 bpm), Prestissimo — extremely fast (more than 200bpm)

- Reading Exercises: Songs, melodies and pieces that develop a good sense of melody, phrasing, rhythm and cadenza.

- HOMEWORK AND ATTITUDE IN CLASS: (25% of the final grade)

By this, OSA Instrumental Department means a student who keeps a positive attitude, shows discipline and respect for the instrument, the teacher and classmates. Collaborates with other departments in events, recitals, competitions, auditions as well as shows and demonstrates interest and curiosity to learn beyond what he/she already knows. Doesn't feel ashamed to ask any question related with the piano and music in general, doesn't miss classes without proof of emergency or sickness or family related.

Weekly homework will be assigned in class (theory exercises and solfeggio) and the deadline will be always by the end of the week when assigned on Monday, and the next class in case of homework assigned on Friday.

- REQUIRED ATTENDANCE IN PIANO RECITALS:

There will be two performances required to the students, first one in December, before the school closes for Christmas (TBC) and the second **on APRIL 25th and 26th. Friday and Saturday at Piedmont Pianos.** Both are **REQUIRED TO ALL THEORY II STUDENTS.**

-NOTE TO PARENTS:

The main goal on the piano department is to learn a handful number of pieces that will be performed in front of an audience. Style, technique, sound, sight reading and among everything, a good musical education based on professionalism, dedication and love for the instrument without forgetting to aim for a successful career and give orientation about the student future as a performer, composer, teacher and anything related.

For any question, please don't hesitate to contact me by email.

aconde@oakarts.org

info@alexconde.com

PARENT SIGNATURE AND DATE REQUIRED:

MIDDLE SCHOOL CLASSICAL ENSEMBLE SYLLABUS

Department: Instrumental Music

Class Time: Mon, Wed, Fri 11:55am-12:45am; Tues and Thurs 11:00am-11:50am

Teacher: Dr. Ondine Young

Academic Year: 2013-2014

Room: 204

E-Mail: oyoung@oakarts.org

Course Description

This course is designed to improve individual instrumental technique, and to acquire proficient musicianship and aural skills through critical listening. Students will study applied techniques and musical language in the context of different styles and genres. The ensemble will perform medium to advance middle school level repertory in concerts, recital workshops, and school events. The course will be concentrated on performance preparation.

Course Objectives

Upon successful completion of this class, students will demonstrate the ability to sight-read simple classical works, correctly interpret different styles, play with correct technique, and develop critical aural skills and musicianship.

Course Policies

All OSA policies as outlined in the student handbook will be enforced. Students will refrain from disrupting the class with extraneous playing. Students must arrive on time and be prepared to participate by 11:00am.

Required Materials

Students should bring ALL of the following supplies to ALL class sessions:

Instrument

A set of extra strings, reeds

Sheet music

Two pencils, an eraser, and a sharpener (or a mechanical pencil)

Course Activities

Daily activities include warm-up exercises, sight-reading, basic improvisation skills, and repertory practice.

Assessments

There will be weekly individual evaluations per academic quarter. In addition, there will be an in class chamber presentation midterm exam, and a final jury. For more information see **grading policy**.

Recital Workshops

Each student is expected to participate in all recital workshops as assigned by the teacher. The purpose of the recital workshops is to provide an opportunity for public performance, and to develop listening skills as well as analytical thinking. Recital workshops are graded (see **grading policy**).

Performances

It is mandatory for the students to perform in school concerts. Additional performance opportunities may occur, in which participation is strongly encouraged. Performance Attire is concert black and white (Ladies: black dress pants, long or elbow-length sleeve

white dress shirt, black dress shoes, stockings. Guys: black dress pants, long sleeve white shirt with tie, black dress shoes, black socks).

Grading Policy

Category	Points	Description of Assessment	Assessment Schedule	
Preparation	10 points	-Music Folders -Accessories -Individual practice	Weekly	
Midterm Exam	100 points	-Student organized groups -In class performance	Jan TBA 2013	
Recital Workshop	100 points	-Perform for the music department on the selected day	TBA	
Individual Evaluation	10 points	-Prepare assigned excerpt -Technique	Weekly	
Concerts	100 points	-Perform assigned repertory -Meet professional dress code -attend and/or perform in other IM dept shows	Concert I March 15, 2014 (Time and Place TBA) Concert II Jazz April 4-5 (TBA)	
Jury	100 points	-Prepare assigned excerpts -Technique	Concert III April 25-26 Piano (TBA) June TBA 2013	

Music Theory III

Department: Instr. Music
Time: M/W/F 1:30-2:15pm
Teacher: Atemu Aton

Semester: I-II
Room: 306
E-Mail: aaton@oakarts.org

Course Description

In this course, you will begin to combine your understanding of scales, melody, harmony, and chord progressions in the context of tonal music. You will become fluent in the use of triads and seventh chords in all inversions, and will begin applying these chords with correct voice leading. In addition, you will begin to apply chromatic harmony to create richer harmonic tension in various musical contexts. Students will continue to train rhythmically by means of clapping exercises, rhythmic dictation, and listening examples. Finally, much of your understanding of the material being covered will be demonstrated by means of short composition assignments.

Course Objectives

- All 7th chords: Minor, major, diminished, half-diminished, dominant.
- Inversions of 7th chords.
- Diatonic chord progressions using four-part voice leading.
- Harmonizing a Melody
- Dominant seventh chords (cont. harmonizing melody)
- Analysis jazz big band forms.
- Scales: minor (melodic, harmonic)
- Harmonic Considerations
- Modulations
- Harmonization
- Re harmonization

Course Policies

- All OSA policies as outlined in the Student Handbook will be respected.
- It is against OSA policy to accept late assignments.
- MLA standards shall serve as guidelines for all writing assignments
 - Papers typed, double spaced
 - Black ink
 - 12 point
 - Times New Roman / Times font
 - 1" margins
- In order to maintain a safe and organized environment, students must handle all supplies and materials with respect. All students are responsible for setting up and cleaning up project materials, and properly storing all materials at the end of each class. Failure to do so will result in disciplinary action.

Required Materials

This syllabus is a guide for the course and is subject to change with or without advanced notice

Students should bring ALL of the following supplies to ALL class sessions.

- **A binder with at least a dedicated section for music theory. Folders are not acceptable, nor are pouches. Assignments are to be organized chronologically, and will periodically be checked by me.**
- **Manuscript paper: All students must bring blank manuscript paper to every class session. Students will lose points each time they arrive to class without manuscript paper. You can purchase manuscript paper at any music store. Additionally, you can print it online at musictheory.net under utilities, or you can get one sheet from me, and then photocopy off campus at your own expense.**

Grading:

- **Assignments and quizzes: 10 points**
- **Punctuality, participation, and preparedness: 10 points**
- **Midterms and Final Exams: 100 points.**

Parent Signature: _____

HIGH SCHOOL STRING SECTIONAL SYLLABUS

Class Time: Tues and Thurs 1:30-2:15pm

Room: 204

Teacher: Ms Rangel

E-Mail: nrangel@oakarts.org

Course Description

The String Sectional provides a workshop environment for the development of instrumental proficiency and stylistic fluency. Students will study applied techniques and musical language in the context of different styles and genres. Special emphasis will be placed on fluent reading skills within these given styles.

Course Objectives

Upon successful completion of this class, students will demonstrate the ability to:

- Play all major and minor scales and their corresponding arpeggios in three octaves
- Sight-read simple works
- Correctly interpret the following styles: Baroque, Classical, Romantic, and XX Century
- Play with correct left hand and bowing techniques

Course Policies

- All OSA policies as outlined in the student handbook will be enforced
- Students will refrain from disrupting the class with extraneous playing
- Students must arrive on time and be prepared to participate by 1:30 pm

Required Materials

Students should bring the following supplies to all class sessions:

- Instrument
- A set of extra strings
- Sheet music
- Pencil and eraser

Recital Workshop

Each student is expected to participate in all recital workshops as assigned by the teacher. The purpose of the recital workshops is to provide an opportunity for public performance, and to develop listening skills as well as analytical thinking.

Private Lesson

Every student will receive private instruction as scheduled by the teacher. The luxury of private lessons gives students the benefit of working individually on a specific area that needs attention. Please note that lunch should be brought on the days of lessons as to maximize the time with the teacher. **Lessons take place in room 204 from 12:45-1:25pm.** *An unexcused missed lesson will reduce the weekly grade by one point from the Punctuality category.* Please refer to the *Lesson Schedule* handout.

Final Jury

Students will be evaluated individually by a panel based on their performances. The materials will be selected by the teacher, and will include the following:

- Scales and Arpeggios
- Solo excerpt
- Sight-reading

Grading

Category	Session schedule	Points per Session	Weight (%)
Discipline	Every Tues and Thurs	1	10%
Punctuality	Every Tues and Thurs	1	10%
Materials	Every Tues and Thurs	1	10%
Preparation	Every Tues and Thurs	1	15%
Quiz	Every Thursday	2	15%
Recital Workshop	TBA (once per month)	100	20%
Final Jury	TBA (S1 and S2)	100	20%

Legal Guardian(s) Agreement:

Please email Ms Rangel nrangel@oakarts.org by Friday 8/30/2013 with your name, email contact information, and include your students' name(s). This will serve as an electronic agreement that you have reviewed the syllabus with the student(s), and understood all course policies.

MIDDLE SCHOOL STRING SECTIONAL SYLLABUS

Class Time: Tues and Thurs 11:55am- 12:45pm

Room: 222

Teacher: Ms Rangel

E-Mail: nrangel@oakarts.org

Course Description

The String Sectional provides a workshop environment for the development of instrumental proficiency and stylistic fluency. Students will study applied techniques and musical language in the context of different styles and genres. Special emphasis will be placed on fluent reading skills within these given styles.

Course Objectives

Upon successful completion of this class, students will demonstrate the ability to:

- Play all major and minor scales and their corresponding arpeggios in two octaves
- Sight-read simple works
- Correctly interpret the following styles: Baroque, Classical, Romantic, and XX Century
- Play with correct left hand and bowing techniques

Course Policies

- All OSA policies as outlined in the student handbook will be enforced
- Students will refrain from disrupting the class with extraneous playing
- Students must arrive on time and be prepared to participate by 11:55 am

Required Materials

Students should bring the following supplies to all class sessions:

- Instrument
- A set of extra strings
- Sheet music
- Pencil and eraser

Recital Workshop

Each student is expected to participate in all recital workshops as assigned by the teacher. The purpose of the recital workshops is to provide an opportunity for public performance, and to develop listening skills as well as analytical thinking.

Private Lesson

Every student will receive private instruction as scheduled by the teacher. The luxury of private lessons gives students the benefit of working individually on a specific area that needs attention. Please note that lunch should be brought on the days of lessons as to maximize the time with the teacher. **Lessons take place in room 204 from 12:45-1:10pm.** *An unexcused missed lesson will reduce the weekly grade by one point from the Punctuality category.* Please refer to the *Lesson Schedule* handout.

Final Jury

Students will be evaluated individually by a panel based on their performances. The materials will be selected by the teacher, and will include the following:

- Scales and Arpeggios
- Solo excerpt
- Sight-reading

Grading

Category	Session schedule	Points per Session	Weight (%)
Discipline	Every Tues and Thurs	1	10%
Punctuality	Every Tues and Thurs	1	10%
Materials	Every Tues and Thurs	1	10%
Preparation	Every Tues and Thurs	1	15%
Quiz	Every Thursday	2	15%
Recital Workshop	TBA (once per month)	100	20%
Final Jury	TBA (S1 and S2)	100	20%

Legal Guardian(s) Agreement:

Please email Ms Rangel nrangel@oakarts.org by Friday 8/30/2013 with your name, email contact information, and include your students' name(s). This will serve as an electronic agreement that you have reviewed the syllabus with the student(s), and understood all course policies.

Intro to Literary Arts (Lit Arts 101)
 Instructor: Terrel Adams, tadams@oakarts.org

T/W/R P7
 Office Hours: by appointment

Required Texts

Intro to Literary Arts handout series: overviews + examples, distributed by instructor.

Course Overview

This course serves to bring students to an appreciation of the literary arts, and the writer's workshop experience. The focus of this course is to introduce students to the basic foundations of Literary Arts, and the instructor will work with students to facilitate the reading, writing and sharing of fiction, non-fiction, creative non-fiction, playwriting, and poetry in a supportive and constructively critical manner. Students will both read and write, exchanging ideas and opinions with respect for each artist's literary talent and voice. Students will explore the societal significance of Literary Arts.

Learning Outcomes

- Students will explore the craft of creating fiction, non-fiction, creative non-fiction, playwriting, and poetry.
- Students will learn to identify and implement their individual literary voices.
- Students will engage in a survey that will assist them in learning to identify and implement literary terms and concepts.
- Students will learn to express themselves vocally and literarily in an emotional safe space for transition into the Literary Arts emphasis.
- Students will gain or regain a basic understanding of the nature of the workshop.
- Students will practice providing critical analysis and effective feedback to their peers.
- Students will practice singling out their individual voices, and expressing those voices on paper.
- Students produce solid pieces based on matters and environmental stimuli that are significant to them.

Students should view the short works that they produce as multiple opportunities to demonstrate their skill and improvement in the areas of critical thinking, reading and writing.

Course Schedule

Week 1	Unit I: Brainstorming
Week 2	Unit II: Place (Scene)
Week 3	Unit III: Time (Social Standards & Expectations)
Week 4	Unit IV: Character (Identity & Conditioning)
Week 5	Unit V: Voice
Week 6	Unit VI: Pattern (Character's Opportunities for Conflict)
Week 7	Unit VII: Storytelling & Narrative (Structure)

Week 8	Unit VIII: Climax
Week 9	Unit IX: Climax
Week 10	Unit X: Peer Editing
Week 11	Unit XI: Resolution
Week 12	Unit XII: Resolution
Week 13	Unit XIII: Peer Editing
Weeks 14 - 17	Revision & Showcase

Grades

Students will be graded based upon the School of Literary Arts' modified 3P System. This system assesses: 1. Participation (effort, use of time, focus, participation since the prior assessment); 2. Progress (improvement, learning, gains since the prior assessment); 3. Product (quality, variety of work produced since the prior assessment). In monthly – or, if needed, biweekly/weekly – individual conferences, students assign themselves a 0-5 rating in each of the three focus areas, and calculate total points. I do the same based on in-class assessments, our dialogue, and five student-selected work samples submitted prior to the conference. Students' self-assessments count for 25% of total monthly grade points; mine for 75%. Monthly grades comprise the sum of these points, less any deductions for late submission of the work sample. For more information, please see the 3P Monthly Assessment sheet and School of Literary Arts Modified 3P Rationale.

A = 93-100. A- = 90-92. B+ = 87-89. B = 83-86. B- = 80-82. C = 73-76. C- = 70-72. NC = 60-69. Consistent with the expectations of the University of California, and California State University systems, C- is OSA's minimum passing grade at the High School level.

Class Details (see handouts for weekly schedule changes; workshop on thurs)

On Tuesdays, students will check in, free writing and responding to prompts that lead them toward personal, introspective writing. On Wednesdays, students will respond to prompts collectively chosen by themselves. On Thursdays, students will check out, reflecting on what they've written and considered throughout the week and semester. Students will respond to prompts geared toward reflections, and in the last 15 minutes, workshop chosen pieces. These prompts will be geared toward introducing to some, and furthering for others, the discussion of the importance of the history and perpetuation of Literary Arts, while simultaneously developing student's literary abilities. In the sharing session, students will workshop their pieces with the rest of their classmates, gaining and giving constructive feedback.

Rules

Respect yourself
Respect the teacher
Respect your peers
Respect the room

Plagiarism + Special Circumstances

Students are expected to exercise academic honesty and integrity. Violations such as cheating and plagiarism will result in disciplinary action. I know that emergencies occur. I also know that they're infrequent. That's why they're called "emergencies." If a bona fide academic/personal emergency occurs in your life, let me know. *I will make an enormous effort to accommodate you.* Students requiring special services or arrangements because of physical, visual, or other disabilities should contact me or another representative of OSA.

Office Hours: I will meet with students individually as needed. Contact me before or after class, or at tadams@oakarts.org to schedule individual meetings.

OSA Semester I, 2013

School of Literary Arts

Enizagam

Instructors: Terrel Adams and Chris Kerr

tadams@oakarts.org , terrel.adams@gmail.com, ckerr@oakarts.org

Friday, P 7-8

Enizagam**Course Overview:**

Students comprise the editorial staff of OSA *Enizagam*, a literary journal published by Oakland School for the Arts. The course provides students with the nuts and bolts experience of running a nationally respected journal of poetry and prose. *Enizagam* reverses the direction of traditional literary magazines in that it is young emerging writers who choose what work shows literary merit, promoting writing that might be lost to older established editors. With submissions from the United States and beyond and the support of accomplished authors as contest judges, *Enizagam* is an internationally-recognized venue for contemporary writers, connecting various ages, styles, and perspectives. Students gain hands-on experience in production tasks including manuscript selection, editing, layout, promotion, vendor/printer relations, distribution, and grant-writing. The journal goes to press in the Spring.

Objectives:

- Students will become familiar with the inner workings of a major literary journal.
- Students will learn to use submission software to select, accept, deny and edit manuscripts.
- Students will liaise with submitting and contributing authors.
- Students will gain an in-depth understanding of the cognitive tools, strategies, and habits that experienced literary critics and publishers employ.
- Students will become familiar with the process of collaborative document review in a safe and mediated forum.
- Students will be equipped to systematically rethink entire written works—most importantly, their own.
- Students will learn the inner workings of today's publishing and literary journal industries.

Grades:

We will utilize the 3Ps system, which assesses students based on Participation, Progress, and Product, as follows...

Fulfillment of 10 Specific Production Tasks:	500 pts / 50 per task
General Participation and Progress:	300 pts
Regional/Individual Promotion of OSA <i>Enizagam</i> :	100 pts
Answers to free response questions:	100 pts

A: 930-1000 pts A-: 900-929 pts B+: 870-899 pts B: 830-869 pts B-: 800-829 pts C: 770-799 pts C-: 730-769 pts C-: 700-729 pts NC: 600-699 pts F: 0-599 pts
 NC = NO CREDIT C- = MINIMUM PASSING GRADE IN THIS COURSE

Rules

Respect yourself
 Respect the teacher
 Respect your peers
 Respect the room

OSA Fall Semester
 School of Literary Arts
Everyone's a Critic
 Instructor: Mr. Chris Kerr
 ckerr@oakarts.org

Class: Tu, W, Th Period 9

Everyone's a Critic

Course Description:

What paintings thrill or soothe you? And how on earth do they do that? What books do you think everyone should read? Why do we watch movies? How amazing is music!? These are some of the four gazillion questions critics address. *Critic* might sound like a negative word, but critics are who frequently connect people to art and set the stage for further developments in the art they study.

In this course we will write criticism about all kinds of arts in forms ranging from the review to the critical essay to the UFO (Unidentified Formal Object). We will also learn how to write biographical profiles and interviews, making this an especially good course for students thinking about getting jobs as writers. We will first practice our interviewing skills on the talented artists at OSA and then use those skills to conduct a conversation with a local or international artist of your choice. I will try to bring in professional critics to visit our class, and you will find out what it feels like to write a review of your own work.

Required in every class:

- Literary Arts Notebook (this should be specifically for Lit Arts-related assignments; students should not use personal journals)
- Folder/Binder (something to contain and organize handouts and loose papers)
- Assigned texts (distributed by Mr. Kerr)
- Paper and pen or pencil

Grading:

We will utilize the 3Ps system, which assesses students based on Participation, Progress, and Product. Students will also self-assess. Students are responsible for the timely and complete submission of their work. In other words: I don't take late work. Period. If you're absent, come to me to find out what we learned and how to make it up. It will be due at the beginning of class the following Monday.

Rules:

- Don't eat, chew gum, or drink in class (water only)
- Keep cell phones totally off and computers closed
- On time = in your seat with all materials
- Use the restroom before and after class
- Make me laugh

OSA Fall Semester
School of Literary Arts
Fiction Workshop
Instructor: Mr. Chris Kerr
ckerr@oakarts.org

Class: Tu, W, Th Period 8

Tricks and Craft: Fiction Workshop

Course Description:

Most writers will tell you the same thing: they're *always* learning how to write. With every year that passes, with every book you read, you're learning something new that can be applied in your work. In this fiction workshop, you and other students will develop a vocabulary of specific "tricks" that may be used to craft sophisticated fiction. In addition to analyzing a broad range of texts, we'll discuss how what we read may be used to improve what we write. This is a workshop where we *produce*, so everything we read funnels into what we're writing. You and your classmates will amass a hefty amount of fiction, sharing your work regularly with the full class. We will also practice a variety of ways of giving feedback to our workshop-mates. The course's goal is that you will generate a significant amount of significant work, feeding into your larger projects and igniting new artistic ambitions.

Required in every class:

- Literary Arts Notebook (this should be specifically for Lit Arts-related assignments; students should not use personal journals)
- Folder/Binder (something to contain and organize handouts and loose papers)
- Assigned texts (distributed by Mr. Kerr)
- Paper and pen or pencil

Grading:

We will utilize the 3Ps system, which assesses students based on Participation, Progress, and Product. Students will also self-assess. Students are responsible for the timely and complete submission of their work. In other words: I don't take late work. Period. If you're absent, come to me to find out what we learned and how to make it up. It will be due at the beginning of class the following Monday.

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OSA Fall Semester
School of Literary Arts
Re-Vision Strategies
Instructor: Mr. Chris Kerr
ckerr@oakarts.org

Class: Friday Periods 7 & 8

Re-Vision Strategies

Course Description:

I've never written a sentence of fiction or poetry that I have not changed. But revision is much more than obsessive tinkering. Ideally it's Re-Vision, re-seeing and reimagining what you've written, investigating whether you're using the point of view, tone, and form (for example) that best convey the meaning of your work, that most grasp the heart of a piece and find its own distinctive beat.

In this course, you will be conducting writing experiments on your work from other Literary Arts courses. You may also revise work from past years or work you've created outside of OSA. Ultimately, learning various revision strategies and having a space in your week to dig deeper will help you take your creativity to the next level, where it connects more effectively with readers and maybe even revises how they see the world.

Required in every class:

- Literary Arts Notebook (this should be specifically for Lit Arts-related assignments; students should not use personal journals)
- Folder/Binder (something to contain and organize handouts and loose papers)
- Assigned texts (distributed by Mr. Kerr)
- Paper and pen or pencil
- Materials for current projects

Grading:

We will utilize the 3Ps system, which assesses students based on Participation, Progress, and Product. Students will also self-assess. Students are responsible for the timely and complete submission of their work. In other words: I don't take late work. Period. If you're absent, come to me to find out what we learned and how to make it up. It will be due at the beginning of class the following Monday.

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OSA Semester I, 2013
 School of Literary Arts
 Renegade DIY Publishing!
 Instructor: Mr. Chris Kerr
 ckerr@oakarts.org

Class: Mon 11:30-12:50

Renegade DIY Publishing!

D-I-Y (do it yourself): to build, modify, create, or repair something without the aid of experts or professionals.

An American bard at last!. . . We shall cease shamming and be what we really are. We shall start an athletic and defiant literature.

-Walt Whitman's anonymous praise in the *United States Review* for his own self-published book *Leaves of Grass*

Course Description:

Students in this workshop will concurrently pursue two ventures: 1) learn the ropes to produce a printed chapbook and 'zine; 2) cut the ropes, break the rules, and get all up in the world with your words.

Selecting and organizing your own writing into a collection is a vital way to deepen your understanding of what you write. The cover, the title, the order you choose all make you the first person to interpret your work for other readers. While practicing publishing conventions, students will also explore new ways to display and distribute creative works in public spaces around OSA, the community, everywhere. This may mean writing poems on postcards, making chalk word art on sidewalks, projecting flash fiction on walls, selling your 'zines at First Friday, hiding your heartfelt rhymes inside a locker, and much more.

Ultimately, students will invent, stretching into visual art, theater, etc., discovering means of presentation that embody and enact your words. The different art forms reach for each other, wanting to help us convey all that we are. We'll make publishing mean and *do* more than we thought we could have imagined. As individuals, groups, and an entire class we'll produce work that answers the following questions: How do we publish? How else can we share? What's the point of sharing, and how does it benefit the writer and the world?

Required in every class:

- Literary Arts Notebook (this should be specifically for Lit Arts-related assignments; students should not use personal journals)
- Folder/Binder (something to contain and organize handouts and loose papers)
- Assigned texts (distributed by Mr. Kerr)
- Paper and pen or pencil
- Materials for current projects

Objectives:

- Students will define and expand their own publishing interests/desires • Students will gain greater understanding of the publishing worlds, both mainstream and non-traditional • Students will learn to make 'zines and chapbooks • Students will generate collective and individual DIY publishing projects • Students will gain skills from guest speakers and local publishers • Students will think creatively and collaboratively as they find new ways to disseminate their works

Grading:

We will utilize the 3Ps system, which assesses students based on Participation, Progress, and Product. Students will also self-assess.

Students are responsible for the timely and complete submission of their work. In other words: I don't take late work. Period. If you're absent, come to me to find out what we learned and how to make it up. It will be due at the beginning of class the following Monday.

Rules:

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OSA Fall Semester
School of Literary Arts

Testimony

Instructor: Mr. Chris Kerr
ckerr@oakarts.org

Class: Tu, W, Th Period 7

Testimony

“What is most personal is most universal.”

-Carl Rogers

Course Description:

You’re the center of the world, right? Admit it. Doesn’t it sometimes feel like it’s all about you? Well, even if you’re modest and realistic that the world isn’t actually revolving around you, this course believes readers read memoirs and autobiographies (and fiction and poetry) because they *do* think the world revolves around you, the writer. That is, we read because a particular life can reveal universal feelings, conundrums, and insights.

In this workshop, you and your classmates will focus on how to write about life—specifically, your own. The goal is to empower yourself so that you may surpass creative or personal insecurity and skillfully tell your own story in various forms and genres. To take this course, you need to open up and share your personal stories with a safe and confidential community of other student writers. It’s good practice for what the pros do: as Octavia Butler puts it, “Writing is one of the few professions in which you can psychoanalyze yourself, get rid of hostilities and frustrations in public, and get paid for it.”

Required in every class:

- Literary Arts Notebook (this should be specifically for Lit Arts-related assignments; students should not use personal journals)
- Folder/Binder (something to contain and organize handouts and loose papers)
- Assigned texts (distributed by Mr. Kerr)
- Paper and pen or pencil
- Materials for current projects

Grading:

We will utilize the 3Ps system, which assesses students based on Participation, Progress, and Product. Students will also self-assess. Students are responsible for the timely and complete submission of their work. In other words: I don’t take late work. Period. If you’re absent, come to me to find out what we learned and how to make it up. It will be due at the beginning of class the following Monday.

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Poetry
Instructor: Terrel Adams, tadams@oakarts.org

T/W/R, P8
Office Hours: by appointment

Required Texts

Poetry handout series: overviews + examples, distributed by instructor.

Course Overview

This course introduces to some students, and refreshers for others, the art of poetry, and the writer's workshop experience. The focus of this course is Social (In)Justice, and the instructor will work with students to facilitate the reading, writing and sharing of poetry on this topic in a supportive and constructively critical manner. Students will both read and write, exchanging ideas and opinions with respect for each artist's literary talent and voice.

Learning Outcomes

- Students will explore the craft of creating poetry.
- Students will learn to identify and implement their individual literary voices.
- Students will engage in discourse concerning definitions, histories, and exemplifications of social (in)justice.
- Students will learn to express reactions and desires pertaining to social (in)justice vocally and poetically.
- Students will gain or regain a basic understanding of the nature of the workshop.
- Students will practice providing critical analysis and effective feedback to their peers.
- Students will practice singling out their individual voices, and expressing those voices on paper.
- Students produce solid pieces based on matters and environmental stimuli that are significant to them.

Students should view the short works that they produce as multiple opportunities to demonstrate their skill and improvement in the areas of critical thinking, reading and writing.

Course Schedule

Week 1	Unit I: Brainstorming (Defining Social Justice)
Week 2	Unit II: Rhythm (Defining Social Justice)
Week 3	Unit III: Line Breaks (Defining Social Justice)
Week 4	Unit IV: Sound (Defining Social Justice)
Week 5	Unit V: Phonics (Defining Social Justice)
Week 6	Unit VI: Voice (Histories of Social Justice)
Week 7	Unit VII: Lyricism (Histories of Social Justice)
Week 8	Unit VIII: Space & Language (Histories of Social Justice)
Week 9	Unit IX: Poetic Narratives (Histories of Social Justice)
Week 10	Unit X: Collaboration (Histories of Social Justice)
Week 11	Unit XI: Literary Conventions (Present Day Exemplifications)

Week 12	Unit XII: Typography (Present Day Exemplifications)
Week 13	Unit XIII: Oral Recitation (Present Day Exemplifications)
Weeks 14 - 17	Revision & Showcase

Grades

Students will be graded based upon the School of Literary Arts' modified 3P System. This system assesses: 1. Participation (effort, use of time, focus, participation since the prior assessment); 2. Progress (improvement, learning, gains since the prior assessment); 3. Product (quality, variety of work produced since the prior assessment). In monthly – or, if needed, biweekly/weekly – individual conferences, students assign themselves a 0-5 rating in each of the three focus areas, and calculate total points. I do the same based on in-class assessments, our dialogue, and five student-selected work samples submitted prior to the conference. Students' self-assessments count for 25% of total monthly grade points; mine for 75%. Monthly grades comprise the sum of these points, less any deductions for late submission of the work sample. For more information, please see the 3P Monthly Assessment sheet and School of Literary Arts Modified 3P Rationale.

A = 93-100. A- = 90-92. B+ = 87-89. B = 83-86. B- = 80-82. C = 73-76. C- = 70-72. NC = 60-69. Consistent with the expectations of the University of California, and California State University systems, C- is OSA's minimum passing grade at the High School level.

Class Details

Every Tuesday and Wednesday, students will respond to prompts provided by the instructor, centered around history, current events and students' personal experiences. These prompts will be geared toward introducing to some, and furthering for others, the discussion of social justice in poetry, while simultaneously developing student's literary abilities. In the sharing session at the end of every Thursday, students will workshop their pieces with the rest of their classmates, gaining and giving constructive feedback.

Rules

Respect yourself
Respect the teacher
Respect your peers
Respect the room

Plagiarism + Special Circumstances

Students are expected to exercise academic honesty and integrity. Violations such as cheating and plagiarism will result in disciplinary action. I know that emergencies occur. I also know that they're infrequent. That's why they're called "emergencies." If a bona fide academic/personal emergency occurs in your life, let me know. *I will make an enormous effort to accommodate you.* Students requiring special services or arrangements because of physical, visual, or other disabilities should contact me or another representative of OSA.

Office Hours: I will meet with students individually as needed. Contact me before or after class, or at tadams@oakarts.org to schedule individual meetings.

OSA Semester I + II, 2012-2013
School of Literary Arts
Journalism: The OSA Telegraph
Fall Instructor: Terrel Adams; tadams@oakarts.org
Fall Advisor and Spring Instructor: Ms. Kate Schatz
profschatz@gmail.com

Class: T, W, TH P9

Journalism: The OSA Telegraph

Course Overview

The *OSA Telegraph* Journalism course is an integral part of the Literary Arts emphasis, as well as the broader OSA community. All *Telegraph* students work on the creation and production of *The Telegraph*, OSA's online news + culture publication. Depending on their area of interest, students may work in a variety of capacities: they can write, interview, photograph, copyedit, upload, design and/or promote *The Telegraph*. Writers will work in three groups, with rotating deadlines that ensure fresh weekly content and provides a realistic 3-week timespan to draft, revise, and complete new articles. They also work with Editors to brainstorm article ideas and plan the focus and look of *The Telegraph*. Each group will have an editor and copyeditor. Two students will serve as overall Editors-in-Chief, and will be responsible for posting and uploading all final content in a timely manner.

Learning Outcomes

Students will be exposed to basic journalistic concepts, and will become familiar with online publishing methods and tools. An exciting array of guest journalists will present on and speak to a variety of journalistic careers.

Together, we will produce a high-caliber, well-designed, dynamic online publication that will feature multi-media content; well-written articles relevant to the OSA community and beyond; exemplary student art and photography; and much more.

Course Schedule

Week 1	Unit I: Article Structure
Week 2	Unit II: Article Content
Week 3	Unit III: Wordpress
Week 4	Unit IV: Uploading, Posts and Pages
Week 5	Unit V: Formatting, Links and adding Media
Week 6	Unit VI: Tagging and Categories
Week 7	Unit VII: Copy Editing and Revision
Week 8	Unit VIII: Publishing Posts and Pages
Week 9	Unit IX: Article & Publication Advertisement
Week 10	Unit X: Page Appearance (Themes, Images, Backgrounds, Etc)
Week 11	Unit XI: Research (Staying Current)
Week 12	Unit XII: Reaching Out and PR
Week 13	Unit XIII: Collaboration and Compiling Work
Weeks 14 - 17	Final Revision & Showcase

Grading

Students will be assessed and graded using the 3Ps model, which looks at Participation, Progress, and Product. Deadlines will be strictly enforced, and will be heavily factored into the Participation portion of the grade.

Required Texts

Telegraph handout series: overviews + examples, distributed by instructor

Rules

Respect yourself
Respect the teacher
Respect your peers
Respect the room

Plagiarism + Special Circumstances

Students are expected to exercise academic honesty and integrity. Violations such as cheating and plagiarism will result in disciplinary action. I know that emergencies occur. I also know that they're infrequent. That's why they're called "emergencies." If a bona fide academic/personal emergency occurs in your life, let me know. *I will make an enormous effort to accommodate you.* Students requiring special services or arrangements because of physical, visual, or other disabilities should contact me or another representative of OSA.

Oakland School for the Arts

School of Production Design Syllabus

2013 / 2014

Production Design Chair: Jean-Francois Revon

Production Design, costume: Linda Ricciardi

jfrevon@oakarts.org

***THIS DOCUMENT IS REQUIRED READING FOR ALL PRODUCTION DESIGN PARENTS/GUARDIANS AND STUDENTS. By reading and signing this document, you are acknowledging that you understand and agree to adhere to all Course Policies. If you do not understand or agree to adhere to all Course Policies, please communicate to Mr. Revon directly.**

Ms Ricciardi, and I have put together the School of Production Design program with rigorous and high standards.

The School of Production Design, will prepare your child for college. To reach that goal, your child must complete all assignments on time and come prepared to class.

The Production Design teachers need you to contribute to the success of your child's education. Parental participation is vital to this emphasis. It is essential for you to be involved and aware of the academic and artistic progress of your child, as well as volunteer to help with OSA productions in our parent volunteer group. Please join us, be part of the Production Design parent group.

If needed, Mr. Revon will contact you personally to discuss your child's progress.

Performances managed by this department take place outside of regular school hours. It is part of your child's curriculum and grade to do **40 (Forty) hours** throughout the school year on OSA productions.

If students do not accomplish their 40 hours throughout the school year, Mr. Harris with Mr. Revon will assess the consequences, and student's semester grade will be adversely affected.

If a student does more than 40 hours, it will count towards extra credit.

School of Production Design program description:

This course will introduce students to the fundamental techniques and vocabulary used to create and critique production designs.

Students will develop skills such as script analysis and breakdown, drawing skills, design, stage craft techniques and apply them using a variety of media.

Students will study:

- Weekly sketching
- Production organization / management
- Event coordination
- Set design
- Stage craft
- Costume design
- Wardrobe
- Make-up design
- Lighting design
- Sound design
- Stage management
- Production running crew
- Portfolio design & presentation

Students will learn how to present conceptual ideas through color rendering and mock-ups, and refine them to be presented to the class and production team.

The course introduces students to various computer programs such as 3-D modeling, drafting, photo retouching, sound mixing, lighting, sound boards programming, and projections.

Throughout the year, students will participate in field trips to various venues observing professionals at work to understand design choices from various productions.

It is essential for students to understand that even though their interest may be in a specific aspect of Production Design, they must be prepared to work in a professional environment where they will learn all aspects of theater management and design. All students are required to complete the Production Design program and will be graded accordingly.

Required Materials

Students will need by August 26th 2013.

- Old clothing for painting, carpentry: shoes, shirt, and pants.
- Closed-toe shoes must be worn at all times.
- Graphite pencil set (at least 3 varieties of graphite; hard to soft)
- Erasers (1 white or pink eraser, 3 soft “kneaded” erasers)
- Six or more plain #2 pencils with erasers on the end
- 9” by 12” sketch book

Course / Class Policies

All OSA policies as outlined in the Student Handbook will be respected.

ATTENDANCE in class is critical. Unexcused absences, tardiness and leaving class early will affect the final grade.

PARTICIPATION IN CLASS DISCUSSIONS AND CRITIQUES is also essential. The most important people you will encounter in this course and throughout your education are your peers. For that reason class participation will count as part of the final grade.

PRESENTATION COUNTS. Students will lose grade points for messy workmanship. Students must demonstrate proper care and respect for their work.

HOMEWORK WILL BE NECESSARY for passing this course, primarily in the areas of reading plays, doing research, and sketching 5 drawings a week.

PROJECTS MUST BE TURNED IN ON TIME. Every day the project is late – the final grade for that project drops.

SUPPLIES AND MATERIALS MUST BE HANDLED WITH RESPECT. All students are responsible for setting up and cleaning up project materials and tools, and properly storing all materials at the end of each class. Waste and misuse will not be tolerated.

CLASS COMPUTER USAGE: Students will have access to the School of Production Design class computers, two students or more per computer. Any students mistreating the School of Production Design equipment may lose access to the equipment. It is not authorized to use computer for non class work, such as social media, music streaming, video streaming, emails.

TO MAINTAIN A SAFE AND ORGANIZED ENVIRONMENT, all art students will be assigned to rotational clean-up teams. Failure to comply will result in students being detained until their area is sufficiently cleaned. Part of the final grade for this course includes how well you help to keep our work environment clean and organized.

RESPECT OTHER PEOPLE. - Their opinions, their creative processes, and endeavors.

SENIORS, they must receive a passing grade for their final portfolio presentation, in order to graduate from Production design.

HAVE FUN – as much as possible, while working hard.

Student Assessment:**OSA Vision Statement:**

Oakland School for the Arts balances a comprehensive academic curriculum with an immersive arts program, providing students unique opportunities for learning, expression and personal growth. OSA's academic and arts programs challenge students, build discipline and confidence, and effectively prepare creative youth to achieve their individual potential both in and outside of the arts.

This course has been designed with that mission in mind, it serves as a first step toward understanding Production design as a way of life and establishing the discipline and standards that will help any student succeed wherever life may take them. The grading breakdown is as follows:

GRADING:

The students' grade in this class will be based on the accumulation of 100 points. Class grades will be calculated as follows:

Category 1: Class Participation & Etiquette = 20%

- Willingness to fully participate in group critique and to initiate questions and discussion
- Preparation for and execution of class assignments and projects
- Raising of the hand before talking
- Classroom set-up and clean-up
- *Disrespect and general gossiping is not tolerated*

Category 2: Class work: = 15%

Both in-class and homework assignments will be graded on the following criteria:

- Effort
- Presentation / articulation
- Aesthetic impact / conceptual weight
- Following instructions/ fulfillment of requirements
- Comprehension of assigned material

Category 3: Sketching: = 15%

- Weekly sketch are due every Monday, except during production tech week.
- Sketches are graded on: effort, quality of the drawings, innovation.

Category 4: Production Work: = 50%

- Construction, installation, and running all productions supported by Production design.

This category includes how students are learning hands on building, staging, managing, running, strikes of the actual productions. This includes the 40 hours they need to put into the productions throughout the school year.

A (93%-100%) Student pushes the boundaries of class material, constantly seeking a keener understanding of the subject matter. He or She is a leader in classroom activities and asks thoughtful questions. All work is completed in a manner that demonstrates great pride and commitment.

A- (90%-92%) Student demonstrates a mastery of all class material. He or She is a leader in classroom activities and asks thoughtful questions. All work is completed in a manner that demonstrates commitment to their art and is turned in on time.

B+ (87%-89%) Student demonstrates a thorough understanding of all class material. He or She participates in classroom activities and asks thoughtful questions. All work is completed and turned in on time.

B (83%-86%) Student demonstrates a thorough understanding of most class material. He or She participates in classroom activities and contributes to class discussions. All work is completed and turned in on time.

B- (80%-82%) Student demonstrates an understanding of most class material. He or She participates in classroom activities and occasionally contributes to class discussion. All work is completed and turned in on time.

C+ (77%-79%) Student demonstrates an understanding of some class material. He or She participates in classroom activities and is not distracting in class. All work is turned in.

C (73%-76%) Student demonstrates an understanding of some class material. He or She is well behaved and not distracting in class. All work is turned in.

C- (70%-72%) Student demonstrates an understanding of some class material. He or She is usually well behaved and respectful in class. All work is turned in.

A student earning a “NC” or “F” (0%-69%) in this course has an understanding of very little class material, has been a consistent behavior problem or has not turned in all class assignments.

IMPORTANT NOTICE ABOUT UNSATISFACTORY GRADE:

Students who fail in his/her academic classes or receive an Production design grade below **C**, will be required to make up all work not turned in or not executed appropriately.

Work turned in late will require extra work to allow the student to bring his/her grade up. The consequences for a **C-** or an **NC**, are as follows:

Students failing academic classes may be required to complete academic assignments during Production Design class time. In this case students may miss out on productions and events. The academic support team will determine what the student needs to do in this case.

If they are failing in Production design, they will work directly with the teachers to catch up on their work. This means extra work (after school) for the student and extra attention from their parent(s) /guardian(s).

The student will **NOT** be named in the program, but will be required to be present and doing his/her work in the position he/she took in the production or the project. If the student does not accomplish their duty, it will impact their grade, and further consequences will be put in place.

School of Production Design

Course Outline:

This 2013/2014 schedule is subject to change.

Week 1 (8/26–8/30) – Intro to Production Design, sketching workshop.

Week 2 (9/03-9/06) – Design labs and workshop & Portfolio.

Week 3 (9/09-9/13) – Design labs, workshop.

Week 4 (9/16-9/20) – Design Haunted House & 12 Angry Jurors.

Week 5 (9/23-09/27) – Design Haunted House.

Week 6 (9/30-10/04) – Build Haunted House, Design “Raisin in the Sun”.

Week 7 (10/07-10/11) – Build Haunted House. Design “Raisin in the Sun”

Week 8 (10/15-10/18) – Build Haunted House. Paint “Raisin in the Sun”.

Week 9 (10/21-10/25) – Tech Haunted House 23rd to the 25th.

Week 10 (10/29-11/01) – Haunted House 29th to the 31st.

Week 11 (11/04-11/08) – Strike Haunted House /Build “Raisin in the Sun”

Week 12 (11/12-11/15) – Tech Raisin in the Sun, Opening 14th.

Week 13 (11/18-11/22) – Master Class design, PD master class 11/22.

*****Thanksgiving Break 11/25-11/29*****

Week 14 (12/02-12/06) – Portfolio & Musical design.

Week 15 (12/09-12/13) – Musical design.

Week 16 (12/16-12/20) – Musical design.

*****Winter Break 12/23 – 01/06*****

Week 17 (1/07-1/10) – Build Musical.

Week 18 (1/13-1/17) – Build Musical.

Week 19 (1/21-1/24) – Finals week.

2nd Semester

Week 20 (1/27-1/31) – Build Musical.

Week 21 (2/03-2/07) – Build Musical.

Week 22 (2/10-2/16) – Musical tech & show opening 14th .

Week 23 (2/18-2/21) – Put away Musical.

Week 24 (2/24-2/28) – Fashion Show work – Design Jazz concert.

Week 25 (3/03-3/07) – Fashion Show work & New works festival.

Week 26 (3/10-3/14) - Ohlone college prep.

Week 27 (3/18-3/22) – Ohlone college prep. – Fashion Show work

Week 28 (3/24-3/28) – Fashion Show work & Jazz concert build.

Week 29 (4/01-4/04) – Fashion Show work & Jazz tech, show 4th & 5th .

Week 30 (4/07-4/11) – Fashion Show Week - 9th to the 11th .

*****Spring Break 04/14 – 04/18*****

Week 31 (4/21-4/25) – Build Vocal Show.

Week 32 (4/28-5/02) – Vocal Show at the Fox 2nd .

Week 33 (5/05-5/09) – Strike Vocal Show & Portfolio.

Week 34 (5/12-5/16) – Portfolio Design.

Week 35 (5/19-5/23) – Portfolio Design.

Week 36 (5/27-5/30) – Portfolio presentation.

Week 37 (6/02-6/06) – Finals and Commencement.

Field Trips:

1/ October 9th : Tosca Opera in Palo Alto, behind the scene tour and performance.

2/ May 9th : Exploratorium in San Francisco, behind the scene and exhibition tour.

We look forward to this 2013/2014 year, and want to welcome you all !!!

OSA ~ School of Theatre

Course: Acting Theory

Instructor: Mr. Berry-Berlinski

Meeting Time: M/W/F 1:30-4:10pm

Meeting Location: Room 269

Office Hours: 10am-1:30pm M/W by appointment Room 269

Contact: (P) 510-356-8823 (E) mberry@oakarts.org

Class Blog: teachers.oakarts.org/~mberry

Introduction:

HIGH SCHOOL....Whoop Whoop!

Congratulations on making it to your freshman year!

The theme for this class this year is Transition! We will work diligently this year to transition from Middle School Theatre into a deeper understanding and application of the craft of acting. My goal for this class is to turn our time together into a lab of sorts, for performance, preparation, reflection, inquiry and for serious attempts to build foundations for your future in the theatre.

How This Class Will Work:

Every single class, no matter what, will begin with 5-10 minutes of silent reflection. Your freshman year will be full of tasks, projects, deadlines, sleepless nights and jumbled emotions. Taking reflection time daily is absolutely essential to balance self. Reflections may include journal time, a worksheet, an inventory sheet or simply sitting in silence and stillness of meditation. These will be sacred times. Be selfish. Take this time. As emerging adults and artists, I have confidence in your ability to complete and participate in this ritual daily. If you are incapable of such ritual, I will simply ask you to excuse yourself into the hallway and we will have a discussion about your readiness to transition into a higher level actor training in The School of Theatre.

After reflection time, we will have a round table discussion to start each class. Sometimes you will be asked to arrange the desks/chairs in a way that allows for discussion as equals. From time to time I will have topics to discuss. Often, I will assign a student a topic for us to consider for next

time. Sometimes the discussion will be about an assigned reading or an activity I have asked you to complete.

After our roundtable, I will introduce a topic that will shape the rest of the class. As the year progresses, I will put more ownership in your hands and will step back from the process and simply facilitate as you create topics that will benefit you the most. Nowhere along the journey do I want to have to engage in classroom management. As high school students, I trust you are beyond that level of need.

Homework, when assigned, will be mostly readings and/or projects. I will ask you to come back with questions and observations about said assignments. I will do my best to have most work and assignments be completed in class.

Professionalism:

You are expected to conduct yourself with the utmost professionalism. I am most interested in your minds, your contributions to class and the department and your goals and future plans post-OSA. I am less interested in drama, cliques, pettiness, or your need for attention. Come prepared to class on time and ready to contribute to the whole, the ensemble. It will pay off tenfold.

Learning Units:

The Prepared Actor: (September 3rd - 30th)

Texts: Theatre In Practice

Acting Onstage and Off

The Power Of The Actor

The Acting book

Acting One

*Warming up

*Mental Warm Ups

*Group Warm Ups

*Physical Warm Ups

*Vocal Warm Ups

- *Body Awareness
- *Relaxation/Trust/Exuberance

The Actor's Approach (October 1st - 31st)

Text: Acting One

- *Goals/Obstacles
- *Acting with the "other"
- *Tactics
- *Expectations
- *GOTE

The Text: (November 1st - November 30th)

Text: Acting One

The Acting Book
Acting That Matters

- *Finding Material
- *Reading The Play
- *Analyzing The Text
- *Scoring A Script
- *Story Arch/Play Arch
- *Action/Super Objective
- *Developing Character
- *Character Arch
- *Memorizing Techniques
- *Cues
- *Auditioning

The Actor's Technique (December 1 - January 30th)

Text: Acting One

The Acting Book

- *Phrasing
- *Attack

- *Follow Through
- *Line Linkage
- *Scene Structure
- *Building A Scene
- *Creating A Monologue

Stan The Man: The Stanislavski Method (February 1-May 31st)

Texts: The Stanislavski System

Acting, A Handbook of the Stanislavski Method

An Actor Prepares

Stanislavski in Practice

- *The Responsibility of the Actor
- *The Creative Process
- *Elements of an Action
- *Given Circumstances
- *Concentration of Attention
- *Adaptation
- *Objectives
- *Action
- *Imagination
- *The Free Body
- *Emotion Memory
- *Communion
- *Inner Motive Forces
- *The Unbroken Line
- *The Inner Creative State
- *Communication
- *Action/Germ/Super Objectives
- *Events
- Tempo-Rhythm
- *Rehearsing a Play
- *Improvisation

Assessment:

Students will be assessed around the School of Theatre's standards-based grading. Assignments will touch on up to five individual learning targets that will allow students to demonstrate understanding and mastery of the standard. Common assessments will include your ability to read and analyze text, complete journal entries, participate in and lead class discussions, preparedness and readiness and completion of assignments and projects.

Required Materials:

There are some materials you will need to acquire to be able to fully participate in this class. If there is ever a concern about financial ability to acquire required materials, please see me privately.

- *Composition Book (NO SPIRAL NOTEBOOKS) for journal entry. These will remain at school
- *Pencils with erasers
- *Pens/Highlighters
- *A dedicated binder for THIS CLASS ONLY

Attendance/Homework

- *Be on time 3 tardies = 1 absence
- *9x absent in a quarter = Ineligible to Perform
- *If absent, you have one day extra to turn in homework, per missed school day. Late work will not be accepted without my prior consent.
- *If you are sick, stay home. Each person will be assigned a learning partner in class. You will keep each other up to speed on work missed, etc.
- *When in doubt, check the class blog

Dress/Readiness:

- *Enter each day ready to work...this goes for all of your Theatre classes.
- *Once you enter the classroom, get right to the reflective portion of the class.
- *You are required to wear your uniform daily. Be void of jewelry, cell phones, electronics, etc.
- *Come with assigned work ready and complete.

OSA ~ School of Theatre

Course: The Business of Theatre

Instructor: Mr. Berry-Berlinski

Meeting Time: T/TH 1:30-2:50pm

Meeting Location: Room 347

Office Hours: 10am-1:30pm M/W by appointment Room 269

Contact: (P) 510-356-8823 (E) mberry@oakarts.org

Class Blog: teachers.oakarts.org/~mberry

Introduction:

Let's get down to business!

Congratulations ! By now, you have an introduction of what it takes to put on a show and also, what it takes to make a life for yourself in the acting/theatre/film world! Now it's time to further investigate and put into action, all the different aspects of producing and "selling" a show as well as all of the different aspects of "selling" yourself in the world of theatre/film. My goal for this class is to turn our time together into a lab of sorts, for performance, preparation, reflection, inquiry and for serious attempts to build solid foundations for your future in the theatre/film world.

How This Class Will Work:

Every single class, no matter what, will begin with 5-10 minutes of silent reflection. Your sophomore year will be full of tasks, projects, deadlines, sleepless nights and jumbled emotions. Taking reflection time daily is absolutely essential to balance self. Reflections may include journal time, a worksheet, an inventory sheet or simply sitting in silence and stillness of meditation. These will be sacred times. Be selfish. Take this time. As emerging adults and artists, I have confidence in your ability to complete and participate in this ritual daily. If you are incapable of such ritual, I will simply ask you to excuse yourself into the hallway and we will have a discussion about your readiness to face your sophomore year in The School of Theatre.

After reflection time, we will have a round table discussion to start each class. Sometimes you will be asked to arrange the desks in a way that allows

for discussion as equals. From time to time I will have topics to discuss. Often, I will assign a student a topic for us to consider for next time. Sometimes the discussion will be about an assigned reading or an activity I have asked you to complete.

After our roundtable, I will introduce a topic that will shape the rest of the class. As the year progresses, I will put more ownership in your hands and will step back from the process and simply facilitate as you create topics that will benefit you the most. Nowhere along the journey do I want to have to engage in classroom management. As sophomores, I trust you are beyond that level of need.

Homework, when assigned, will be mostly readings and/or projects. I will ask you to come back with questions and observations about said assignments. I will do my best to have most work and assignments be completed in class.

Professionalism:

You are expected to conduct yourself with the utmost professionalism. I am most interested in your minds, your contributions to class and the department and your goals and future plans both during and post-OSA. I am less interested in drama, cliques, pettiness, or your need for attention. Come prepared to class on time and ready to contribute to the whole, the ensemble. It will pay off tenfold.

Learning Units:

Let's Do A Show (September 3rd - 27th)

Text: Theatre Management Handbook

- *Kinds of Shows
- *Kinds of Theatre Companies
- *The Players and Their Roles
- *How We Pick Plays

The Making of a High School Show (October 1st - 31st)

Text: How Does The Show Go On?

- *Advertising/Marketing
- *Tickets/Box Office
- *Concessions
- *Playbill/Ovation/Bios
- *Merchandising
- *Front of the house

**** Each student in class will assist in the running of Raisin in the Sun working in capacities such as: ticket sales, marketing, concessions, ushers and front of the house managers. This will be a graded project towards your class requirements.

**** Students will follow this same plan for all remaining productions for the School of Theatre season including: New Works and Pinocchio.

So You Want to be a Producer?: (November 1st - January 12th)

Text: Theatre Management Handbook

How Does The Show Go On?

Now it's time to put what you know to the test! You will select a play and create the budget, marketing, merchandising plan, playbill and ticketing plan together. This project will be presented individually during Theatre Week in January.

- *Student Play Selection
- *Budgets
- *A continuation and practical application project based upon previous learning units in the class.

You're All You've Got! (January 13-May 31st)

Text: The Acting Bible

Audition

Backstage Magazine

American Theatre Magazine

Variety

What does it take to make it in this business? You are soon to find out!

The 2nd semester of the class will be dedicated to enlightening you on the various aspects of selling yourself in the business. We will cover a myriad of topics including:

- *Unions
- *Contracts
- *Obtaining an Agent
- *Resumes/Headshots
- *Casting Directors
- *Type Casting
- *Film/Commercials/Industrials
- *Working as an Extra/Day Work
- *Website Creation
- *The Internet
- *Your Acting Reel/Marketing
- *Pitfalls in the Industry/The Warnings
- *Rejection/Professional Jealousy
- *How to write a letter
- *Showcasing your Talent
- *Auditioning
- *Trade Publications
- *Finding Work
- *Living as an Actor in LA/New York
- *Don't Give Up Your Day Job/Side Jobs
- *Taking Care of Yourself
- *How to do your banking/accounting/expenses/taxes

Assessment:

Students will be assessed around the School of Theatre's standards-based grading. Assignments will touch on up to five individual learning targets that will allow students to demonstrate understanding and mastery of the standard. Common assessments will include your ability to read and analyze text, complete journal entries, participate in and lead class discussions, preparedness and readiness and completion of assignments and projects.

Required Materials:

There are some materials you will need to acquire to be able to fully participate in this class. If there is ever a concern about financial ability to acquire required materials, please see me privately.

- *Composition Book (NO SPIRAL NOTEBOOKS) for journal entry. These will remain at school
- *Pencils with erasers
- *Pens/Highlighters
- *A dedicated binder for THIS CLASS ONLY

Attendance/Homework

- *Be on time 3 tardies = 1 absence
- *9x absent in a quarter = Ineligible to Perform
- *If absent, you have one day extra to turn in homework, per missed school day. Late work will not be accepted without my prior consent.
- *If you are sick, stay home. Each person will be assigned a learning partner in class. You will keep each other up to speed on work missed, etc.
- *When in doubt, check the class blog

Dress/Readiness:

- *Enter each day ready to work...this goes for all of your Theatre classes.
- *Once you enter the classroom, get right to the reflective portion of the class.
- *You are required to wear your uniform daily. Be void of jewelry, cell phones, electronics, etc.
- *Come with assigned work ready and complete.

Theatre I
 Fall Semester 2013
 M 10:15-11:30 T-F 11-1245 (Periods 4&5) Room 222
 Rodrigo Duarte Clark
 rodrigod@oakarts.org

Course Description

The course is designed to give the student a well rounded fundamental understanding of the theatre: the principles of acting; theatre history(origins, Greek and Roman); theatre etiquette; production roles; analysis of scenes, monologues & plays, and the process of auditioning. Through theatre exercises and games, acting theory, scene and monologue work, the student actor will learn: how to approach characters, the process of transforming physically, vocally and mentally into the role. Projects will include rehearsal and performance of monologues, scenes, self-written scenes & skits, and reports. Although much of the work is accomplished in the classroom, a good portion of the the work must be done as homework, i.e. character and scene study, line memorization and reports, as well as specific assignments.

Required Materials

Individual scenes, monologues, plays, articles
 1.5" Ring Binder to insert other materials
 Pen, one subject notebook

Grading Criteria

	%
Class participation & contribution	15
Projects	20
Homework	10
Quizzes & test	15
In Class work	20
Student discipline & comportment	20

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>

Course Outline

Week 1	Department meetings and auditions, getting to know each other.
Week 2	Introduction to Course: classroom comportment, rules, uniforms, grading criteria, respect for your fellow actors, audience etiquette. Theatre vocabulary. Stage location. Types of stages.
Week 3	Goals, Obstacles, Tactics, Expectations(GOET), an approach to the role. Exercises for developing the physical characteristics of the role: walk, mannerisms, gestures, use of the face. External stimuli. Reading the monologue. Stage direction. Origins of theatre, beginnings of classical Greek Theatre. Festival of Dionisus. Theatre origin skits.
Week 4	Focus on goals(GOTE). Psychological traits, emotional make-up of the character. Walk, gestures, body language continued. Rehearsing the monologue. Evolving role of Theatre in Greek

society, early scripts and mythology, characters and scenes.

Week 5	Voice, use of the diaphragm, projection, voice direction, budget breathing. Obstacles(GOET). Exploring emotions. Monologue presentations. Six Elements of the Theatre(Aristotle). Scenes from Antigone.
Week 6	Working with another actor: approaching a two character scene. Tactics(GOET) Technical & design roles, production process. rehearsal processes, interaction between actors. Analyzing a two character scene. Voice exercises.
	Greek use of masks, Greek amphitheaters, costumes
Week 7	Character relationships, basic dramatic conflict of the scene. Personality traits and pairings. Goals & Tactics. Voice and Movement continued. Rehearse scenes. Report topics on Greek theater.
Week 8	Scene Presentations. Review of Greek Theatre
Week 9(10/22-10/24)	Midterm week
Week 10	Halloween skits. Exploring the emotions. Odd characters from Greek theatre.
Week 11	Comedic acting. Archetypes, Comedia del Arte. Greek and Roman comedies.
Week 12	Reading a one-act play. Understanding the plot structure, and character progression. Goals and Tactics within an evolving plot, character decisions, discoveries.
Thanksgiving break	
Week 13	Report Presentations. Character progression. Physical & Psychological condition of the character through the course of the play. The Roman stage.
Week 14	Holiday skits. Writing short scene. Creation through improvization.
Week 15	Holiday skits & scenes presentations.
Winter holiday break	
Week 16	Review GOET, prepare for Theatre Week
Week 17	Theatre Week: Rehearsal & Presentations. Semester Review
Week 18	Review & Final exam

*"The longing for knowledge makes the real artist brave."
— Michael Chekhov*

The Course

This year-long acting class will give you the skills to become a more imaginative and responsive actor. You'll be urged to expand your skills as a critical thinker, a collaborator, and a seeker of personal and artistic knowledge. Along the way you'll build practical techniques and tools that will help you succeed in auditions, help you in creating characters, and help you become a true artist and not merely a performer. In this class you will:

1. Learn different ways to build an authentic and fully-realized character using modern and classical texts.
2. Engage your imagination and your powers of observation.
3. Gain confidence both in and outside of the acting discipline.
4. Become a team-player and a collaborator.
5. Develop intellectual curiosity that will serve you the rest of your life.

How We'll Approach the Course

Theatre II will concentrate on the more technical aspects of acting. Imagine that this class is really about the science of acting: breaking down and analyzing scripts, focusing very specifically on the different tools that an actor needs, becoming critical observers of acting craft. Over the course of the year we'll investigate various issues in acting. Our guide through the year will be four incredible books on acting: *A Practical Handbook for the Actor* (Melissa Bruder, et al), *Acting One* (Robert Cohen), *Respect for Acting* (Uta Hagen) and *Audition* (Michael Shurtleff). The unit titles are taken from those sources. Here's how the year will look:

Actions & Analyzing a Scene [Weeks 1-6: September 3rd-October 7th]¹

We'll start with the basis of acting: the action. After all the root of the word 'actor' is, well, the word 'act' which is also the root word of 'action.' We'll learn about the nine rules of what an action should be (from *A Practical Handbook*) and how an action can serve a character's overall objective. During this time we'll also review related portions of Robert Cohen's seminal text on acting *Acting One* which will deepen our understanding of action. After we've mastered action, we'll then look at how to take a scene from a play and break it down into actions and how those actions can serve the character's objective. The play we'll use will be Lorraine Hansberry's classic *A Raisin in the Sun*, a play that any actor must absolutely know to be considered well-read. (And coincidentally the second show of our mainstage season this year) Student-actors will perform scenes and monologues from the play as a final assessment as well as complete numerous written assessments and self-reflections.

The Truth of the Moment: Acting Instead of Performing [Weeks 7-12: October 15th-November 22nd]

Many (if not most) young actors think of acting as being noticed, as performing, as a way to get attention. The best actors put the craft ahead of their need for attention. This unit will be about truth on stage. How can we as actors find the truth of the characters we're playing? What's the truth of the situation? What's the truth the playwright is asking us to address? We'll look at Chapter Three of *A Practical Handbook* as our core text as well as several chapters from *Acting One*. In addition, we'll begin reading Uta Hagen's amazing study of the acting craft *Respect for Acting*. The goal we're reaching for is realism. Our play text for this unit will be Thornton Wilder's acclaimed drama *Our Town*. We'll use the play as the raw material with which to create three-dimensional characters based in truth and who behave in ways we can recognize.

¹ All time frames are subject to change and are only meant to be general guidelines. Always check the class blog for current topics.

The Externals: [Weeks 13-19: December 2nd-January 24th]

While during the first two units we'll be focusing on how the actor prepares a character internally (emotions, psychology, 'realness') in this unit we'll focus on acting as a physical art. Students will undergo training in physical characterization that they'll link to the internal work they've already done. A sub-topic of this unit will be mime, a technical art that asks the actor to be acutely aware of what their bodies are conveying. We'll also use both *A Practical Handbook* and *Respect for Acting* to explore things outside of a character's control: obstacles and given circumstances. Comedy is the perfect embodiment of these issues, so students will also be introduced to *commedia dell'arte*, an Italian form of comic improvisation that developed during the Italian Renaissance. To complete our work on physical characterizations we will explore character movement through song, with group dance work coming from the golden age of musical theatre. Students will learn basic choreography and how to incorporate their character into that work.

Theatre Week [Week of January 13th, exact date TBD]

Students in all acting classes in the OSA School of Theatre are invited to perform during Theatre Week which is a showcase of work going on in the classroom. Theatre II will present scenes from *A Raisin in the Sun*, *Our Town*, and examples from our physical movement work of mime, comedy, and choreography. Students will also be asked to make some brief comments to the assembled community about what they've learned in Theatre II so far. Theatre Week is a completely separate event from the fully-staged productions rehearsed after school (all rehearsals for Theatre Week take place during class).

The Medieval Theatre [Weeks 20-24: January 27th – February 28th]

You will take what you've learned about life in Medieval Europe in your Social Studies classes at OSA and consider the development of theatre during the same period. We'll embark on interactive projects that will ask you to demonstrate your knowledge of medieval stagecraft and create short plays in the medieval style. Students will create a scale-model of a medieval pageant wagon (which roving guilds of actors used to take shows to audiences as opposed to audiences going to theatres). You'll also exercise your playwriting skills as you create pageant plays—extraordinarily popular entertainments common during the Middle Ages. You'll perform your pageant plays (based on biblical stories and secular subjects as they would have been during the period) for the assembled OSA School of Theatre.

Introduction to Shakespeare [Weeks 25-30: March 3rd-April 11th]

He's a playwright that every actor needs to know, and for all of the fear he inspires, he's actually one of the most approachable of playwrights once you speak his language. Students will get a thorough grounding in language of Shakespeare and the unique acting style his plays demand. We'll take one of Shakespeare's plays and approach it in stages, stopping along the way to review concepts you've already learned from previous units (particularly from the first semester). The play we'll focus on will be *The Taming of the Shrew* one of Shakespeare's funniest and most approachable comedies and perfect for assessing what you've learned about characterization and physical acting. During this unit, we'll also talk about what going to the theatre was like during Shakespeare's time (the Elizabethan Renaissance) and students will get to use what they've learned of the Renaissance in the Social Studies classes to understand Shakespeare's world.

The Art of Auditioning [Weeks 31-37: April 21st-June 5th]

To end the year, and to prepare you to audition for next year's OSA School of Theatre season, you'll get an intensive course in audition technique. Each student will choose a brand new monologue from either a classical or contemporary play for use both as their in-class assessment and as their audition piece for the 2013-2014 OSA season auditions. We'll take inspiration from Michael Shurtleff's landmark book *Audition*. We'll apply his tips and techniques to what is an art form in and of itself: the successful audition.

Assessments

You'll be assessed continuously throughout the semester. All assessments and assignments will be posted on our class website/blog. Here is what you can expect to be graded on:

Reading and Annotating: Your homework for this class will consist mostly of reading plays or brief informational texts. You're expected to keep up with the reading and to fully annotate each text (we'll discuss what that means).

Journal: You'll be keeping a journal for this class in which you'll record your ongoing thoughts and discoveries and in which you'll take your notes. Sometimes you'll be given specific assignments to complete in your journal other times we'll ask you to write in it diary-style. All entries should be legible and follow all rules of grammar, spelling, and punctuation.

Organization: You will be assessed on your organization skills. You must keep and file away all handouts. You'll be asked to show either teacher the handouts they've given to you at numerous points in the semester.

Tests and Quizzes: Periodically you'll be given short essay or multiple-choice exams to gauge your understanding of the concepts we discuss in class.

Performances: Throughout the year you'll have a number of performances, always with plenty of warning and lots of time in class to prepare. It's expected that you'll use class time appropriately and efficiently to prepare for all performances. For your first semester final exam in January you'll present your Theatre Week scene (with Theatre Week itself being a chance to try it out). Your final exam will be your audition piece that you will have workshopped in class.

Improv/Theatre Games: You are assessed each time you're called to participate in a theatre game or improvisation workshop. We'll usually ask you to demonstrate a particular skill during these improvised performances.

Participation: This will form a major part of your grade. Your daily contributions to discussions are crucial to your grade. We expect that you will be fully present both mentally and physically, and that you'll be a positive influence. This class will be challenging and will often ask you to explore areas of theatre you've never explored. You're expected to approach things with an open mind. We will guide you to an understanding of the material. In return we expect your enthusiasm and your goodwill.

Professionalism: Along with participation, a positive attitude is a prerequisite to getting a "C-" or above in this class. Negative or diva/o attitudes will not be tolerated and will adversely affect your grade. We will need to be a good team in order to tackle what will be challenging material. This is assessed each day.

Materials Required

1. MULTIPLE pencils for marking up scripts and writing in your journal. An actor MUST have a pencil on them at all times. A few pencils may be available for us to loan during class, but don't count on it.
2. A set of colored pencils or highlighters if needed to annotate scripts (optional).
3. A journal. It must have lined paper and have a binding that will stay together for the year. (Not just loose papers in a folder).
4. A section of your binder or a dedicated folder for this class where you can store handouts.

NOTE: Any students with financial hardships should see me for supplies. Please don't be shy.

Policy on Issued Books and Handouts

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You may be issued copies of plays throughout the year. It's expected that you'll keep these books safe and free from damage. Any lost or damaged books will be charged to the student at the cover price plus any shipping costs. Damage can include an unreasonably bent cover, missing pages, marked-up pages, food stains, and more than usual wear.

You MUST keep any and ALL handouts you receive during the year. If you lose a handout and one of us asks you to take it during class and you don't have it, you will lose your participation points for that day. You may get replacements at lunch time if we have time to make an extra photocopy for you, otherwise you'll have to wait until the next opportunity we have to get to the photocopier. SO DON'T LOSE HANDOUTS.

Class Guidelines

1. Be on time, prepared to work, and dressed appropriately per department rules. The OSA Theatre Department handbook spells out specific discipline procedures. Class begins at 11:00am SHARP. Be outside, lined up, and quiet by that time or you will lose your day's participation points. If you fail to bring your uniform or leave on non-approved jewelry, you'll be asked to sit out during all theatre games and performances, and you'll take a zero for the activities you're forced to miss.
2. Complete assignments on time and to the best of your ability. All assignments will be posted on PowerSchool, and on our class blog (see below for URL).
3. Keep an open mind and maintain a spirit of collaboration. Negative attitudes will be met with severe consequences.
4. Treat yourself, your peers, the instructor, and the workspace with respect and courtesy.
5. Immediately report any problems or concerns that may keep you from doing your best work.

Note: OSA School of Theatre guidelines as laid out in the department handbook are in effect during this class.

Instructor Contact Info & Office Hours

I have an open door policy, so students and parent(s)/guardian(s) should feel free to contact me for any reason. My contact information is as follows:

Office: Room 269

Office Hours: Wednesday, Thursday, Friday at lunch / after school by appointment

Phone: 510-873-8800

E-mail: bpotter@oakarts.org

Website & Blog: teachers.oakarts.org/~bpotter

"Everything in the labor of art amounts to one thing: the difficult should become customary, the customary easy and the easy - beautiful."

- Constantin Stanislavsky

"The actors are come hither, my lord. Upon my honor - the best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-comical, (tragical-historical, tragical-comical-historical-pastoral) scene indivisible, or poem unlimited. Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men."

-Polonius, Actii, Scii, HAMLET
William Shakespeare

Class: **Acting: 8th GRADE (MS)**

Instructor: Ms. Bamberger

Contact: (E-mail) tbamberger@oakarts.org

(office) 510.873.8800

Logistics

Time: - Monday - Friday, 4/5^o from 11:00 p.m. - 12:45 p.m.

Room: - #269

Class Overview

Students continue to explore a variety of aspects of the creative process of acting that they began with their past year's Acting coursework: G.O.T.E., character analysis, effective movement for theatre, etc. Students continue to work on exploratory activities that will broaden their skills and awareness as actors, including exercises, thoughts and theories in action by Cicely Berry, Uta Hagen, Viola Spolin, Michael Chekov, and Sanford Meisner. Students will read and view published works in play, stage, and film format. Students will create complex characters based on in-depth character analysis. They will also come to understand an actor's role in story as they explore script analysis and character/story through-lines ("arc"). Students show the culmination of their explorations in final monologues and scenes, via works by Tom Stoppard (Rosencrantz and Guildenstern Are Dead), 1992: Twilight Los Angeles (Anna Deaveare-Smith) and "poems" from Lee Master's Spoon River Anthology.

Students will continue to develop skills for movement, voice, character development, communicating, focusing and listening to fellow actors (on and off stage), exploring and defining themselves as relates to utilizing their skills effectively in their work.

Since art is not done in a vacuum, students will also continue to develop strong skills as collaborative, community-based artists. Students learn to recognize that acting is a vital, viable, form of expression, developing vocabulary and body & voice skills resulting in expressive, thoughtful and thought-provoking work through which to convey the actor's art.

California State Standards

All OSA Theatre Department courses are aligned with the California State Standards. For a comprehensive listing of state standards, please visit: www.cde.ca.gov.

Required Materials

1. Notebook & Paper - any kind, to be used for taking notes in class exercises and information sessions. **MUST** have a pocket for keeping handouts in.
2. Pens, pencils, highlighters.
3. Text copies/scripts/handouts - these will be provided, as projects require.
4. Wear OSA required Theatre uniforms (no "street clothes"), no hats, no jewelry, etc. as required by the department (see OSA website).
5. Water bottle.
6. Actor's Journal.

Class Expectations

Keep the acting space clean. Remember we have to work in it! Come to class **ON TIME**, prepared and ready to work. Uniform dress, as required by Theatre Department policy, and be prepared to **MOVE!** Since acting is a collaborative effort, we need **EVERYONE** here and ready to contribute. Show respect for each other, yourselves, and the teacher. Since acting is a very personal medium, respect and sensitivity towards each other is very important. This will be a safe environment for students to explore this sensitive medium. The teacher and students will support performers in their endeavors in the art. *Consequently, anyone not able to comply with this last expectation will be asked to leave the class.*

Assignments & Grading

Assignments may include play reviews, a research report, as well as character research. **ALL REPORTS WILL BE FORMATTED TO MLA STANDARDS:** Typed, double-spaced, black ink, Times Roman Font, 12 point, 1" margins, cited properly as needed.

Grading will follow the 30%:10% rule:

30% = based on participation, which includes, daily activities, daily attendance, good citizen/repertory conduct at all times.

30% = based on quizzes, tests, assignments and homework.

30% = based on actor reflections as assigned for all activities & personal actor discoveries.

10% = based on theatre etiquette, technique, quality, and "heart" (commitment to performance; to the moment; to the group).

Attendance

The attendance policies of OSA will be strictly adhered to. Please review your OSA Handbooks for specifics.

Student Agreements

Students agree to build their theatre training regimen by committing to the following actions:

Be to class DAILY

Be to class ON TIME

Be to class READY TO START WARM-UPS

SPEAK IN TURN

RESPECT the ideas of others

PRACTICE THE ART OF "YES!"*

BE OPEN TO IDEAS

LEAVE IN LOCKERS, WITH BELONGINGS, OR AT HOME: Gum, Food, Drinks other than Bottled Water, Electronic Devices, Jewelry.

At all times: Embrace the work, the art, the ensemble, the community, and strive for Excellence from yourself and each other.

OH YEAH...And have FUN! The cool thing about theatre is...it's really fun! SO, embrace the discipline and enjoy the fun of creating theatre!

And Remember...

We need the support and participation of everyone involved in this acting group. Your attendance, creative energy, respect for each other and the art is crucial and required. This is not discipline for discipline's sake, but for the sake of becoming professional actors and conducting oneself accordingly.

Musical Theatre- Course Syllabus

OSA School of Theatre

2013-2014

The Vitals:

Instructor: Ms. Potter

Email bpotter@oakarts.org

Class website: <http://teachers.oakarts.org/~bpotter/>

Class: Room 269, Tuesdays and Thursdays 1:30- 2:50

The Course:

The goal of this class is to give a thorough examination of the form of Musical Theatre. The class will be a combination of exploring the history of musical theatre, and performance of both scenes and songs from musicals. We will be looking at musical theatre through the lens of composer/lyricist teams, directors, choreographers, and performers. Through performance we will examine the connections between book scenes and songs, prepare solo songs, and stage group numbers. We will also examine the elements, which go into creating a musical and explore the challenges of that collaborative process.

Expectations:

Students are expected to be prepared to work when class begins, which includes being dressed and having all of their needed materials for class for that day. Failure to be prepared at the beginning of class will result in lowering of participation points for the day. All theatre department rules apply.

Attendance

Class begins at 1:30. Dropping your bags at 1:25, leaving the room, and coming back at 1:40 does not constitute being on time. If you are not in class and prepared to work at 1:30 you will receive a tardy.

Dress Policy

The OSA School of Theatre uniform is required for all students in all theatre classes per department handbook rules. This class has a built in change time in which students are expected to change into a uniform. All students are expected to be in class on time, perform the daily class ritual, and when released to take their change period to get into uniform. You were late to class because you had to change into uniform is not a valid excuse.

Required Supplies

Each class you are expected to bring a pencil, your journal, and whatever scripts, reading or music you are working on during that time.

Electronics

All electronics are to be turned off and put away during class. Any electronic device used or brought out during class without express permission will be taken away for the rest of the period.

Respect

Acting classes by nature require participation and an open, safe environment in which every student feels safe to take risks. It is therefore expected that students will be supportive and respectful of their peers and participate fully in all class activities. This class will emphasize a respect for the process of theatre. Students will become familiar with professional rehearsal practices in preparation for working at the college and professional level.

Policy on Issued Books and Handouts

You may be issued copies of plays throughout the year. It's expected that you'll keep these books safe and free from damage. Any lost or damaged books will be charged to the student at the cover price plus any shipping costs. Damage can include an unreasonably bent cover, missing pages, marked-up pages, food stains, and more than usual wear.

You MUST keep any and ALL handouts you receive during the year. If you lose a handout and one of us asks you to take it during class and you don't have it, you will lose your participation points for that day. You may get replacements at lunch time if we have time to make an extra photocopy for you, otherwise you'll have to wait until the next opportunity we have to get to the photocopier. **SO DON'T LOSE HANDOUTS.**

Assessment:

Assessments will fall into categories of standards based on our School wide ESLR's and core principles from the School of Theatre. Each category will be weighed at 10% of your grade and within in each category you may be assessed in various forms, a test, a quiz, a written assessment, a spoken assessment, a performance assessment etc. You will be given a met or not met on each assessment depending on the amount of mastery you show against any given rubric for that assessment. Your learning standards fall into the following categories:

Effective Communicator: As a theatre artists students are expected to be able to communicate with their teachers, directors, peers, and fellow actors. Assessments in the effective communicator standard will include group work in the form of performance scenes or other academic projects, oral presentations, and other communication based projects.

Critical Thinker: To maintain a career as a working acting a critical, insightful, and inquisitive nature is necessary and will be developed in class. Critical thinker assessments will come in the form of journal entries, critical essays, quizzes, tests, and other in class assessments.

Productive Citizen: Finding a place in the world for yourself as an artists requires an examination of what you can do for your community. Productive Citizen assessments will largely take the form of journal entries and in class discussions but may also be part of a larger group or independent project.

Self Disciplined Student and Artist: This is a hugely important standard and should not require much explanation. The dramatic nature of theatre should in no way impede on the

requirement for each student to be able to focus on the task at hand and do the work. You will be constantly assessed for this standard in in-class exercises, journal entries, and performance projects.

Artistic Innovator: The creative factor. You do not have to be the best actor in the world but in order to succeed in theatre you must have a sense of artistic innovation, a creativity that you uniquely bring to the table. Artistic Innovator standards will be primarily performance and project based.

Attendance: Please see the above note on Attendance. You will be assessed on your punctuality to class and in returning to the room from any breaks given.

Audience Behavior: Being a good theatre practitioner starts with being a good audience member. In class, being an audience member includes being attentive during lectures, discussions, and in-class performances. You will be assessed on this behavior everyday and it will be entered into powerschool every other week (barring any disasters).

Assignment Completion: Just like how it sounds. You get a whole 10% of your grade based on if you did the rest of the work! Do the work!

Dress and Readiness: We are so serious about this. 10% of your grade. See above for Dress policy. Dress and readiness means you are ready to work at the start of the period, you come back promptly from your dress period dressed in the School of Theatre uniform, and have everything you need to be prepared for a successful class period. You will be assessed on this dress everyday and it will be entered into powerschool every other week (again, barring any disasters).

Service: Ask not what your theatre department can do for you, but what you can do for your theatre department. In the case of this class, being part of the solution of our constant battle with space. You will be assessed on your willingness and participation in keeping the room serviceable for our needs, which may include moving desks, chairs, cleaning the room etc.

Course Breakdown:

Semester 1

Quarter 1: Early Musical Theatre to Tin Pan Alley- Performing Group Numbers

September 3- October 24

We will spend this quarter developing a sense of where musical theatre came from. Through lecture, reading and examination we will look all the ways music has been a part of theatre and how the genre developed into a legitimate form in America in the early twentieth century. We will also begin our exploration of performing musical theatre by learning a group number, which we will perform together as a class.

Quarter 2: *Show Boat* to *West Side Story*- Performing Duets

October 29- January 24

This quarter we will look at the development and advancement of the book musical during the Golden Age of Broadway and the corresponding American history which made it possible. In performance we will work on small groups and duet numbers from book musicals.

Semester 2**Quarter 3: *Gypsy* to *Sweeney Todd*- Performing Solos**

January 27- March 27

We will start semester by exploring the “Sondheim era” and the development of the concept musical. We will expand beyond exploration of composer/lyrists teams and start to explore the influence of director/choreographers. In performance we will dive into the art of solo songs, preparing students with an audition song they can take from class and use at a professional musical theatre audition.

Quarter 4: The British Invasion to the Present- Creating an Original Musical

April 1-May 30

The final quarter will be spent looking at the British invasion of Broadway musicals in the 1980’s through today’s popular Jukebox Musicals and snarky, edging hits like *Avenue Q* and *The Book of Mormon*. The final performance piece of this course will be a creative group project in creating a pitch for an original musical. Through this project we will further explore the roles of director, choreographer, book writer, composer, lyricist and designers for musical theatre.

Instructor Contact Information:

Office: Room 269

Office Hours: Wednesday, Thursday, Friday at lunch / after school by appointment

Phone: 510-873-8800

E-mail: bpotter@oakarts.orgWebsite & Blog: teachers.oakarts.org/~bpotter

PLAYWRITING

Fall 2013 TT 1:30–2:45, Room 347

Rodrigo Duarte-Clark

rodrigod@oakarts.org

Course Description

The student will learn the fundamentals of writing a play. The course will cover the basic components: format, dialogue, exposition, setting, use of time, and overall form; but will concentrate on plot construction, and character development as the primary building blocks. The student will work on writing exercises on a weekly basis in class and for homework, read a variety monologues, scenes and plays. Term Projects will include: two monologues, 2 scenes(comedic & dramatic) and a one-act play.

Required Texts & Materials

Individual plays, monologues, articles & handouts

1.5" Ring Binder to insert materials

Writing implement, notebook paper

Telling Tales edited by Eric Lane, an anthology of short plays.

Grading Criteria

	%
Class comportment & contribution	10
Assignment Punctuality	10
Format	10
Plot Construction	20
Character development	10
Language	10
In class work	10
Artistry & innovation	10
Discipline	10

California State Standards Covered

All academic courses are aligned with California State Standards. For a comprehensive listing of state standards, visit: <http://www.cde.ca.gov>

Course Outline

Week 1 (9/3-9/5)	Introduction to Course, Language, Manuscript Format
Week 2 (9/10-9/12)	Aristotle's 6 Elements of Tragedy, Law of Conflict, The Scene
Week 3 (9/17-9/19)	Character: Character Arc & Development, Relationships, Protagonist, Major & minor, Function, Psychological and Physical make-up
Week 4 (9/24-9/26)	Plot Construction, Point of Attack, Climax, Aristotle's unity of action, interrelationship of scenes, causality
Week 5 (10/1-10/3)	Plot Construction: A sequence of interrelated events, unity of action; crisis, rising action, reversal, falling action
Week 6 (10/8-10/10)	Creating the play's universe: Setting/Sound/Time(Era); Stylistic choices; Character Description/Exposition

- Week 7 (10/15-10/17) Time, chronological/linear & other uses of time,
- Week 8 (10/22-10/24) Midterms
- Week 9 (10/29-10/31) Scenario, Review of Format, Opening Scene,
Exposition: conveying information interestingly
- Week 10(11/5-7) Voice: form & stylistic choices, how the story is told
- Week 11(11/12-14) Voice: form & stylistic and language consistency
- Week 12 (11/19-21) Transitions, Character Consistency & Progression,
First Draft due Thursday November 21

Thanksgiving Week

- Week 13 (12/3-12/5) Re-writing a play, critique and evaluation
- Week 14 (12/10-12/12) Deconstruction: plot & character
- Week 15 (12/17-12/19) Second draft due December 19

Holidays

- Week 17 (1/7-1/9) Editing
Format review: title page, character description, setting synopsis,
pagination.
- Week 18 (1/18-1/21) Stage Readings
- Week 18(1/25-1-27) Final

Staged Readings & New Works

Staged Readings will be held during Theater Week. New Works Festival will be performed March 6-7 in the Black Box.

Practicum- Course Syllabus **OSA School of Theatre**

2013-2014

The Vitals:

Instructor: Ms. Potter

Email bpotter@oakarts.org

Class website: <http://teachers.oakarts.org/~bpotter/>

Class: Room 346, Mondays 11:35- 12:50 and Wednesdays and Fridays 1:30- 4:10

The Course:

The goal of this class is to build upon the foundational acting practices you have already received in the School of Theatre with an emphasis on acquiring a fundamental knowledge of important Western acting practitioners whose teachings make up the bulk of American acting training for the past century. We will explore plays in conjunction with practitioners to give hands on practice of each varying style. You will discover that not all practitioners theories work for you as an acting, but nevertheless you will be able to understand and critically differentiate each methods aims and goals even if you never use them in practice beyond this class. This class will be broken down into two major categories of theory: Stanislavski based American theory (specifically from the Group Theatre) looking at the similarities and difference between Lee Strasberg, Stella Adler, and Sanford Meisner, and movement based practitioners from throughout the western world; Meyerhold, Grotowski, Bogart, and Suzuki. In addition we will be reading playwrights and theorists; Odets, Brecht, Artaud, and Mee.

Many of these acting theories are meant to be explored or at least two years of intensive training and while you will be amply prepared to encounter any of these practitioners work at the college level in beyond, this class is meant to serve as practical survey rather than an in depth study of each method. You will certainly find some methods you will be unable to connect with and hopefully will take a few away that will intrigue enough to explore further in your studies. One thing you will find in common with all these practitioners is that they all have a great compulsion toward finding a truth in acting, and that they have all spent their careers in search of discovering what they perceived to be the very best actor training methods. There is a serious devotion to the craft of acting that you will observe in these theories and in order to fully appreciate them you yourself will also be required to exhibit that same devotion.

In addition to our Practicum curriculum Professor Draper from Sonoma State University will be working with our class on campus. More information about this collaboration will follow but it should be noted that your participation and work when Professor Draper is teaching will be as much a part of your grade as the rest of the class.

Expectations:

Students are expected to be prepared to work when class begins, which includes being dressed and having all of their needed materials for class for that day. Failure to be prepared at the beginning of class will result in lowering of participation points for the day. All theatre department rules apply.

Attendance

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Required Supplies

Each class you are expected to bring a pencil, your journal, and whatever scripts or reading you are working on during that time. (see Policy on Issue of Books and Handouts for more detail)

Electronics

All electronics are to be turned off and put away during class. Any electronic device used or brought out during class without express permission will be taken away for the rest of the period.

Respect

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Assessment:

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Attendance: Please see the above note on Attendance. You will be assessed on your punctuality to class and in returning to the room from any breaks given.

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Assignment Completion: Just like how it sounds. You get a whole 10% of your grade based on if you did the rest of the work! Do the work!

Dress and Readiness: We are so serious about this. 10% of your grade. See above for Dress policy. Dress and readiness means you are ready to work at the start of the period, you come back promptly from your dress period dressed in the School of Theatre uniform, and have everything you need to be prepared for a successful class period. You will be assessed on this dress everyday and it will be entered into powerschool every other week (again, barring any disasters).

Service: Ask not what your theatre department can do for you, but what you can do for your theatre department. In the case of this class, being part of the solution of our constant battle with space. You will be assessed on your willingness and participation in keeping the room serviceable for our needs, which may include moving desks, chairs, cleaning the room etc.

Course Breakdown:

Semester 1

Quarters 1 & 2: Stanislavski Based Group Theatre Acting Theory

Play: Awake and Sing/ Waiting for Lefty by Clifford Odets

September 4- January 24

In 1922 members of the Moscow Art Theatre toured the U.S. and forever changed the way American actors practiced their art. Three great teachers took the theories of Stanislavski, taught to them by members of the MAT and created their own interpretations of how to teach acting. Lee Strasberg, Stella Adler, and Sanford Meisner all taught from the same foundation but found very different ways to teach the material. All three worked with one of the Group Theatre's most famous playwrights, Clifford Odets, so we will explore the similarities and differences of their theories using his texts as a sounding board.

Semester 2

Quarter 3: Movement Based Training Part 1 (Vsevolod Meyerhold and Jerzy Grotowski)

Theorists/Plays: Mother Courage and other writings by Bertolt Brecht, Marat/Sade by Peter Weiss and the writings of Antonin Artaud

January 27- March 28

Not all western acting theory followed Stanislavski's mandates the way American theorists did. One of Stanislavski's contemporaries and friends, Vsevolod Meyerhold, developed an entirely different path to finding truth in acting through his practice of biomechanics. We will look at Meyerhold's physical actor training in conjunction with Brecht's theory of alienation. Both theories have roots that go beyond realism and look for truth in bringing awareness of the theatricality of the work. Similarly, Jerzy Grotowski sought truth through stripping down theatre to its essential elements; space, actors and spectators. His idea of "Poor Theatre" took its roots from Artaud's "Theatre of Cruelty" and we explore Grotowski's theatre and physical training through the lens of Artaud's writing. We will use Peter Weiss' play Marat/Sade as a text to explore Grotowski's physical methods and practical theory as well as Artaud's idea of theatre of cruelty.

Quarter 4: Movement Based Training Part 2 (Mary Overlie, Anne Bogart, and Tadashi Suzuki)

Plays: Revisit to Chuck Mee's Big Love

April 2-May 30

An acting practice with roots in modern dance has been developing and most recently gaining ground in the American theatre community. Mary Overlie began experimenting

with the concept of deconstructing traditional acting techniques in her modern dance company. She developed a system of separating and equalizing six elements of theatre giving them equal importance allowing actors to discover new information they may not have found in a more traditional method. These elements are described as viewpoints. Director and teacher Anne Bogart, working with Overlie, continued to develop the practice of viewpoints and has established a theatre company around its practice. Combined with the practice of viewpoints Bogart has adopted the training methods of Tadashi Suzuki, a prominent contemporary Japanese theatre practitioner. His techniques, largely used as focus and strength exercises have become a widely use practice is America. The practice of these theatre artists will provide another alternate acting technique from the more traditional based Stanislavski training along with an a look at more contemporary theatrical devising as an alternative to traditional playwriting. At this point in the year we will revisit Chuck Mee's Big Love (your summer reading) as well as explore Mee's unconventional method of play creation, which have often been showcased by Bogart's acting company.

Instructor Contact Info and Office Hours

Office: Room 269

Office Hours: Wednesday, Thursday, Friday at lunch / after school by appointment

Phone: 510-873-8800

E-mail: bpotter@oakarts.org

Website & Blog: teachers.oakarts.org/~bpotter

OSA ~ School of Theatre

Course: Senior Showcase

Instructor: Mr. Berry-Berlinski

Meeting Time: T/TH 2:55-4:10pm

Meeting Location: Room 347

Office Hours: 10am-1:30pm M/W by appointment Room 269

Contact: (P) 510-356-8823 (E) mberry@oakarts.org

Class Blog: teachers.oakarts.org/~mberry

Introduction:

You have arrived! Congratulations on making it to your senior year!

The Romans had a god (Janus) that had two faces: one looking back to the past and one looking forward to the future. In this class, you will do just that. Throughout the year you will look back at your time spent at OSA and take stock of what you have learned, accomplished and achieved. At the same time, you will look ahead to what you will be learning, accomplishing and achieving this year and in your future endeavors. Success in this class is directly correlated with how deeply you choose to reflect and how resolutely you take action. My goal for this class is to turn our time together into a lab of sorts, for performance, preparation, reflection, inquiry and for serious attempts to build foundations for your future.

How This Class Will Work:

Every single class, no matter what, will begin with 5-10 minutes of silent reflection. Your senior year will be full of tasks, projects, deadlines, sleepless nights and jumbled emotions. Taking reflection time daily is absolutely essential to balance self. Reflections may include journal time, a worksheet, an inventory sheet or simply sitting in silence and stillness of meditation. These will be sacred times. Be selfish. Take this time. As emerging adults and artists, I have confidence in your ability to complete and participate in this ritual daily. If you are incapable of such ritual, I will simply ask you to excuse yourself into the hallway and we will have a discussion about your readiness to face your senior year in The School of Theatre.

After reflection time, we will have a round table discussion to start each class. Sometimes you will be asked to arrange the desks in a way that allows for discussion as equals. From time to time I will have topics to discuss. Often, I will assign a student a topic for us to consider for next time. Sometimes the discussion will be about an assigned reading or an activity I have asked you to complete.

After our roundtable, I will introduce a topic that will shape the rest of the class. As the year progresses, I will put more ownership in your hands and will step back from the process and simply facilitate as you create topics that will benefit you the most. Nowhere along the journey do I want to have to engage in classroom management. As seniors, I trust you are beyond that level of need.

Homework, when assigned, will be mostly readings and/or projects. I will ask you to come back with questions and observations about said assignments. I will do my best to have most work and assignments be completed in class.

Professionalism:

You are expected to conduct yourself with the utmost professionalism. I am most interested in your minds, your contributions to class and the department and your goals and future plans post-OSA. I am less interested in drama, seniorities, pettiness, or your need for attention. Come prepared to class on time and ready to contribute to the whole, the ensemble. It will pay off tenfold.

Learning Units:

Audition Preparation (September 3rd - 27th)

Text: Michael Shurtleff's ~ Auditions, Everything The Actor Needs To Know To Get The Part

- *Resumes/Headshots
- *Monologue Evaluations and Critiques
- *National Performing Arts Auditions (Vegas)

College Prospects and Preparation (October 1st - 31st)

Text: Creative Colleges, A Guide for Student Actors and Artists

- *Future Goals
- *BA/BFA Programs
- *Conservatory
- *In State -vs- Out Of State

- *One on One Parent/Student Counseling
- *Applications and Deadlines
- *FAFSA
- *Scholarships and Grants/Loans/Work Study

(DISCLAIMER)

The ultimate responsibility for applying for University rests with the student/parents/guardians. This class is meant to give you assistance. It is not intended to replace the discussions and the actions that you and your family should be taking on your own behalf.

The Business of Starting An Acting Career: (November 1st - 30th)

Text: Acting, Make It Your Business

A Practical Guide to a Professional Career

The Acting Bible

While most of you will be going on in Theatre at the college level, you will be given a thorough and honest grounding in what you can expect as acting professionals. Topics of discussion will include:

- *Unions
- *Contracts
- *Obtaining an Agent
- *Website Creation
- *Your Acting Reel/Marketing
- *Pitfalls in the Industry/The Warnings

This Is Your Life: A Personal Reflection on the Craft of Acting

(December 1-January 12th)

Now is not the time to be shy or meek! In this unit you will be putting together a multi-media presentation that speaks directly to what you have learned about the craft of acting and theatre and what you have learned about yourself during your time here at OSA. It will indicate to the Theatre staff what you have learned at OSA and what you will be taking away having spent time in this program. It will also assist you further in charting your own course and growth as an artist and an individual moving forward.

*To be presented at Theatre Week

Theatre Education, Learning By Teaching: (January 13th - March 31st)

It's time to put your knowledge to work for the betterment of the OSA School of Theatre and your own personal benefit. You'll be leveraging your time at OSA by creating and delivering a series of lessons to our Middle School acting classes. Topics to be covered:

*Educational Practices/Theories

*Lesson Planning

*Classroom Management Strategies

You'll be teaching in solo or in pairs and will receive feedback on your teaching and do a full reflection component to reflect on the process and your experience.

The Senior Showcase Repertory: (April 1-June 1)

The unit will culminate in fully staged performances that will run a week at the end of the year to comprise the OSA School of Theatre Senior Showcase. Selections from plays will be chosen by the group and each student wishing to graduate from the School of Theatre will complete this unit that will consist of both monologue and partnered scene work. Creation of selected pieces, character work, script work and rehearsals will typically take place in class. Time will also be allocated to discuss topics that come up

form previous units and new topics as they arise around the area of performance.

Assessment:

Students will be assessed around the School of Theatre's standards-based grading. Assignments will touch on up to five individual learning targets that will allow students to demonstrate understanding and mastery of the standard. Common assessments will include your ability to read and analyze text, complete journal entries, participate in and lead class discussions, preparedness and readiness and completion of assignments and projects.

Required Materials:

There are some materials you will need to acquire to be able to fully participate in this class. If there is ever a concern about financial ability to acquire required materials, please see me privately.

- *Composition Book (NO SPIRAL NOTEBOOKS) for journal entry. These will remain at school
- *Pencils with erasers
- *Pens/Highlighters
- *A dedicated binder for THIS CLASS ONLY

Attendance/Homework

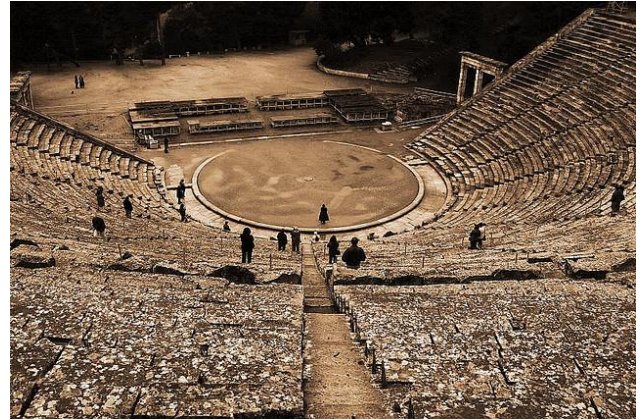
- *Be on time 3 tardies = 1 absence
- *9x absent in a quarter = Ineligible to Perform
- *If absent, you have one day extra to turn in homework, per missed school day. Late work will not be accepted without my prior consent.
- *If you are sick, stay home. Each person will be assigned a learning partner in class. You will keep each other up to speed on work missed, etc.
- *When in doubt, check the class blog

Dress/Readiness:

- *Enter each day ready to work...this goes for all of your Theatre classes.
- *Once you enter the classroom, get right to the reflective portion of the class.
- *You are required to wear your uniform daily. Be void of jewelry, cell phones, electronics, etc.

Introduction

This course will leverage all you have learned about acting as we explore the art of directing for the stage, as there is no better training for directing than being an actor. Right away it should be noted here that this class is going to focus on directing for *theatre*. While on some level directing is directing, we'll focus on the particular issues that come with directing for the stage. The objective of this course depends somewhat on what you want to accomplish. You can either take this course in order to explore directing as an art in itself. Or you can take this course in order to become an actor who is more aware of what goes into mounting a play, and an actor who will have a better sense of what a director is looking for.



How We'll Approach the Topic

Directing is both an art and a science in which you need creativity and tangible skills. In fact, it's very much like being a fashion designer. On the one hand you need a vision, an eye for detail, an aesthetic sense. On the other hand you need practical skills, like sewing, in order to realize your vision. Directing is the same. The most maddening directors come in two varieties: the super-creative genius who can't block a show to save her life or the traffic cop who lacks any creative impulse. This course is meant to address both parts of the directing: the art and the science.

As a director myself, I do not sacrifice the art to the science or the science to the art. Directing involves both sides of your brain: the one we use to tackle language and the one we use for spatial awareness and problem solving. In this course, you will be presented with any number of problems that have both artistic and scientific solutions.

As a matter of fair warning: I take the craft of directing very seriously. This is not an artsy-fartsy course in which we will sit around and talk about our feelings and what plays 'mean.' If we never figure out what a play 'means', fine by me. We will roll up our sleeves and *work* at becoming theatre artists who are *more* creative, *more* risk-taking, *more* intelligent, and *more* aware. We will be thinkers and doers. There will not be any term papers, multiple choice tests, or silly poster projects. You *will* do work, but it will be in direct service of bringing a play to life.

I promise I will not waste your time. In return, I ask that you come along with me.

Units of Study

For each unit of study we will work with a play (or plays) as a testing ground for the skills we will be discussing. Here are our units of study:

1. The Blank Canvas (To Direct or Not to Direct)
Plays: *Fen* and *Vinegar Tom* by Caryl Churchill
2. Movement: Blocking and Stillness
Plays: *Electra* by Sophocles (adapted by Nick Payne) and *Ruined* by Lynn Nottage

3. The Script – Structure, Words, and Style

Plays: *A Raisin in the Sun* by Lorraine Hansberry and *Clybourne Park* by Bruce Norris

4. Working With Actors, or Director as “Therapist”

Play: *The Glass Menagerie* by Tennessee Williams

5. The Director’s Vision

Play: *A Midsummer Night’s Dream* by William Shakespeare

6. The Play’s Not Always the Thing

Musical: *Spring Awakening* by Duncan Sheik and Steven Sater

Opera: *La bohème* by Giacomo Puccini

While you will not be weighed down with another textbook, I will be drawing from the following great sources and providing excerpts to you as jumping off points for discussion:

The Director’s Vision: Play Direction from Analysis to Production by Louis E. Catron

Directing for the Stage by Terry John Converse

Getting Directions: A Fly-on –the-Wall Guide for Emerging Directors by Russ Hope

The Director’s Eye by John Ahart

A Sense of Direction by William Ball

Please be aware that when you receive photocopied excerpts from these books they are effectively your textbook and you are responsible for bringing them to every class. You are advised to get a folder in which you can put all of these readings.

OSA Playwriting & New Works

This course will work in conjunction with the Playwriting course that meets during the same block and which will be writing the plays that make up New Works. As you are learning the art of stage directing, the students in the playwriting course are learning how to be playwrights. As a class we will together tackle the directing issues raised by the plays created for New Works (and the concept of ‘new work’ in general). You will help with the staging of the play readings during Theatre Week, and you will have the opportunity to possibly direct a fully-staged New Works play. I hope you will consider taking this opportunity.

Prerequisites

This course is open only to juniors and seniors who have completed or are currently enrolled in the Text & Language and/or Acting Practicum courses.



Unit #1: The Blank Canvas: To Direct or Not to Direct

Plays: *Fen* and *Vinegar Tom* by Caryl Churchill

To begin the year we will start with perhaps the most difficult texts we will tackle all year, Caryl Churchill’s postmodern plays *Fen* and *Vinegar Tom*. We’ll use these plays as a jumping off point as we try to answer perhaps the most important question a director is asked: How do we approach the craft? In some ways, Churchill’s plays are blank canvases onto which we can project just about anything, so they’re a good way to start breaking down the skills that go into successful directing. However, Churchill’s plays are also rooted in specific times and places, we’ll briefly discuss dramaturgy (which many of you already know, so we won’t dwell on it) and talk generally about getting “inspiration” from the world of the play and the playwright. Ultimately we’ll discuss how much a director should shape a play in performance and how much they should, well, *not* direct.

¹ Not in the traditional sense. Do not become a director in order to become a psychiatrist for actors. It will only end in misery.

Lastly, ³²⁶in this unit we will start to hone our skills on spatial awareness: how we create literal and metaphorical spaces for actors to work in. You will get a crash course in set design, stage pictures, and generally all things visual and spatial, in addition to the various types of theatres and performance spaces you would expect to encounter in a directing career (proscenium, three-quarter thrust, in-the-round, nontraditional spaces).



Unit #2: Movement: Blocking and Stillness

Plays: *Electra* by Sophocles (adapted by Nick Payne) and *Ruined* by Lynn Nottage



As you might imagine, one of the most important aspects of directing a play is the movement. A play is made up equally of words and movement. ‘Movement’ can imply many things. Specifically, we’ll be considering blocking (where the actors go when onstage), gesture (what they do once they get there) and stillness (times when actors do *not* move at all). As we discuss movement we will wrestle with a type of play in which movement played a crucial role: the Greek tragedy. Sophocles’ tragedy *Electra* in Nick Payne’s modern adaptation will allow us to think about the choreographic aspects of movement (remembering that all Greek tragedies were totally choreographed from beginning to end). Lynn Nottage’s *Ruined* derives its amazing power from its shifts between energy and stillness. After choosing one of these

plays, you’ll be asked to come up with both a floor plan for your set (and we’ll talk about basic set design in this unit) and a completely choreographed/blocked scene.

Unit #3: The Script: Structure, Words, and Style

Plays: *A Raisin in the Sun* by Lorraine Hansberry and *Clybourne Park* by Bruce Norris

Along with movement, the other major concern for a director is the script—the words. A director’s main job is to guide the actors through the language of the play, as the actor will largely rely on the words to communicate their character’s objectives and emotions. We’ll delve heavily into script analysis. You are very practiced in this by now. However, this time we will do it through the lens of a director, who must take into account more than just one character. You will learn how to engage in *formalist analysis* of text as well as situating a play in different contexts (dramaturgy). All of these will be in the service of making these plays come to life. Lorraine Hansberry’s *A Raisin in the Sun*—perhaps the most perfectly-constructed play of all time—and Bruce Norris’s play *Clybourne Park* together represent some of the best playwriting of the American theatre, and each is very much rooted in a time and place. It is in this unit that you will direct your first long-form scene—you can also choose scenes from plays we’ve previously read in this class.



Unit #4: Working With Actors, or Director as ‘Therapist’

Play: *The Glass Menagerie* by Tennessee Williams

There is no directing without actors. Sometimes we directors *wish* we could do a play without them, but actors are a rather necessary part of the directing process. This unit will test what you’ve learned so far about directing as we discuss how to guide actors through a fiendishly difficult play that will test both you and them: Tennessee Williams’ famous (and infamous) *The Glass Menagerie*. Williams offers us a chance to revisit spatial awareness, floor plans, movement, stillness, and text as we work on a play that has both exhilarated and flummoxed actors for decades. You will be pushed to make difficult decisions (What do you *do* with Tom’s opening monologue? What do you *do* with the entire character of Amanda Wingfield? What do you *do* with that Laura/Gentleman Caller scene?). You will learn how to guide actors without doing their job for them while at the same time asserting your own vision. You will learn how to be a director-‘therapist.’ This means that you will become highly skilled at asking the right questions that help actors toward realizing their character (just like a good therapist asks well-placed questions). This does **not** mean you will try to solve an actor’s emotional concerns. See the footnote on page 2.





Unit #5: The Director's Vision

Play: *A Midsummer Night's Dream* by William Shakespeare

It's often said (with a straight face or not) that a director needs to have a 'vision.' The term 'vision' is a nebulous one. What exactly does it mean? One meaning, in the context of directing, is a show's overall look. While we directors must let the designers do their job, it's up to the director to come up with the show's aesthetic. In this unit we'll talk about how to both

establish and the communicate the director's vision. Specifically, we'll focus on the major design elements: sets, lighting, and costumes. You will get a crash course in set design in addition to workshops and lighting and costumes from OSA's own design school (Production Design) and from other experts in the field. The play we'll read in conjunction with this unit is one that supports many different visions: Shakespeare's *A Midsummer Night's Dream*. The play has been set in every conceivable time period and in every conceivable environment.

Unit #6: The Play's Not Always the Thing

Musical: *Spring Awakening* by Duncan Sheik and Steven Sater

Opera: *La bohème* by Giacomo Puccini

A famous line in *Hamlet* goes something like this: "The play's the thing." However, as a director it's not always about plays. In this unit we'll explore what it means to direct for two types of music theatre: the musical and the opera. We'll explore the issues that come with each, and we'll find both similarities to directing plays and problems unique to these genres. Both the musical *Spring Awakening* and the opera *La bohème* are both pieces of music theatre that are grand in scale and intimate in the sense that each focuses on human relationships. How do we honor the 'bigness' of these works but also create convincing relationships once we add non-realistic elements like, well, music?



[images in order of appearance: Caryl Churchill; Lynn Nottage, Zoe Wannamaker as Electra; Lorraine Hansberry; Jessica Lange as Amanda Wingfield; Dame Judi Dench as Titania; original poster for *La bohème*.]

POLICIES AND PROCEDURES

Materials

1. Multiple pencils for marking up scripts and writing in your journal.
2. A set of colored pencils and/or a set of highlighters.
3. A journal. This can be small, preferably pocket-size so that you can keep it on you at all times.
4. A small binder or a sturdy folder/container devoted exclusively to this class where you can store handouts.

If issued a bound book, you are responsible for returning it in reasonably good condition. Otherwise you will be asked to replace it.

Note: Any students with financial hardships should see me for supplies (and not be embarrassed to do so). Feel free to come by my office, e-mail me, or leave a note in my mailbox in the front office. Please don't be shy.

Handout Policy

I will be providing you photocopied versions of the plays we read in this class. You will be issued *one* version of each play we read and you will be expected to bring it to *every* class (hint: perhaps my biggest pet peeve as a teacher is when students do not bring written materials to class or ask to go to their lockers when they have had all lunch period to get their materials together). If you lose your photocopied version of a play, I will deduct points from your preparedness grade. **DO NOT LOSE THINGS.** You can request a second copy of any play if you would like to keep a copy at school at all times.

³²⁸ **Theatre Week**

While you are not required to ‘perform’ during Theatre Week (scheduled for January 13th-17th, 2014), you are highly encouraged to present a scene you have worked on during the first semester.

Class Guidelines

1. **Be on time.** Class begins promptly at 1:30pm in Room 339. Even if your instructor is late, you will be on time. If you are tardy you *will* receive a “Not Met” for attendance and it *will* affect your grade.
2. **Wear your uniform.** Period. Again, ask my students in last year’s classes the effect a “Not Met” had on their grade. This class may involve lots of discussion and ‘non-physical’ work, however your uniform is required.
3. **Complete assignments on time and to the best of your ability.** I do not give very much homework because, historically, we have been able to use class time to finish assignments. If I *do* assign them, all major assignments will be posted my blog under the heading “Directing.”
4. **Keep an open mind and maintain a spirit of collaboration.** This course will demand a lot of you and your intellect. You will also be asked to take intellectual and artistic risks. We are all scholars of theatre and *none* of us has all the answers (not the least your instructor). I expect a willingness to dive in. In return I promise to maintain a safe environment by *not* tolerating any rudeness or intellectual bullying.
5. **Treat yourself, your peers, the instructor, and the workspace with respect and courtesy.** We share Room 339 with Mr. Andronic and other School of Theatre classes. We will leave it in better shape than we found it. Please do **NOT** bring your lunch into the classroom; I will ask you to dispose of it.

Note: OSA School of Theatre guidelines as laid out in the department handbook are in effect during this class.

Grading

For every assignment (written and discussion-based) you will receive either a “Met” or a “Not Met” to indicate your mastery of the material or your meeting of the guidelines established. This essentially translates to a Pass/Fail grading system. A grade of “Not Met” has a disproportionately poor effect on your grade. Stay up to date on assignments, be on time, and participate in class. This course can most certainly be passed if you put in the effort.

Instructor Contact Info & Office Hours

I have an open door policy, so students and parent(s)/guardian(s) should feel free to contact me for any reason. My contact information is as follows:

Office: Room 269

Office Hours: by appointment

Phone: 510-873-8800, ext. 8412

E-mail: mtravisano@oakarts.org

Blog: teachers.oakarts.org/~mtravisano

Note About Course Content

This class is reserved for juniors and seniors, and as such we will be exploring theatre that is perhaps bolder and riskier than might be appropriate for younger students. Some of the texts we read and some of the visual art and performances may include strong language and/or artistic nudity. Students or parents who may object to such materials should let me know so that an alternate assignment can be arranged.

Acknowledgement

By receiving this syllabus into your possession you automatically agree to all rules and regulations contained herein. Please sign the syllabus acknowledgement for OSA School of Theatre records. However, terms of this syllabus are enforceable even without student and parent signatures.

*"We must always be...reaching out through words."
- Cecily Berry*

Introduction

Perhaps more than any other course that I teach, the aim of this course can be summed up with stunning concision.

SPEAKING IS AN ACTION.

Bad actors fear language. Bad actors see language as an inconvenient impediment to other actions. Bad actors ignore language. Bad actors far outnumber good actors. Allow me to keep it real and perhaps be a little condescending (no better way to start the year, right?). The vast majority of actors your age have no clue about *what* they are saying. None whatsoever. They sometimes have a strong idea as to *how* they are saying it ("I'm gonna sound, like, real mad when I say that line"). They may have a vague inkling about *why* they are saying it ("I'm really mad, so I'm saying this line"). But odds are they do not know anything about the words they are using, the words that the playwright gave them, the words their character *chose* to say.

In this course, you will be empowered to use language to accomplish your character's objective. You will be empowered to explore the direct connection between language and emotion. You will be empowered to consider language as a direct clue to the character's inner desires. You will be empowered to use language to *express* your character's inner desires. You will use language to connect. You will use language to wound. You will use language to cope with loss. You will use language to celebrate. You will use language to work out inner struggles. You will use language to scare, cajole, woo, bridge caps, create distance. You will use language to its absolute utmost.

However, language is nothing without the psychology behind it. Building on your already extensive work on character development, we will marry language to your character's body, to your character's emotions, to your character's conscious thoughts, to your character's unconscious thoughts. We will build on what you come into this class with, and we will add to your storehouse of techniques and acting practitioners. For the first semester we will focus almost exclusively on text, using our findings to build on whatever character-building strategies you bring with you.

Prerequisites

This course is open to those students who have taken Acting Theory and courses beyond it. This course also presupposes knowledge of Stanislavsky. If you are shaky on his theories, I strongly suggest you read *The Stanislavski System* by Sonia Moore. It is very short (maybe 75 pages), it is easy to follow, and I teach directly from it.

NOTE

This class offers a highly technical approach to acting, and it is not the preferred method for every actor. Some will find this all too dry, too formulaic, too planned. I respect that some of you consider yourselves actors who "feel it in the moment." For some of you, this is a cop-out and an excuse to be lazy. For some of you this is a legitimate way of working. I will ask you to try my method of breaking down language and using the voice. After all, even if you *are* an actor who goes with whatever you feel onstage, you still need preparation. My goal for this course is not to turn you into an automaton. My goal is for you to wring all of the imaginative policies out of the English language.

YEAR-LONG TOPICS

Topic: Summer Monologue

Over the summer you were asked to read a play and prepare a monologue from that play. Hopefully you chose a monologue that you are happy living with for the rest of the year. It is this monologue to which you will apply everything you will learn in this course and to which we will return for warm-up exercises. If you are a senior, this is an *amazing* opportunity to work a monologue that you can use for auditions. This is what you will perform for Theatre Week. You will be amazed how much you grow, with this piece being the barometer for that growth.

³³⁰
Topic: Voice and Breath

Practitioners: Cecily Berry, Kristin Linklater, and Edith Skinner

Play: Various texts throughout the year / your summer monologue

Throughout the year, we will be focusing on how we use voice and breath to bring life to language and to communicate our character's reality. Allow me to keep it real again. Most actors your age do not know how to give breath to text. Most of us even within our own department are lazy speakers (often bred of fear and not wishing to look foolish). Denying text breath is like trying to sweep a floor with a wet piece of spaghetti. You will learn how to use *all* of the possibilities of your voice and the breath behind it. By giving your words breath you are committing to the emotional reality of the character, and you are daring to look foolish. The irony? You will only look foolish if you give anything less than all of your voice to your acting.

I will use Kristin Linklater's book *Freeing the Natural Voice* and Cecily Berry's book *Voice and the Actor* as the sources for our class exercises and activities when it comes to voice. As the year unfolds we will focus on the physical and biological underpinnings of breath support and control, the emotional connection between breath and speech, and how we can harness the power of our breath and the voice that it supports. This will both review and augment what you have learned or are leaning in the Voice & Movement course taught by Ms. Potter.

I will also use Edith Skinner's classic *Speak with Distinction* to really get into the nitty-gritty of the sounds we make and how to harness them and make them work for a character (or to reveal a character's emotional reality). This is *very* technical, but I ask that you keep an open mind to the possibilities.

FIRST SEMESTER



Unit #1: Introduction to Text Work (August 26th – September 20th)

Practitioner: Kristin Linklater

Play: *The Misanthrope* by Molière

Objective: A working method for text analysis that translates into acting choices.

We will start with a crash course on the skills actors use to break down dramatic text in order to make *active* acting choices. It is these skills you will apply to *every* scene and monologue you do in this class and, if you are smart, to every scene and monologue you ever do in your career. We will start by discussing the difference between 'heightened' and 'naturalistic' language. The texts we will read in this course are challenging because you will be asked to (1) bring realism to speech that is sometimes not realistic *and* (2) you will be asked to bring theatricality to everyday speech (see the paradox?).

The play associated with this unit is Molière's comedy *The Misanthrope*. Molière's plays are a perfect vehicle for us as we make our first forays into text analysis. They are both highly-structured and require us as actors to appear as if we're being completely spontaneous. So we'll walk that thin line of being totally prepared and studied and making our acting appear effortless. In addition we'll begin a discussion about acting comedy that will continue later in the first semester when we tackle Oscar Wilde and George Bernard Shaw.

The practitioner we will learn from in this unit is Kristin Linklater, whose book *Freeing Shakespeare's Voice* is the best book available on how to break down Shakespeare's text. But we're doing Molière! We'll find that Linklater's advice on how to tackle Shakespeare is equally applicable to Molière and any other verse playwright. By extension Linklater's book is a guide for how to break down *any* text. Along the way we will get our hands dirty and explore the following features of dramatic language:

- Word choice
- Rhythm
- Imagery
- Logic, Rhetoric, and Argument
- Sound: Consonants and Vowels
- Etymology (Anglo-Saxon vs. Latin roots)

For this unit you will prepare a monologue from *The Misanthrope* and apply the textwork principles we'll discuss. During this unit (and subsequent units) we'll also constantly revisit your summer monologue so you can enrich it with what you're learning.



Unit #2: Text in Action (September 23rd – November 1st)

Practitioner: Cecily Barry

Plays: *Phèdre* by Jean Racine (translations by Ted Hughes and Margaret Rawlings)

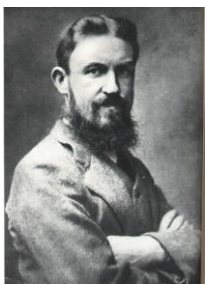
Hippolytus by Euripides (translated by James Morwood and Edith Hall)

Objective: Exploring the intersection of sound and emotion in dramatic texts.

In this unit we will expand on the tools offered to us by Kristin Linklater and tackle text that demands the joining of language and emotion. Buckle your seat belts, we are going to tackle Jean Racine—the celebrated seventeenth-century French playwright whose scorching tragedies are rarely performed in this country. Why? Beside the fact that very little actually happens in a Racine play (we Americans like our plays action-packed!), few actors who can make his characters believable. But *you* will. Racine asks for an incredible amount of commitment from the actor emotionally, physically, and textually. You have to find the authenticity (the 'realness') in Racine's high-flown language while at the same time embrace the larger-than-life quality that makes Racine so thrilling. In fact, Racine will remind you of an American playwright who also embraces the 'bigness' of theatre—you may know him: a certain Tennessee Williams.

We will read *Phèdre*, Racine's greatest play, not once but twice. In comparing two very different translations we will wrestle with how language choices can alter acting choices. We will even go back to the original French and see if there are shades of meaning in Racine's own language that can help us. In addition, we will look at the Greek original he based his play on: Euripides' *Hippolytus*.

For this unit we will be guided by Cecily Barry, the language coach of the Royal Shakespeare Company (so she knows of what she speaks). Her books *Voice and the Actor* and *Text in Action* will offer us lots of helpful and unusual ways of approaching 'high' or 'heightened' language. She will help us not just break down text but become imaginative and creative with it. After all, what is acting without imagination? This unit will also allow us a laboratory for our work with Linklater's and Skinner's voice and breath exercises. Together we will explore how the sounds in words convey emotion and trigger it. In addition, we will work with technical choices when it comes to sound: volume, pitch, and tempo.



Unit #3: Those Are Fighting Words (November 4th – January 17th)

Practitioner: Maria Aitken

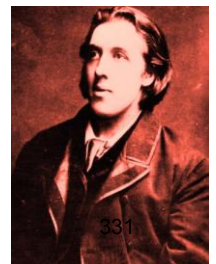
Plays: *Mrs. Warren's Profession* by George Bernard Shaw

The Importance of Being Earnest by Oscar Wilde

Objective: Devising 'fight' choreography using language.

In this unit, you will synthesize all of the previous practitioners' ideas in the service of acting plays that are, well, *entirely* based in text. George Bernard Shaw would seem to be the total opposite of Shakespeare and Racine. Shaw's plays are certainly as emotional, but the core of the emotion is in the words and how they are delivered. Shaw's dense plays are epic arguments between characters that *must* be delivered with passion and urgency. After all, the world hangs in the balance. Yet Shaw's characters live in a world of strict morals and narrow minds, so emotion is communicated often in code. We will tackle *Mrs. Warren's Profession*, a scandalous soap-opera in which characters tear each other to pieces either out of self-righteousness or out of the desire to destroy the self-righteousness of others. It is the Victorian equivalent of a *telenovela*, and it is just as fabulous!

By contrast, Oscar Wilde's plays are about as dense as an angel-food cake. His plots are, frankly, B-grade Victorian fluff. However, what comes out of his characters' mouths makes his plays perhaps the most fun to speak and to hear of any you will do. As with Shaw, Wilde's characters take themselves terribly seriously and live in a world of subtle backbiting and prissiness—but what they say is felt with every pore. *The Importance of Being Earnest* is both ridiculous and the perfect vehicle for us to use what we have practiced, especially when it comes to the sounds of



what we say.³³² From Shaw and Wilde, we will learn how to use language as a weapon (trust me, it is so much fun); we will do stage combat with words. It's a helpful metaphor to remember. Those who tackle Shaw and Wilde fall into a trap of just using their mouths to talk—that is only part of it. Speaking is a whole-body action. So we will link our bodies with our mouths.

Maria Aitken will be practitioner-guide; her book *Style: Acting in High Comedy* breaks down the structures behind comedies of manners (what Wilde and Shaw specialized in). Indeed, we will focus on comedy in which language is the driving force but is felt with the whole body. As part of this unit, you will learn or further refine a Standard British dialect.

Note: I am currently trying to put together a field trip to ACT in San Francisco to see Shaw's play *Major Barbara*. It is actually his best play (in my opinion) but a brutal one to simply read. It must be heard to have its full effect. This field trip is separate from our department-wide annual outing to ACT and may have a cost associated with it, so it will not be mandatory. I will announce more details at a later date.

- Theatre Week Performance: Week of January 13th (exact date TBD) -

- First Semester Final Exam: Friday, January 17th -

SECOND SEMESTER



Unit #4: Moments 'Big' and 'Small' (January 27th – February 28th)

Practitioners: Konstantin Stanislavsky and Stella Adler

Play: *A Doll's House* by Henrik Ibsen

Objective: Develop acting strategies for both the 'big' and 'small' moments in a character's arc.

Up to this point we will have dealt with text that is highly theatrical even, some may say, 'artificial.' If we think about Shakespeare, Racine, Shaw, Wilde—no one would accuse these playwrights of creating 'realistic' situations and characters. However, George Bernard Shaw himself idolized one playwright above all: the Norwegian dramatist Henrik Ibsen. Ibsen is one of those figures in art that quite literally changed the course of history. He joined Victorian melodrama with the gritty realities of middle-class and working-class lives. In Ibsen's plays, wives resent their boorish husbands, businessmen commit stunning acts of fraud, women struggle with the roles assigned to them. His characters behave in ways we would recognize.

With his plays comes a new style of acting—one that still needs to be able to justify and make believable 'big' moments while also making intimate moments believable (dare we say 'motivated?'). We will climb down from the lofty heights of Racine and Shaw into the moral muck of Ibsen's eternally desperate and confused characters. Though Konstantin Stanislavsky came around after Ibsen's plays were written, we will review his basic principles and apply them to *A Doll's House*, Ibsen's most famous and most scandalous play. Principally, we will look at Stanislavsky's *method of physical actions*, the concept of *secondary activity*, and, of course, *emotional memory*, among numerous other concepts that we will then link to...yes...text.

Stella Adler will help us negotiate the challenges that come with Ibsen, particularly how we make Ibsen's characters 'real' and endow their speech with that sense of 'reality.' From this point onward our goal in this course is to join a focus on text with strategies for creating complex character that developed in the twentieth century. Adler, a student of Stanislavsky himself, will shape his ideas specifically to what an actor needs to make Ibsen come to life.

NOTE: For our units on Ibsen and Chekhov (which follows this one) our course title of "Text & Language" becomes a bit of false advertising. We will *always* return to what characters are saying, but I will focus less on text analysis in my teaching and more on the other aspects of character development. I assume you will do text analysis without being told to, and assignments associated with our Ibsen and Chekhov units will always have a text work component.



Unit #5: The Two Chekhovs (March 3rd – April 25th)

Practitioners: Michael Chekhov (along with Konstantin Stanislavsky and Stella Adler)

Play: *Three Sisters* by Anton Chekhov

Objective: Bring life and urgency to characters (and their speech) who seem to have neither.

In this, our most intensive unit of the year, we will focus on perhaps the most groundbreaking and challenging playwright of all time. If Ibsen transitioned toward 'realism' then Chekhov achieved it and forever changed how we think of acting. Writing for Konstantin Stanislavsky's theatre company (Moscow Art Theatre), Chekhov turned the banality and inconsequence of everyday life into groundbreaking and riveting theatre. His bittersweet comedies asked actors to stop acting, and simply *be*. Of course, that's not entirely true. We actors are always acting onstage. Our challenge with Chekhov is how to act and seem *not* to act at the same time.

Textually-speaking, you will find his plays frustrating. His characters do not actually say much of *anything* at all. Entire conversations take place, after which nothing has changed...or so it seems. Chekhov did not introduce the idea of subtext—but his plays are entirely based in it and no playwright used it quite like him. Our job is to take subtext *and* the grey, frumpy language of boring and self-deprecating middle class grumps and give it the urgency of Racine or Shakespeare. After all, Chekhov's characters are, on the inside, lost souls desperate to make connections.

Anton Chekhov's nephew Michael was a student of Stanislavsky's in Moscow, but he ended up breaking from his teacher and devising his own methods for how to approach characters and text. From Michael Chekhov we will learn about perhaps the most revolutionary concept in the post-Stanislavsky world: the *psychological gesture*, which we can add to language to create a fully realized and alive character. In the process we will take a brief detour further into the world of gesture via Chekhov's explorations of *eurythmy* (joining sound and movement) and even the vastly outdated stock gestures documented by Francois Delsarte. To sum up we'll discuss inside-out vs. outside-in acting.

We will return to Stella Adler and continue wrestling with her ideas about acting, this time considering her views on Chekhov—which you will find both revelatory and bizarre. Other guides through Chekhov will be Christopher Walken, Louis Zorich, and Olympia Dukakis among others, who will offer us their thoughts on the challenges of Chekhov through a series of published interviews.



Unit #6: American High Tragedy (May 5th – May 30th)

Practitioner: Uta Hagen

Plays: *The Children's Hour* by Lillian Hellman

The Hairy Ape by Eugene O'Neill

Objective: Uncover the reasons why characters are compelled to speak.

In our final unit we will look at how American playwrights reflected the various types of theatre we have explored so far. Essentially, American drama took the theatricality of Racine, the passionate argumentation of Shaw, and the minute details of Chekhov to create a specifically American idiom. We are going to trace the beginnings of this renaissance in American theatre with Lillian Hellman and Eugene O'Neill. O'Neill's plays are linguistically rich (regardless of the status of the character speaking) and grand in scale. Hellman's plays are both unsentimental and highly-charged tragedies in which language is used to connect and to repel. Hellman's *The Children's Hour* and O'Neill's *The Hairy Ape* offer a full range of challenges that Uta Hagen, in her appropriately titled book *A Challenge for the Actor*, will help us tackle.



While we have been focusing on text this year, Hagen will ask us to consider why we talk *at all* on stage (whether it is to other characters or to ourselves as characters). We will go back to basics, in a way, and discuss what compels characters to speak in general and specifically in the two plays we will read. Female actors will tackle a monologue of Karen's from *The Children's Hour*. Male actors will tackle Yank's final monologue from *The Hairy Ape*. As part of this unit you will learn two American regional dialects: New England and Brooklyn (regardless of which character you are studying).

Materials

1. Multiple pencils for marking up scripts and writing in your journal.
2. A set of colored pencils OR a set of highlighters.
3. A journal. This can be small, preferably pocket-size so that you can keep it on you at all times.
4. A jump rope for warm-up exercises (this will be provided to you free of charge).
5. A small binder or a sturdy folder/container devoted exclusively to this class where you can store handouts.
6. Uniform.

Note: Any students with financial hardships should see me for supplies (and not be embarrassed to do so). Feel free to come by my office, e-mail me, or leave a note in my mailbox in the front office. Please don't be shy.

Handout Policy

I will be providing you photocopied versions of the plays we read in this class. You will be issued *one* version of each play we read and you will be expected to bring it to *every* class (hint: perhaps my biggest pet peeve as a teacher is when students do not bring written materials to class). If you lose your photocopied version of a play, you will be charged \$1 for each replacement copy. So here is some advice: do not lose things.

Theatre Week

You are *required* to perform during Theatre Week (scheduled for January 13th-17th, 2014). You will receive a grade for your performance. If for some reason you are unable to be there (because of employment or similar circumstance) you must clear your absence *before* Theatre Week.

Class Guidelines

1. Please be on time. Class begins promptly at 1:30pm in Room 339. Even if your instructor is late, you will be on time. If you are tardy you *will* receive a "Not Met" for attendance and it *will* ruin your grade. Ask my students from last year's Text & Language class, particularly the student who was denied a 4.0 because he was late to my class and went from an A to a B for their final grade.
2. Wear your uniform. Period. Again, ask my students in last year's class the effect a "Not Met" had on their grade.
3. Complete assignments on time and to the best of your ability. I do not give very much homework because, historically, we have been able to use class time to finish assignments. If I assign them, all major assignments will be posted my blog under the heading "Text & Language."
4. Keep an open mind and maintain a spirit of collaboration. This course will ask you to try things you have never tried before, to get over bad acting habits, to approach acting in ways contrary to what you know. Be supportive of each other. Historically my Text & Language class has had a great spirit of collaboration and ensemble (more than any class I teach). I expect this will continue.
5. Treat yourself, your peers, the instructor, and the workspace with respect and courtesy. We share Room 339 with Mr. Andronic, and we will leave it in better shape than we found it.

Note: OSA School of Theatre guidelines as laid out in the department handbook are in effect during this class.

Instructor Contact Info & Office Hours

I have an open door policy, so students and parent(s)/guardian(s) should feel free to contact me for any reason. My contact information is as follows:

Office: Room 269

Office Hours: by appointment

Phone: 510-873-8800, ext. 8412

E-mail: mtravisano@oakarts.org

Blog: teachers.oakarts.org/~mtravisano

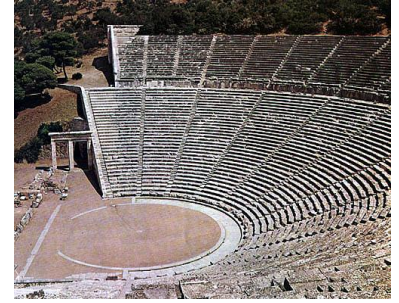
Introduction

Pick your favorite cliché:

You can't know where you're going if you don't know where you've been.

If you want to understand today, you have to search yesterday.

Those who do not learn from history are condemned to repeat it.



All of them true. However, they are particularly true for us as actors and directors. The history of western theatre is *not* one of progression from Ancient Greece to today, from masks to video projections. Theatre is not on a continuum, it is specific to a culture and a time, and traditions build on each other to a degree but also maintain their singular identity. In this course we will trace the course of theatre history by stopping at specific eras and exploring them, not worrying about covering *everything*.

How We'll Approach the Topic

Every actor or director working today works in the long shadow of the past (whether we realize or like it). By embracing the past, we can only make our own work that much more interesting. We'll focus on four specific eras and styles of theatre from which we will hopefully inspire our own acting.

1. Ancient Greece
2. Middle Ages & Renaissance
3. The Nineteenth Century
4. The 20th Century

In between these major topics, we'll explore subtopics of theatre history that ,while important, do not warrant as extended a study.

- 1a. Ancient Rome
- 2a. Restoration & Age of Reason
- 3a. Opera and Music Theatre

For each unit of study we will work with a mixture of source materials and activities. We'll discuss what going to the theatre was like during each era of history we'll study, the types of plays written, the mechanics of theatre production, and how modern theatre artists have since interpreted plays from these eras.

Since we are a group of actors, we'll discuss the challenges that come with the plays written during these different eras of history (after all, in your career you will likely encounter them all). Assessments will include traditional quizzes, presentations, acted scenes/monologues, multimedia projects, and original writing.

Textbook

You will not be issued a physical textbook for this course, but rather a series of handouts that will function as one. You are absolutely required to keep and store *all* handouts you receive. I recommend a sturdy binder or folder that can hold them securely.

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Unit #1: Theories and Philosophies of Performance
Play: *Macbeth* by William Shakespeare

Other texts:

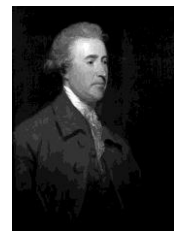
“The Sublime and the Beautiful” by Immanuel Kant

Selections from *The Origin of Our Ideas of the Sublime and the Beautiful* by Edmund Burke

Selections from *Poetics* by Aristotle

“On Tragedy” by David Hume

“Macbeth” by William Hazlitt



In this introductory unit we will think about why it is we as a species have developed theatre and the emotional payoff we receive from watching it and, most importantly, *doing* it. We will begin with the concept of the *sublime* as the underlying principle behind all theatre, and all art, and we will think about how the sublime affects what we do as actors and even the choices we make onstage. In addition, we will discuss such issues as why we go to the theatre to have emotional experiences and how we can watch something we know is total fiction and still be riveted.

Essays by philosophers and writers such as Aristotle, Immanuel Kant, Edmund Burke, David Hume, and William Hazlitt will form the basis of our discussions. During this unit we will have a series of *salons*, intellectual discussions for which you will be prepped and ready to shine as intellectuals (tea and cake will be served, of course). We will read and watch the one play that is perhaps the greatest expression of the sublime: Shakespeare’s *Macbeth*. Do not worry if you have never encountered Shakespeare or you have Bardophobia. You will go more into depth with Shakespeare in other classes, but get a solid introduction here.

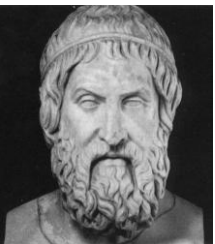
Unit #2: Ancient Greece

Plays: *Agamemnon* by Aeschylus

Electra by Sophocles

Medea by Euripides

Lysistrata by Aristophanes



When we consider western theatre, it all started with the Greeks (more or less). To this day we are still looking back to the Greeks for inspiration, and no one can call themselves an actor if they don’t have a strong working knowledge of Greek theatre. Better yet, Greek theatre is, in a word, awesome. We will touch base again with Aristotle who had *lots* of opinions about what made a great play a great play then meet the three great tragedians of ancient Athens.

Aeschylus was the greatest poet-playwright of the ancient world and his *Agamemnon* is still incredibly popular (probably because, in the opinion of your teacher, it’s the best Greek play *ever*). Sophocles added another actor and greatly expanded what could be done onstage. You’ll read *Oedipus Rex* and *Antigone* in your English classes, we we’ll read *Electra* (his best play, again in the opinion of your teacher). Euripides is perhaps the first modern playwright, addressing issues of alienation at a time when being outside the fold was quite dangerous. His *Medea* still shocks today (a perfect way to return to our discussions of the sublime). They also laughed in Ancient Greece. Aristophanes was one of the most popular comic playwrights and his play *Lysistrata* is by far his most popular play—it is still regularly produced all over the world. We will make numerous links between the theatre of Ancient Greece and modern performance of all genres. For this unit you will fully prepare a monologue from one of the plays listed above which will give us a chance to discuss the challenges of performing this material. I think you will find *acting* Greek theatre one of the most rewarding experiences of your training.

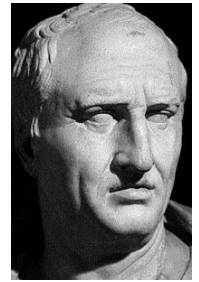


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Unit #1a: Ancient Rome

Plays: *Medea* by Seneca
Pseudolus by Plautus

Television: Episodes from *Good Times*, *The Jeffersons*, *Will & Grace*, *Blackadder*

In this brief transition unit between Ancient Greece and the Middle Ages we will discuss Ancient Rome. Tragedy in the Roman era was not particularly innovative (in fact, some would argue it took a step backward). We will read Seneca's version of *Medea* with the original by Euripides always in mind. However, it is really in comic theatre where Rome truly innovated. Plautus is the most widely-read of Roman playwrights today, and that is because he all but invented the sitcom. So we will celebrate Roman theatre not only by reading one of Plautus' plays (*Pseudolus*) but by delving into the sitcom genre and comparing Roman comedy to the Greek variety that it forever changed. In this unit we will deconstruct comedy (Roman comedy, of course, in particular) and you will write a proposal and outline for a pilot episode of your very own sitcom.



Unit #3: The Middle Ages & Renaissance

Plays: *Everyman* and *The Second Shepherd's Play* by Anonymous
The Jew of Malta by Christopher Marlowe
Titus Andronicus by William Shakespeare
The Duchess of Malfi by John Webster

One of the most overlooked periods of theatre history is the Middle Ages (an overly broad term for the time between the fall of Rome and the beginning of the Renaissance). After the end of the Roman Empire disintegrated, theatre disappeared. The Germanic tribes that sacked Rome did not have anything we would call theatre, so it was up to the Catholic church to reinvent theatre as a means to tell stories from the Bible (which are perfectly suited to dramatization). We will trace the emergence of acting troupes that started up in Northern Europe and England and which toured with elaborate *pageant wagons* on which Biblical stories were performed. We will also trace the style of theatre performed and how it still influences performance today.

As the Middle Ages gave way to the Renaissance, plays themselves changed dramatically. Religious plays were still written and performed, but the fashion turned toward bloody revenge tragedies with shocking scenes not seen since the ancient world (and even then not nearly so gory). We will pause to consider this trend in theatre and how it manifests itself today—you probably don't have to search very hard to modern equivalents.

In this project, you will create your own medieval pageant wagon and the play that would be performed on it, then during our exploration of the Renaissance you will perform two-person scenes, gaining experience in a different kind of tragedy than the Greeks offered (and with different acting challenges).

Unit #2a: Restoration Comedy & French Comedy

Plays: *The Rivals* by Richard Brinsley Sheridan
Tartuffe by Molière
Selected scenes from *Twelfth Night* by William Shakespeare

Essay: "Playing Malvolio" by Donald Sinden

As the Renaissance gave way to the Baroque period (though it's not a term normally used for theatre) comedy again became a highly visible form of theatre. Over in France a brilliant actor-playwright was reinventing stage comedy. Molière was desperate his whole life to make it at the French court, and he did after many years of being a provincial playwright and actor. However, he bit the hand that fed



him, making fun of the courtiers who saw his shows at the French court in plays that are regularly revived today. We will read his *Tartuffe*, perhaps the most famous comedy in the western theatre. Based on the Italian improvised form of comic theatre called *commedia dell'arte*, Moliere helped to popularize many of the things we consider funny on stage and screen even today.

In England, the Irish-born playwright Richard Brinsley Sheridan kept audiences laughing as he made vicious fun of the very class of people wealthy enough to be able to afford a night at the theatre. We'll read *The Rivals*, a play that proves that just because a play is old doesn't mean it can't be silly and goofy. Sheridan helped to perpetuate the stock characters Moliere made famous.

For this unit you will perform a scene from either *Tartuffe* or *The Rivals*, keeping a 'scientific journal' of how you block, pace, and act your scene. To help us, we'll read English actor Donald Sinden's essay in which he deconstructs comedy (I mean *really* deconstructs it).

Unit #3: The Nineteenth Century: Melodrama to Realism

Plays: *The Storm* by Alexander Ostrovsky

The Lady of the Camellias by Alexandre Dumas

A Doll's House by Henrik Ibsen

Miss Julie by August Strindberg

Three Sisters by Anton Chekhov

The Importance of Being Earnest by Oscar Wilde

The Mikado by W.S. Gilbert & Sir Arthur Sullivan



Films: *Camille* (dir: George Cukor, United States, 1936)

Topsy-Turvy (dir: Mike Newell, United Kingdom, 1999)



To some, theatre for the first half of the twentieth century was mindless drivel: melodramas about good-hearted prostitutes, women who have affairs, women who are driven to desperate acts. Do you notice a pattern here? Melodrama has been a part of theatre since Clytemnestra murdered her husband in *The Oresteia* in Ancient Greek times. In the nineteenth century, melodrama was *the* theatrical art form. That is not to say there weren't great plays written in that tradition. Alexandre Dumas and Alexander Ostrovsky both wrote enduring works that could be considered high melodrama. However, a revolution in theatre was brewing (and the word *revolution* is not an understatement).

Things were happening....in Scandinavia of all places. Henrik Ibsen was tired of the fluffy plays that traded in overblown emotions and stock characters. So he took theatre and all but reinvented it, turning it into an art form about *real* people and *real* problems. His plays were not about kings and queens, good-hearted prostitutes and vagabonds. His plays were about imperfect, selfish, destructive people, people who we all know. While his plays *were* certainly melodramatic to a degree, they were also shocking for how honest they were. August Strindberg followed Ibsen's lead, dealing particularly with issues of class and status. Both Ibsen and Strindberg began to write parts for women that women today still want to play—they were not just cardboard cut-outs but fully fleshed out. Lastly, Anton Chekov came along and completed the transition to realism, creating plays with characters so recognizable that a new style of acting had to be invented to create them (enter Stanislavski).

In England, comedy again became all the rage. The plays of Oscar Wilde poked fun at the fads and fashions of the upper classes while at the same time pointing out the hypocrisies of the wealthy. They asked, in the coded language of comedy: How can the upper class govern the lower classes if they can't even govern themselves?

Works: *La cenerentola* by Gioacchino Rossini

Macbeth by Giuseppe Verdi

The Mikado by W.S. Gilbert & Sir Arthur Sullivan

Salome by Richard Strauss

Show Boat by Jerome Kern & Oscar Hammerstein II



However, during the Middle Ages, dramas started to be sung and that came to full fruition when opera was invented around 1600. Suddenly music was central to the story and, in many cases, overtook the story. We will look at the development of opera and how it mirrored the development of spoken theatre. Along the way, we will watch portions of several operas. At

Plays: *The Hairy Ape* by Eugene O'Neill

Cat on a Hot Tin Roof by Tennessee Williams

Endgame by Samuel Beckett

A Raisin in the Sun by Lorraine Hansberry

In subsequent classes in the OSA School of Theatre, you will delve more deeply into plays from the second half of the twentieth century and into contemporary plays. As your final acting project, you will prepare a scene by one of the playwrights we study in this unit, comparing how you prepare one of their characters to preparing characters written by the Ancient Greeks.

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³⁴⁰ POLICIES AND PROCEDURES

Materials

1. Multiple pencils for marking up scripts and writing in your journal.
2. A set of colored pencils and/or a set of highlighters.
3. A journal. This can be small, preferably pocket-size so that you can keep it on you at all times.
4. A small binder or a sturdy folder/container devoted exclusively to this class where you can store handouts.

All plays will be provided to you. If issued a bound book, you are responsible for returning it in reasonably good condition. Otherwise you will be asked to replace it.

Note: Any students with financial hardships should see me for supplies (and not be embarrassed to do so). Feel free to come by my office, e-mail me, or leave a note in my mailbox in the front office. Please don't be shy.

Handout Policy

I will be providing you photocopied versions of the plays we read in this class. You will be issued *one* version of each play we read and you will be expected to bring it to *every* class (hint: perhaps my biggest pet peeve as a teacher is when students do not bring written materials to class). If you lose your photocopied version of a play, you will be charged \$1 for each replacement copy. So here is some advice: do not lose things.

Theatre Week

While you are not required to perform during Theatre Week (scheduled for January 13th-17th, 2014), you are encouraged to present a scene you have worked on during the first semester.

Class Guidelines

1. Be on time. Class begins promptly at 1:30pm in Room 346. Even if your instructor is late, you will be on time. If you are tardy you *will* receive a "Not Met" for attendance and it *will* affect your grade.
2. Wear your uniform. Period. Again, ask my students in last year's classes the effect a "Not Met" had on their grade. This class may involve lots of discussion and 'non-physical' work, however your uniform is required as you *will* be doing acting work.
3. Complete assignments on time and to the best of your ability. I do not give very much homework because, historically, we have been able to use class time to finish assignments. If I *do* assign them, all major assignments will be posted my blog under the heading "Theatre History".
4. Keep an open mind and maintain a spirit of collaboration. This course will demand a lot of you and your intellect. You will also be asked to take intellectual and artistic risks. We are all scholars of theatre and *none* of us has all the answers (not the least your instructor). I expect a willingness to dive in. In return I promise to maintain a safe environment by *not* tolerating any rudeness or intellectual bullying.
5. Treat yourself, your peers, the instructor, and the workspace with respect and courtesy. We share Room 346 with Ms. Schleimer and other School of Theatre classes. We will leave it in better shape than we found it. Please do NOT bring your lunch into the classroom; I will ask you to dispose of it.

Note: OSA School of Theatre guidelines as laid out in the department handbook are in effect during this class.

Instructor Contact Info & Office Hours

I have an open door policy, so students and parent(s)/guardian(s) should feel free to contact me for any reason. My contact information is as follows:

Office: Room 269

Office Hours: by appointment

Phone: 510-873-8800, ext. 8412

E-mail: mtravisano@oakarts.org

Blog: teachers.oakarts.org/~mtravisano

"Everything in the labor of art amounts to one thing: the difficult should become customary, the customary easy and the easy - beautiful."

- Constantin Stanislavsky

"The actors are come hither, my lord. Upon my honor - the best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-comical, (tragical-historical, tragical-comical-historical-pastoral) scene indivisible, or poem unlimited. Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men."

-Polonius, Actii, Scii, HAMLET
William Shakespeare

Class: Shakespeare For Actors!

Instructor: Ms. Bamberger

Contact: (E-mail) tbamberger@oakarts.org

(office) 510.873.8800

Logistics

Time: - Tuesdays & Thursdays, from 2:50 p.m. - 4:10 p.m.

Room: - #339

Class Overview

Who is this guy? What's the big deal? Students explore what makes Shakespeare, well, Shakespeare. Students look at Elizabethan England for clues into the text and styles of performance of the times, leading into understanding of the text, and finally into the universality of the situations and themes of the plays & playwright.

But THAT is just the beginning - through the canon of his works (36 plays, 155 sonnets) students explore body movement and sound, his words and images, rhythm/meter/structure (iambic pentameter), textual clues. Students will learn to scan text for story/character clues.

Students will see as many Shakespeare plays and versions as I can find. Students will analyze and interpret them for the modern "ear." Students' will show their understanding at the end of the semester with 1 Shakespeare sonnet and 1 Shakespeare monologue. The class will also compete in OSA's Annual Shakespeare Competition vying for the top 2 Shakespeare performances and THE top performance to go on to the English Speaking Union's (ESU) National High School Shakespeare competition, March 2014.

Students will continue to develop skills for movement, voice, character development, performing in select Shakespeare scenes. This is after all, Shakespeare For Actors!

Since art is not done in a vacuum, students will also continue to develop strong skills as collaborative, community-based artists. Students learn to recognize that acting,

342 & Shakespeare!, are viable, vital forms of expression, developing vocabulary and body & voice skills resulting in expressive, thoughtful and thought-provoking work through which to convey the actor's art.

California State Standards

All OSA Theatre Department courses are aligned with the California State Standards. For a comprehensive listing of state standards, please visit: www.cde.ca.gov.

Required Materials

1. Notebook & Paper - any kind, to be used for taking notes in class exercises and information sessions. **MUST** have a pocket for keeping handouts in.
2. Pens, pencils, highlighters.
3. Text copies/scripts/handouts - these will be provided, as projects require.
4. OSA Theatre uniform as outlined in the Theatre guidelines; no "street clothes" permitted, no hats, no jewelry, etc. as required by the department (see OSA website).
5. Water bottle.

Class Expectations

Keep the acting space clean. Remember we have to work in it! Come to class **ON TIME**, prepared and ready to work. Dress in uniform as required by Theatre Department policy, and be prepared to **MOVE!** Since acting is a collaborative effort, we need **EVERYONE** here and ready to contribute. Show respect for each other, yourselves, and the teacher. Since acting is a very personal medium, respect and sensitivity towards each other is very important. This will be a safe environment for students to explore this sensitive medium. The teacher and students will support performers in their endeavors in the art. Consequently, anyone not able to comply with this last expectation will be asked to leave the class.

Assignments & Grading

Assignments will include Shakespeare play reviews, a Shakespeare research report, as well as character research. **ALL REPORTS WILL BE FORMATTED TO MLA STANDARDS:** Typed, double-spaced, black ink, Times Roman Font, 12 point, 1" margins, cited properly as needed.

Grading will follow OSA Theatre's new **Met/Not Met** grading standards that support students in their journey to becoming Effective Communicators, Critical Thinkers, Productive Citizens, Self-disciplined, and Artistic Innovators.

The series of evaluations are based on Met/Not Met targets that cover participation, including: daily activities, daily attendance, good citizen/repertory conduct at all times; quizzes, tests, assignments and homework; actor reflections as assigned for all activities & personal actor discoveries; theatre etiquette, technique, quality, and "heart" (commitment to performance; to the moment; to the group).

343 Attendance

The attendance policies of OSA will be strictly adhered to. Please review your OSA Handbooks for specifics.

Student Agreements

Students agree to build their theatre training regimen by committing to the following actions:

Be to class DAILY

Be to class ON TIME

Be to class READY TO START WARM-UPS

SPEAK IN TURN

RESPECT the ideas of others

PRACTICE THE ART OF "YES!"*

*Yes I can! A positive response.

BE OPEN TO IDEAS

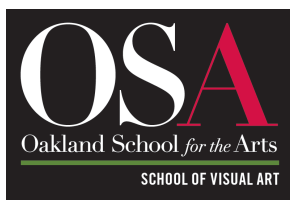
LEAVE IN LOCKERS, WITH BELONGINGS, OR AT HOME: Gum, Food, Drinks
other than Bottled Water, Electronic Devices, Jewelry.

At all times: Embrace the work, the art, the ensemble, the community, and strive for Excellence from yourself and each other.

OH YEAH...And have FUN! The cool thing about theatre and Shakespeare is...it's really fun! SO, embrace the discipline and enjoy the fun of creating Shakespeare's theatre.

And Remember...

We need the support and participation of everyone involved in this acting group. Your attendance, creative energy, respect for each other and the art is crucial and required. This is not discipline for discipline's sake, but for the sake of becoming professional actors and conducting oneself accordingly.



Middle School Visual Art **6th Grade Syllabus 2013-2014**

Oakland, School for the Arts, School of Visual Art
 Monday 10:15- 11:30, Tuesday-Friday 11am – 12:45 pm
 Rooms 248, 271 & White Box
Instructor: Ms. Bruna Wynn - bwynn@oakarts.org

Course Description and Objectives

This course will introduce beginning art students to the fundamental techniques, processes and materials used to make two and three-dimensional art. Students will study and understand the elements of art and principles of design. The students will build a foundation in drawing while exploring and practicing with various media. The students will gain technical skills while developing critical thinking skills and learning a comprehensive visual vocabulary. Students will engage in discussions and critiques of their work as well look at art history so they can become effective communicators who participate in meaningful dialogue about art. Students will benefit from interacting with visiting artists and going on visual art focused field trips.

Student Assessment

Student's grades will be assessed as follows:

Category 1: Class Participation & Conduct = 15%

- being prepared for class assignments
- working on task in a focused manner
- *being engaged and involved in group projects and discussions
- using materials, studio and equipment responsibly, including set-up and clean-up

Category 2: Assignments: = 40%

In-class assignments will be graded on the following criteria:

- following instructions and fulfilling requirements
- craftsmanship and presentation
- effort
- strength of concept and visual impact

Category 3: Sketchbook = 30%

Students will work in their sketchbook for at least 1/2 hour each day outside of school. This daily exercise is meant to build drawing skills as well as generate ideas. Sketchbook will be checked every day. Daily assignments will be posted on Ms. Wynn's blog.

Category 4: Quizzes and Critiques: = 15%

There will be quizzes that cover visual art vocabulary, techniques learned in class or possibly a follow-up to a visiting artist. Most often the quizzes will have a visual component. Critiques may be oral or in writing.

Course / Studio Policies

All OSA policies as outlined in the Student Handbook will be respected.

Attendance in class is critical and expected. Unexcused absences, tardiness and leaving class early will affect the final grade.

Participation in class discussion and critiques is essential. It is very important that an artist can have a meaningful dialogue about their own work and the artwork of others.

Presentation counts. Students must demonstrate proper care for their work.

Homework and Sketchbook practice are necessary for passing this course. Your sketchbook will be checked everyday.

Projects must be turned in on time. Turning in work late will affect your grade.

Come to class prepared. You are expected to bring the necessary materials. Wear your apron or smock when needed...paint and ink can get where you don't want it. Wear clothes that can get messy.

Handle all supplies and materials with respect. All students are responsible for setting up and cleaning up materials and tools every day. Waste and misuse will not be tolerated.

How well you help to keep our classroom and studio clean and organized will factor into your grade.

Respect others and their artwork. Everyone will be considerate of each other's opinions and space. Be aware of other artists' projects around you. The purposeful destruction, vandalism or theft of another student's artwork will be grounds for disciplinary action of the strongest kind.

Electronic Devices are not allowed in class *unless the teacher gives special permission*

Eligibility Requirements

Along with the 2.0 GPA requirement for showing work, students will be held to an attendance standard not to exceed 9 absences a quarter.

We have reviewed this 6th Grade Visual Art syllabus understand all course policies.

Parent / Guardian Signature

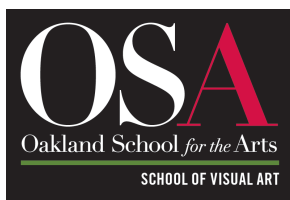
Date

Student *Print Name*

Student *Sign Name*

Date

This syllabus is a guide for the course and is subject to change with or without advanced notice



7th Grade Visual Art Syllabus **2013-2014**

Oakland School for the Arts, School of Visual Art
 Monday 10:50-11:30, Tuesday – Friday 11 am – 12:45pm
 Room 271, 248, & White Box
Instructor: Mr. Rob Underwood runderwood@oakarts.org

Please review this form, sign and return by Friday September 6th

Welcome Visual Artists

The focus in the seventh grade will be on skill building, final product production, design, composition and art history. There will be heavy stress on and use of academic vocabulary. A list of the topics I plan to address will accompany this document.

Here's to great year!
 Mr. Underwood

Course Description

Students will engage in classical and contemporary art-making techniques with emphasis on the understanding of their formal language and the fundamentals of artistic expression. Using a variety of media, - including drawing, painting, printmaking, graphic design, and sculpture, students will learn principles of color theory, composition and critical thinking skills. Students will learn basic skills, proper use of materials & equipment, and vocabulary. Assignments will emphasize technical skills and articulation of conceptual ideas. Tests and critiques will be used to assess students' comprehension and progress.

Course Objectives

Develop visual perception and strengthen communication skills, by learning a variety of techniques in multiple media.
 Study the principles of design and color in a meaningful, useful manner.
 Learn effective communication and artistic dialogue.
 Engage a professional and objective approach to art-making by following specifications, meeting deadlines, and effectively presenting work.
 Gain the confidence and desire to continue the study and appreciation of visual art - whatever form that might take.

Required Materials

Students are required to bring appropriate materials to class for the current assignment. Failure to do so may negatively affect the student's "class participation" grade. For the comprehensive list of materials for this course, please refer to the separate '*materials list*' handed out with this syllabus. If there are any problems obtaining supplies for a given assignment, contact instructor immediately.

Course / Studio Policies

Sketchbooks

All 7th grade students are required to sketch something from life every day in their sketchbooks, including weekends and holidays. They must bring their sketchbooks to class every day. Sketches must be dated and in order from one page to the next (not skipping around). Sketchbooks are checked every day and account for approximately 40% of the student's overall grade. Missing daily sketches may not be made up.

Grading

Grading is based on several criteria, including quality of work, demonstration of the lesson learned and use of time. Short-term projects are worth 0-100 points, major long-term projects are worth 300 and sketchbooks are worth 0 to 4 points per day.

Extra credit is available to students who work at shows or do other outside work.

Shows and Eligibility

We will have four shows this year including the drawing show, the small works show, the 3-dimensional art show and the spring show. In order to be eligible to show work in a department show students must be passing all of their classes and maintain a GPA of 2.0 or better.

Along with the 2.0 GPA requirement for showing work, students will be held to an attendance standard not to exceed 9 absences per quarter. More than 9 absences, and the student cannot perform or show their work.

Deadlines

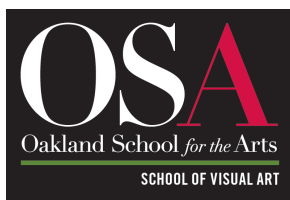
Deadlines are firm. Extensions are not generally given. Missing the deadline on a project may result in a loss of points or the work not being accepted at all.

Class Conduct

Students are expected to arrive with enough time to be ready and in their seats with the proper materials when the bell rings.

Eating or drinking of beverages other than plain bottled water is not permitted in class at any time.

Electronic devices may not be used during class time. No mp3 players, electronic games or cell phones. Parents, please do not call or text your child during class time.



8th Grade Visual Art Syllabus **2013-2014**

Oakland, School for the Arts, School of Visual Art
Monday 10:15- 11:30, Tuesday-Friday 11am – 12:45 pm
Room 271, 248, & White Box

Mr. Andrew Junge - ajunge@oakarts.org (teacher of record for this course)

Mr. Pablo Cristi - pcristi@oakarts.org

Please review this form, sign and return by Friday September 6th

Welcome Visual Artists!

This curriculum is designed to give students the basic tools they need to make visual artwork in a variety of 2D and 3D media. We will study the concepts and processes common to all forms of visual art - both traditional and digital, with an emphasis on technique, terminology, effective self-expression, and critique – all within an art historical context. As a general rule, the more effective a student is able to fulfill the requirements of this course the more freedom they will have to work outside of those requirements.

Course Description

Students will engage in classical and contemporary art-making techniques with emphasis on the understanding of their formal language and the fundamentals of artistic expression. Using a variety of media, - including drawing, painting, printmaking, graphic design, and sculpture, students will learn principles of color theory, composition and critical thinking skills. Students will learn basic skills, proper use of materials & equipment, and vocabulary. Assignments will emphasize technical skills and articulation of conceptual ideas. Tests and critiques will be used to assess students' comprehension and progress.

Course Objectives

Develop visual perception and strengthen communication skills, by learning a variety of techniques in multiple media.

Study the principles of design and color in a meaningful, useful manner.

Learn effective communication and artistic dialogue.

Engage a professional and objective approach to art-making by following specifications, meeting deadlines, and effectively presenting work.

Gain the confidence and desire to continue the study and appreciation of visual art - whatever form that might take.

Required Materials

Students are required to bring appropriate materials to class for the current assignment. Failure to do so may negatively affect the student's "class participation" grade. For the comprehensive list of materials for this course, please refer to the separate '*materials list*' handed out with this syllabus.

Course / Studio Policies

Will be discussed in class on first day among the VA community and will be passed out as a separate document on first day. In addition there is a new attendance requirement for the 2013-14 school year:

Along with the 2.0 GPA requirement for showing work, students will be held to an attendance standard not to exceed 9 absences per quarter. More than 9 absences, and the student cannot perform or show their work.

Student Assessment

The OSA mission statement reads in part:

The Oakland School for the Arts balances an immersive arts program with a comprehensive academic curriculum, providing students unique opportunities for learning, expression, innovation, and personal growth. OSA's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside the arts.

This class has been designed with that mission in mind. This class serves as a first step toward understanding visual art as a way of life and establishing the discipline and standards that will help any student succeed whatever they may choose to do.

Sample Rubric

For individual assignments, students are graded on completion, demonstrated effort, demonstrated thinking, and mechanics. Below is a sample of the rubric used for feedback.

	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Completion	Incomplete	Approaches completion	Meets all requirements	Exceeds requirements	
Effort	Needs more	Gives required	Demonstrates	Demonstrates self-	

	effort	effort only	effective effort and motivation	motivation beyond assigned requirements	
Thinking	Does not show creative effort	Shows thinking in line with lecture and assignment	Shows creative attempt to push the boundaries of the assignment	Original and thoughtful work, above expectations	
Materials and Mechanics	Does not show understanding of materials	Shows an understanding of materials	Shows proficiency in use of materials	Approaches mastery of materials	

Class grades will be calculated as follows:

Category 1: Class Participation & Etiquette **= 15%**

- prepared for class assignments and projects
- on-task and engaged when involved in group projects
- careful use of materials, studio and equipment
- classroom and equipment set-up and clean-up

Category 2: Assignments/Project **= 40%**

Both in-class and homework assignments will be graded on the following criteria:

- Following instructions/fulfillment of requirements 35%
- Presentation / articulation / craft 30%
- Effort 25%
- aesthetic impact / conceptual weight 10%

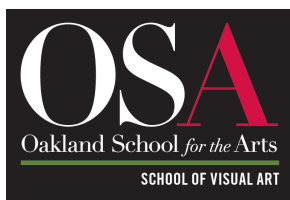
Final semester grades will be based in part on the presentation of a formal portfolio, and artist statement.

Category 3: Sketchbook **= 30%**

Students will work in their sketchbook, or journal for at least 1/2 hour per night. This is a daily exercise to generate ideas, document process, and foster successful work habits. Sketchbook must be checked weekly by instructor and dated.

Category 4: Quizzes and Critiques: **= 15%**

- quizzes typically follow a guest speaker or formal lecture – and are generally open notebook, also there will be regular vocabulary quizzes
- when participating in group critique, students should be willing to initiate questions, engage in meaningful discussion and articulate verbally their own processes and intentions



Advanced Placement 2-D Studio Art Syllabus, 2013 - 2014

Oakland, School for the Arts, School of Visual Art

2013-2014 Monday 11:35-12:50 Tuesday- Friday 1:30 – 4:10pm,

Room 271 & White Box

Mr. Pablo Cristi - pcristi@oakarts.org

COURSE DESCRIPTION

The Advanced Placement Studio Art course is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition, and execution of their ideas. This year, 12th grade will be following the AP curriculum and final online submission will be optional. AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. In building the portfolio, students experience a variety of concepts, techniques, and approaches designed to help them demonstrate their abilities as well as their versatility with techniques, problem solving, and turning their ideas into compelling visual art. The AP Studio Art course addresses three major concerns that are a constant in the teaching of art:

- (1) a sense of quality in a student's work
- (2) the student's concentration on a particular visual interest or problem
- (3) the student's need for breadth of experience in formal, technical, and expressive means of the student's art.

AP work should reflect these three areas of concern: **quality, concentration and breadth**. AP Studio Art: 2-D Design Portfolio requires students to produce a minimum of **24 works of art** that reflect issues related to 2-D design. These works may include traditional as well as experimental approaches to 2-D design. Drawing, painting, printmaking, mixed media, and collage are all appropriate means for expressing design principles. Students also develop a body of work for the Concentration section of the portfolio that investigates an idea of personal interest to them; this body of work will more than likely be the pieces that constitute their senior thesis exhibition in the spring. Students will be expected to solve creative problems using their knowledge of elements and principles of design in the 2-D Design course. They will use a range of conceptual approaches as well as show technical skill in a variety of mediums and familiarity of traditional and contemporary approaches to art. Class assignments will challenge students to set and achieve creative goals. The expectation is that the student will be involved in a sustained investigation of all three aspects of portfolio development: quality, concentration, and breadth. Throughout the production of the AP Portfolio students will also be preparing materials for their college applications. Another major component of the AP Studio Art Course is that each student participates in an Internship, engages in a community service experience, or critically investigates 3 contemporary artists exhibiting in the area. Students enrolled in this course are expected to find and engage in an internship in a field relating to their artistic interests that will help further their own artistic growth and discovery while fostering a deeper connection with the surrounding arts community. As an option, students can also choose to do a critical analysis of 3 exhibiting contemporary artists, which will be shaped by their going to the exhibits and followed by a 2-page written analysis about the exhibit supported by visual documentation of their visit. Details about these options will be addressed in the first few weeks of school. Welcome to Advanced Placement Studio Art 2-D, I look forward to working with you.

Sincerely, Mr. Pablo

GOALS OF THE AP STUDIO ART COURSE:

- To encourage creative as well as systematic investigation of formal and conceptual issues in the Quality, Concentration, and Breadth sections of the portfolio.
- To emphasize making art as an ongoing process that involves the student in informed and critical decision making to develop ideation.
- To develop technical versatility and skills while using the visual elements and principles in compositional forms.
- To encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

COURSE REQUIREMENTS

This course encourages and expects creative and systematic investigation of formal and conceptual issues in 2-D design. All students will develop a portfolio that contains three sections: **quality, concentration, and breadth.**

- Design and pursue a major artistic project for the year.
- Complete AP Portfolio requirements and submit them for review.
- Seek out and serve an internship (we will discuss) related to your focus.
- Working closely with your dean and teachers, research and apply to at least two colleges of your choice.
- Create and host a senior thesis exhibition of your own.
- Demonstrate a professional and objective approach to your art focus, deepening your mastery of the work.
- Maintain daily sketchbook entries of at least 30 minutes per day.
- Attend Visual Art Upper Level classes at least three days a week.
- Attend all Visual Art field trips, guest lectures, and special events.

MAJOR PROJECT EXPECTATIONS

- Meet with your Advanced Placement Visual Art teacher for project approval by **early-October (dates will be announced)**
- Adhere to the process and schedule agreed upon during the approval meeting.
- Log your detailed daily progress in a sketchbook or notebook.
- Keep your work with you and available for periodic check-ins and critiques.
- Actively participate in each project meeting and critique.
- Observe set studio times, use in-class studio times to work solely on your major projects.
- Behave in a courteous, professional manner during all aspects of your projects.
- Complete AP Portfolio requirements and submit them for review and pass review.
- Meet all deadlines.
- Clear all project modifications (changes, making it bigger, longer, different) with your VA teacher.

MATERIALS LIST (REQUIRED)

-same as requirements for Upper

ATTENDANCE & GRADING

Along with the 2.0 GPA requirement for showing work, students will be held to an attendance standard not to exceed 9 absences per quarter. More than 9 absences and the student cannot perform or show their work. At least three days a week AP students will side by side with their upper classmen on the same assignments, with one day allotted for participation in an artistic internship. Unexcused absences and/or repeated absences will result in the lowering of your final letter grade. If you have more than 2 unexcused absences you risk failing the class. You are required to always arrive on time and to stay until class is over. Three substantial late arrivals or early departures will be counted as one absence.

If you need to miss class or if there are unforeseen circumstances that prevent you from attending all classes speak with me before the class that you will miss so that I can take this into consideration in determining your grade.

No cell phones during class time. No Texting or calling. No exceptions.

No I-Pods in class.

No Computers in class unless we are working on a computer based assignment.

LATE WORK: If you are late with an assignment it will be docked one full grade for each class it is not handed in and I will not accept any late work after the second class past its due date.

A students grade will consider factors such as participation, performance, effort, dedication and improvement. Students who are engaged, curious and dedicated will do better than those who don't take themselves or their work seriously.

LETTER GRADES:

A = 100% - 90% + Inspired growth in work with strong participation and excellent attendance and punctuality.

B = 89% - 80% + Consistent high quality work with active participation and good attendance and punctuality.

C = 79% - 70% + Average work with minimum required attendance, punctuality and participation.

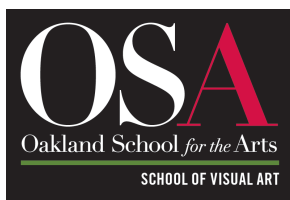
D = 69% - 62% + Below average work with poor attendance, punctuality, participation.

F = 61% and below + None of the above - Failing Grade

Your grade in this class will be based on the accumulation of 100 points. Class grades will be calculated as follows:

GRADING BREAKDOWN

THESIS PROJECT _____	20%
COMPLETE AP PORTFOLIO SUBMISSION _____	20%
CLASS PARTICIPATION _____	20%
INTERNSHIP / COMMUNITY SERVICE _____	10%
REPORT ON INTERNSHIP _____	10%
ARTIST STATEMENT / BIO / CV _____	10%
SKETCHBOOK _____	10%



High School Visual Art **Core and Upper Level Syllabus** **2013-2014**

Oakland, School for the Arts, School of Visual Art
Monday 11:35-12:50, Tuesday- Friday 1:30 – 4:10pm
Room 271 & White Box

Mr. Andrew Junge - ajunge@oakarts.org

Mr. Pablo Cristi - pcristi@oakarts.org

Please review this form, sign and return by Friday September 6th

Welcome Visual Artists!

This curriculum is designed to give students the basic tools they need to make visual artwork in a variety of 2D and 3D media. We will study the concepts and processes common to all forms of visual art - both traditional and digital, with an emphasis on technique, terminology, effective self-expression, and critique – all within an art historical context. As a general rule, the more effective a student is able to fulfill the requirements of this course the more freedom they will have to work outside of those requirements.

Course Description

Students will engage in classical and contemporary art-making techniques with emphasis on the understanding of their formal language and the fundamentals of artistic expression. Using a variety of media, - including drawing, painting, printmaking, graphic design, and sculpture, students will learn principles of color theory, composition and critical thinking skills. Students will learn basic skills, proper use of materials & equipment, and vocabulary. Assignments will emphasize technical skills and articulation of conceptual ideas. Tests and critiques will be used to assess students' comprehension and progress.

Course Objectives

Develop visual perception and strengthen communication skills, by learning a variety of techniques in multiple media.

Study the principles of design and color in a meaningful, useful manner.

Learn effective communication and artistic dialogue.

Engage a professional and objective approach to art-making by following specifications, meeting deadlines, and effectively presenting work.

Gain the confidence and desire to continue the study and appreciation of visual art - whatever form that might take.

Required Materials

Students are required to bring appropriate materials to class for the current assignment. Failure to do so may negatively affect the student's "class participation" grade. For the comprehensive list of materials for this course, please refer to the separate '*materials list*' handed out with this syllabus. If a student cannot obtain the supplies for a given assignment, please contact the instructor

Course / Studio Policies

Will be discussed in class on first day among the VA community and will be passed out as a separate document on first day.

Along with the 2.0 GPA requirement for showing work, students will be held to an attendance standard not to exceed 9 absences a quarter. More than nine absences, and the student cannot show their work.

Student Assessment

The OSA mission statement reads in part:

The Oakland School for the Arts balances an immersive arts program with a comprehensive academic curriculum, providing students unique opportunities for learning, expression, innovation, and personal growth. OSA's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside the arts.

This class has been designed with that mission in mind. This class serves as an important step toward understanding visual art as a way of life and establishing the discipline and standards that will help a student succeed whatever they choose to do.

Sample Rubric

For individual assignments, students are graded on completion, demonstrated effort, demonstrated thinking, and mechanics. Below is a sample of the rubric used for feedback.

	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Completion	Incomplete	Approaches completion	Meets all requirements	Exceeds requirements	
Effort	Needs more	Gives required	Demonstrates	Demonstrates self-	

	effort	effort only	effective effort and motivation	motivation beyond assigned requirements	
Thinking	Does not show creative effort	Shows thinking in line with lecture and assignment	Shows creative attempt to push the boundaries of the assignment	Original and thoughtful work, above expectations	
Materials and Mechanics	Does not show understanding of materials	Shows an understanding of materials	Shows proficiency in use of materials	Approaches mastery of materials	

Class grades will be calculated as follows:

Category 1: Class Participation & Etiquette = 15%

- prepared for class assignments and projects
- on-task and engaged when involved in group projects
- careful use of materials, studio and equipment
- classroom and equipment set-up and clean-up

Category 2: Assignments/Project = 40%

Both in-class and homework assignments will be graded on the following criteria:

- Following instructions/fulfillment of requirements 35%
- Presentation / articulation / craft 30%
- Effort 25%
- aesthetic impact / conceptual weight 10%

Final semester grades will be based in part on the presentation of a formal portfolio, and artist statement

Category 3: Sketchbook = 30%

Students will work in their sketchbook, or journal for at least 1/2 hour per night. This is a daily exercise to generate ideas, document process, and foster successful work habits. Sketchbook must be checked every day by instructor and dated. .

Category 4: Quizzes and Critiques: = 15%

- quizzes typically follow a guest speaker or formal lecture – and are generally open notebook, in addition regular vocabulary quizzes will be given
- when participating in group critique, students should be willing to initiate questions, engage in meaningful discussion and articulate verbally their own processes and intentions

Course Outline – Fall 2013-2014

The schedule for this 37 week school year is available online through the OSAVA Google Group Calendar at: <https://sites.google.com/site/osavisualarts/> . VA schedules may occasionally change from the calendar available online and will be posted weekly in the room.

Disclaimer

Arts classes offer a rich and varied curriculum with a wide range of media. Materials are selected based on the overall curriculum goals of the class. All images and film materials, including those not rated or rated at or above PG-13, are presented in the context of study and under the supervision of the instructor.

This syllabus is a guide for the course and is subject to change with or without advanced notice

Please review this form, sign and return by Friday September 6th

We have reviewed this syllabus and we understand all course policies.

Student Print Name

Student Sign Name

Date

Parent / Guardian Signature

Date

High School Visual Arts, Core & Upper Level Syllabus, 2013-14

AURAL SKILLS 2 SYLLABUS

Instructor: Mrs. Lisa Forkish
lforkish@oakarts.org

Fall 2013 – Spring 2014
 M/F: Period 5 in RM 221

Course Description:

In this course students will develop the tools necessary to read a piece of music at sight and strengthen their musical ear. In both levels of Aural Skills, students learn to identify solfege, rhythms, and common musical devices such as chord tones, theme, and sequence, in order to enhance their ability to sight-sing. Students are also trained to sing and identify intervals, chords, and scales. Aural Skills 2 builds upon skills developed in Aural Skills 1.

Course Topics:

Aural Skills is broken down into two categories: Sight-Singing and Ear Training. Listed below are the topics covered in each category.

Sight-Singing

- All Major Keys
- Chromatic Solfege
- Introduction to Minor Key and Chromatic Alterations
- Introduction to Compound Meter

Ear Training

- Review of diatonic intervals and triads
- Singing and identifying diatonic and chromatic intervals
- Singing and identifying major, minor, dominant, augmented, and diminished and half diminished 7th chords

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook. Students will arrive on time, prepared and focused.
- Students who are absent are given a 0/15 for the day.
- Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive an EX/15, provided that they provide VM teacher with either email or hand-written note from parent to verify that absence was excused.
- No late homework will be accepted unless the student has an excused absence (list of approved excused absences can be found in the student handbook).
 - Note: For an excused absence, a student must turn in the assignment the day after he/she returns to school. There are no exceptions.
- Students are expected to take pride in their classroom by keeping it neat and clean.
- Students must be seated and ready with all necessary materials by the second bell. Students who do not arrive on time are considered tardy and will lose 5 participation points for the day.

- No eating, chewing gum, or use of cell phones in the classroom. Failure to adhere to these rules may result in deducted daily participation points.

Grading Criteria:

All students will be graded on the following:

- Attendance and Participation (15 pts. per day)
 - 5 points off for each tardy
 - 5-10 points off for unsatisfactory classroom behavior

Note: see handbook for Vocal Department behavior expectations
- Quizzes: quizzes will be administered every Friday, alternating between Sight-Singing and Ear-Training exercises (5-20 points each)
- Exams: an exam will be administered at the end of each quarter, consisting of the various elements taught in the course, sight-singing, singing and identifying intervals, scales, chords, etc. (20-40 points each)

Required Materials:

Students must bring the following supplies to every class session:

- 3 ring binder or folder with pockets for worksheets and handouts, or a section in a binder dedicated to Aural Skills
- Pencil and eraser
- Planner to write down upcoming quizzes and exams.

CHAMBER CHOIR SYLLABUS

High School
Ms. Cava Menzies: Dept. Chair

Fall 2013 – Spring 2014
E-Mail: cmenzies@oakarts.org

Description:

- Chamber Choir is an “audition only” intermediate high school ensemble at OSA. This choir is open to all 9th – 12th graders, provided that they pass the entrance audition. Students in the Chamber Choir are exposed to wide variety of ensemble repertoire from a variety of genres and geographical locations. Most of the music sung in Chamber Choir consists of 4 – 8 part harmony, and students are expected to read music proficiently and hold their part with ease. Ear training and sight-reading heavily emphasized in order to prepare students for the advanced high school ensemble, Vocal Rush. Chamber Choir students also develop tone quality, genre versatility, vocal control, and stage presence as a soloist while participating in the group. Chamber Choir will have fairly regular performing opportunities and students are expected to handle the demands of a moderately busy performance schedule. As well, students in Chamber Choir are expected to be exceptional leaders and role models in our department both in artistic merit and personal character.

Grading:

- Daily Participation: 15 points per day
 - 5 points off if tardy
 - 5 points off per behavior infraction
 - 5 points off if found eating in the classroom
- Absences:
 - Students who are absent are given a 0/15 for the day
 - Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive a EX/15, provided that they provide teacher with either email or hand-written note from parent to verify that the absence was excused.
 - *Please see student handbook for a list of acceptable excused absences
- Non-participating students (students sitting out) will receive a 5/15 for the day at the discretion of the instructor.
- Rep Checks: 50 points per rep check
- Pencil Checks: Included in daily participation points
- Concerts: 25 points per concert
 - Concerts are mandatory for all Chamber Choir members**
 - If a student has an excused absence (email from parent minimum 48 hours PRIOR to Concert date) they are permitted to do a make-up assignment in lieu of the concert. Make-up work is due the school day following the concert. No exceptions.

Required Materials:

- Black 3 ring binder (provided)
- Water Bottle
- Pencils

Policies:

- All policies and expectations outlined in Vocal Music Parent Handbook apply to VM courses. All parents must read and sign the necessary documents in the handbook and turn it back into Ms. Menzies.
- No gum chewing or eating in the classroom.
- All Vocal students are required to attend **every** Vocal Music concert, even if ineligible. All concerts are graded.
- No texting or cell phone use during class time. Cell phones should be stored in student lockers or backpacks.
- All students are encouraged to bring a water bottle to every class

Parent / Guardian Signature

PRINT Parent / Guardian name

Student Signature

PRINT Student name

Parent email address: _____ (please print clearly)

Parent phone number: _____

ENCORE SYLLABUS

Instructor: Ms. Cava Menzies
cmenzies@oakarts.org

Fall 2013- Spring 2014
 Tu/Th: Periods 4 and 5

Course Description:

Encore is an advanced audition-only Middle School a cappella ensemble, made up of 6 - 10 students, grades 6th – 8th. Students in this ensemble will be exposed to a wide variety of complex 4 to 8-part choral arrangements. The primary emphasis will be on learning contemporary repertoire from the soul, pop, rock and R&B idioms. The style of arrangements will pull from the contemporary a cappella model, in which there are one or two lead vocalists, backed by singers imitating the sound of instruments. Encore will differ from our advanced high school ensemble, Vocal Rush, in that they will not feature vocal percussion. Encore is a repertoire-driven ensemble and requires learning music at a quick and advanced steady pace. Students will need to spend a great deal of time outside of class learning Encore's repertoire and should put in approximately 3 – 5 hours a week of outside preparation for the course. As well, students will have to do regular exercises and drills to maintain their theory and aural skills as they pertain to the repertoire at hand. Encore will perform semi-frequently at the school, as well as out in the community, and students are expected to handle the demands of a moderately busy performance schedule. In addition, students in Encore are expected to be exceptional leaders and role models in the School of Vocal Music, both in artistic merit and personal character.

Course Objective:

Encore aims to achieve a high level of contemporary a cappella singing through a rigorous rehearsal process. It requires dedication from all students both inside and outside of class. Student leadership, passion, drive, and integrity are crucial to membership. Students will also be expected to possess an advanced level of sight-reading and musicianship skills. Any students struggling with advanced sight-reading, Theory, or basic musicianship expected in class will be expected to do outside work to better these skills. Struggling students in Encore will be required to attend weekly theory tutoring at school to work on Encore repertoire. Encore students will learn repertoire at a fast pace, and will choreograph their own songs, requiring an exceptional amount of focus, dedication and respect for a productive, no-nonsense rehearsal environment. Students must aim to be ambassadors of Encore and OSA, exemplifying what it means to be a model student and upholding the absolute highest standards of professionalism, poise and humility at the school and within the community at large.

Course Requirements:

In order to be eligible for Encore, the department's top Middle School ensemble, Vocal Music students must pass our audition process. Once in the ensemble, students must demonstrate mastery in the following areas:

- Strong sight-reading ability
- Strong ability as a soloist
- Ability to hold your part solidly on a 5-part arrangement
- Ability to work independently on music, solidifying notes and rhythms on your own
- Ability to recognize all intervals and their quality
- Ability to work and read music in complex time signatures
- Ability to self-direct in an ensemble setting
- Stylistic versatility – ability to sing in a variety of musical genres
- Strong stage presence and performance acumen
- Ability to move while singing and learn choreography without struggle
- Knowledge of choral markings and vocabulary
- Mastery of past repertoire
- Strong sense of leadership and accountability

- Active in the department -- auditions for shows, school musical, etc.
- Past Behavior Evaluation: punctuality, regular attendance in rehearsal and performances, focus during rehearsal (no side-talking), preparation for class, consistent positive attitude and strong work ethic, professionalism in and outside classroom, maturity, reliability (no excuses), singing posture and presence in class, accountability, and a strong sense of purpose.

Probation:

Due to the nature of Encore being a small advanced ensemble, it is essential that every member of the group be able to successfully hold their part in a 4 – 6 part setting. Often students are singing one-on-a-part and note, rhythmic, and pitch accuracy are essential to the overall sound of the group. In order to maintain placement in Encore, students must demonstrate strong musicianship skills and score successfully (a grade of 80% or above) on their weekly rep checks. Rep checks are a way for Ms. Menzies to assess a student's knowledge of their repertoire, ability to hold their part, and knowledge of the music they are reading. Students that regularly receive low scores on rep checks will be put on probation for a period of one month. During this probation period, they must attend mandatory theory tutoring sessions on Thursdays and Fridays during lunch to work on their Encore repertoire. If, over the course of one month, a student is still receiving consistent low scores on their rep checks (3 or more) and demonstrating difficulty with the advanced concepts and repertoire of Encore, they will be asked to move to Select Ensemble for the remainder of the year. This decision is entirely up to the discretion of Ms. Menzies.

Course Policies:

- **Students are required to maintain a minimum 3.0 GPA to remain in Encore.** To further clarify, students must receive a passing grade (70% and above) in all courses. Grade checks will take place at the end of every quarter. If a student does not meet this requirement, they will be moved to Select Ensemble.
- Students will receive 0 out of 15 participation points for each absence. **In order to have the absence excused, a parent/guardian must send an email notification with the reason for student's absence within one week's time.**
- Students are required to learn a large portion of their music outside of class, as designated by Ms. Menzies. Rep Assignments will be given on a weekly basis with a Rep Check taking place one week after the assigned date. **If a student fails three or more rep checks, they will be placed on probation (see above).**
- All performances, fundraising events, trips, and retreats are mandatory. **If a student has two or more unexcused absences OR four or more excused absences from gigs/trips/other extra-curricular events, it will result in the student being placed on probation.** Ms. Menzies will most often be able to give advanced notice for extra-curricular gigs and events, but students must also be flexible and ready to jump in on short notice. It is the expectation that students in Encore place a very high priority on the group and all of their endeavors.
- Students must demonstrate great to exceptional classroom behavior in Encore and all other OSA courses. **After three reports of unsatisfactory behavior (including but not limited to: showing disrespect to teacher and/or peers, engaging in cross-talk, not keeping up with coursework or making up exams, skipping class, and leaving class for extended periods of time) a meeting will be held with the student, parent/guardian(s) and faculty and the student will be placed on probation.**
- **No eating, chewing gum, or use of cell phones**, including calls/texts to or from parents – students should ask to go to the main office to make a call but may not answer their phone under any circumstances in the classroom. Failure to adhere to these rules may result in deducted daily participation points.
- Students will respect and follow all OSA policies outlined in the student handbook. **Students will arrive on time, prepared and focused.**

Course Grading Criteria:

- **Attendance and Participation (15 points per day)**
 - 5 points off for each tardy
 - 5 points off if student has no binder/ music
 - 5-10 points off for unsatisfactory classroom behavior

Note: see handbook for Vocal Department behavior expectations
- **Rep Checks (Point value varies depending on the number of measures tested in each song)**
- **Gigs/Trips/Fundraising Events (25-100 points each)**
 - Gigs are mandatory for all Encore members
 - If a student has an excused absence (must be notified a minimum of 24 hours prior to gig date), they are permitted to do a make-up assignment in lieu of participating in the event. Make-up work is due the following school day, without exception.

Required Materials:

- Pencil and eraser
- Binder with all Encore music, three-hole-punched and labeled
- Water Bottle

Required Attire:

- TBD by students and Ms. Menzies

"I _____ and my parent/guardian _____ understand what is required of me as a member of Encore. I understand that concerts and gigs are mandatory, and that my music must be learned on my own time if I am to be successful in this class. I commit to being prepared for every rep check, occurring one week after a new piece is handed out. I will be a model student, demonstrating leadership, positive attitude and an excellent work ethic in the Vocal Department, in my academic classes and in my community.

Parent / Guardian Signature

PRINT Parent / Guardian name

Student Signature

PRINT Student name

HS MUSIC THEORY 3 SYLLABUS

Instructor: Mrs. Lisa Forkish
lforkish@oakarts.org

Fall 2013 – Spring 2014
 M/W/F: Period 7 in RM 322

Course Description:

Music Theory 3 expands upon topics covered in Theory 2, further developing the students' knowledge of chord structure and application, composition, arrangement, sight-singing and ear training. Through completion of homework, in-class assignments, composition and arranging projects, students will gain competency in spelling of all types of 7th chords, chordal tensions / upper structures, melody writing and harmonization. Students will listen to different styles and genres of music as presented in listening exams, and will further develop their ears through interval, triad and 7th chord identification, as well as short dictation quizzes. In addition, students will continue work on chromatic sight-singing and further develop their musical ear by singing back and identifying intervals and chords. All students are expected to contribute to the class by internalizing lecture materials, taking notes, completing in-class and homework assignments and contributing to class discussions.

Course Objectives:

Music Theory 3 students will cover and understand the following:

- Review of Triads: Major, Minor, Augmented, Diminished
- Review of Intervals: Major, Minor, Perfect, Augmented, Diminished
- Review of 7th Chords: Major, Dominant, Minor, Minor 7b5, Diminished
- Chords: Suspended 4 and 2, Slash Chords
- Rhythm: Groove and Syncopation
- Tensions / Upper Structures: adding 9, 11, 13 to 7th Chords
- Compound Meter: 6/8, 9/8, 12/8
- Arrangement: 4-Part Writing (Homophonic and Polyphonic)
- Composition: Melody Writing and Harmonization
- Writing a Lead Sheet
- Melodic and Rhythmic Dictation
- Diatonic and Chromatic as well as Rhythmic Sight-Singing
- Interval / Triad / 7th Chord Singing and Identification

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook. Students will arrive on time, prepared and focused.
- Students who are absent are given a 0/15 for the day.
- Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive an EX/15, provided that they provide VM teacher with either email or hand-written note from parent to verify that absence was excused.
- No late homework will be accepted unless the student has an excused absence (list of approved excused absences can be found in the student handbook).
 - Note: For an excused absence, a student must turn in the assignment the day after he/she returns to school. There are no exceptions.
- Students are expected to take pride in their classroom by keeping it neat and clean.
- Students must be seated and ready with all necessary materials by the second bell. Students who do not arrive on time are considered tardy and will lose 5 participation

This syllabus is a guide for the course and is subject to change with or without advanced notice

points for the day.

- No eating, chewing gum, or use of cell phones in the classroom. Failure to adhere to these rules may result in deducted daily participation points.
- All work must be done in pencil.
 - Note: Any work done in pen will receive half credit

Grading Criteria:

Students are graded on a point system. There are no category weightings:

- **Participation: 15 points per day**
Students will receive 15 points per day for showing up on time, participating fully, refraining from side chatter and generally behaving in an engaged and professional manner.
- **Homework: 10 points each**
Each homework assignment will be worth 10 total points. Students must complete and hand in their homework assignments on time to receive full credit for that assignment. The homework will reflect materials covered in class and will typically be due the following day.
- **In-Class Assignments: 10 points each**
The number, type and grading style of assignments will vary depending on the topic and needs of the classroom.
- **Projects: 25-75 points each**
Over the course of the semester, students will be given small writing and arranging projects in order to develop notation skills and apply concepts taught in class.
- **Quizzes: 15-30 points**
Students will be quizzed regularly. Types of quizzes will include dictation, ear training (interval/triad identification), sight-singing and short excerpts from written theory lessons.
- **Midterm (50 points) Final (100):**
There will be two major tests (one midterm and one final) that will cover all materials addressed in class to that point. These tests will be administered during regular class time.

Required Materials:

Students must bring the following supplies to every class session:

- 3 ring binder with pockets for worksheets and handouts
- Pencil and eraser
- Blank staff paper or staff notebook
- Note pad or loose-leaf binder paper

Solo Repertoire Workshop

JAZZ

Ms. Branice McKenzie

Fall 2013 – Spring 2014

bmckenzie@gmail.com

Course Description

Solo Recital Workshop is a course that focuses on providing solo vocal performance technique to high school students. During this quarter long rotation, all students will study what Jazz *really* is and isn't, solo Jazz vocal artistry, technique and history. Students will learn and memorize some of the most important selections from the Great American Songbook and the Jazz Real Book that comprise the Jazz repertoire we call standards. They will also study the genesis and history of Jazz, individual stylizing in Jazz, some of the most important vocal Jazz artists. As well, students will have regular opportunities to perform in front of their peers in class, learn about working with accompanists and receive constructive critique on stage presence and technique. Proper audition techniques and solo performance techniques will be discussed.

Course Objectives

This course is divided into three levels which are 9 & 10th grades, 11th grade and 12th grade. Each grade level will have curriculum that is tailored to their vocal acumen, level of proficiency and knowledge of the genre(s).

- 9th & 10th Grade** – Students will learn pitch accuracy, melodic interpretation, fundamental dynamics and history of the genre. They will learn what a “standard” is, learn a piece with simple melodic and harmonic structure and experience primary improvisation.
- 11th Grade** – Students will learn advanced melodic and lyric interpretation, breath control, Jazz stylizing and introduction to Jazz improvisation
- 12th Grade** - advanced melodic and lyric interpretation, phrasing, advanced scatting, what is “swinging”, individual vocal style, “polishing a solo presentation”, stage posture, performance etiquette

Repertoire (vocal selections chosen from below):

- 9th & 10th Grades: But Not For Me, How High The Moon, It Had To Be You, All Of Me
- 11th Grade: Our Love Is Here To Stay, The Nearness Of You, Misty, Willow Weep For Me, Tenderly, Body And Soul
- 12th Grade: A Train, My Funny Valentine, Someone To Watch Over Me, Lullaby Of Birdland, A Foggy Day, Round Midnight

Grading Criteria

All students will be graded on the following:

Attendance and Participation (15 pts. per day) These daily participation points include consideration of attendance, tardiness, participation and preparedness (includes binder check) as stated below.

5 points off for each tardy

5-10 points off for unsatisfactory classroom behavior

Note: see handbook for Vocal Department behavior expectations

Written Assignments (25 points)

Mid-term Performance (50 points)

Final Performance (100 points)

Course Policies:

Students will respect and follow all OSA policies outlined in the student handbook. Students will arrive on time, prepared and focused.

No late homework will be accepted unless the student has an excused absence (list of approved excused absences can be found in the student handbook).

Students will receive 0 out of 15 participation points for each absence. In order to have the absence excused, a parent/guardian must send an email notification with the reason for student's absence within one week's time.

No eating, chewing gum, or use of cell phones in the classroom. Failure to adhere to these rules may result in deducted daily participation points.

Required Materials:

Pencil and eraser

Blank notebook paper

Folder or binder to store music and hand-outs

Parent / Guardian Signature
Parent/Guardian Name

PRINT

Student Signature
Name

PRINT Student

MS MUSIC THEORY 3 SYLLABUS

Instructor: Mrs. Lisa Forkish
lforkish@oakarts.org

Fall 2013 – Spring 2014
 M/F: Period 4 in RM 221

Course Description:

Music Theory 3 expands upon topics covered in Theory 2, further developing the students' knowledge of chord structure and application, composition, arrangement, sight-singing and ear training. Through completion of homework, in-class assignments, composition and arranging projects, students will gain competency in spelling of all types of 7th chords, chordal tensions / upper structures, melody writing and harmonization. Students will listen to different styles and genres of music as presented in listening exams, and will be given short dictation quizzes to further develop their musical ear. All students are expected to contribute to the class by internalizing lecture materials, taking notes, completing in-class and homework assignments and contributing to class discussions.

Course Objectives:

Music Theory 3 students will cover and understand the following:

- Review of Triads: Major, Minor, Augmented, Diminished
- Review of Intervals: Major, Minor, Perfect, Augmented, Diminished
- Review of 7th Chords: Major, Dominant, Minor, Minor 7b5, Diminished
- Chords: Suspended 4 and 2, Slash Chords
- Rhythm: Groove and Syncopation
- Tensions / Upper Structures: adding 9, 11, 13 to 7th Chords
- Compound Meter: 6/8, 9/8, 12/8
- Arrangement: 4-Part Writing (Homophonic and Polyphonic)
- Composition: Melody Writing and Harmonization
- Writing a Lead Sheet
- Melodic and Rhythmic Dictation

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook. Students will arrive on time, prepared and focused.
- Students who are absent are given a 0/15 for the day.
- Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive an EX/15, provided that they provide VM teacher with either email or hand-written note from parent to verify that absence was excused.
- No late homework will be accepted unless the student has an excused absence (list of approved excused absences can be found in the student handbook).
 - Note: For an excused absence, a student must turn in the assignment the day after he/she returns to school. There are no exceptions.
- Students are expected to take pride in their classroom by keeping it neat and clean.
- Students must be seated and ready with all necessary materials by the second bell. Students who do not arrive on time are considered tardy and will lose 5 participation points for the day.
- No eating, chewing gum, or use of cell phones in the classroom. Failure to adhere to these rules may result in deducted daily participation points.
- All work must be done in pencil.

This syllabus is a guide for the course and is subject to change with or without advanced notice

- Note: Any work done in pen will receive half credit

Grading Criteria:

Students are graded on a point system. There are no category weightings:

- **Participation: 15 points per day**
Students will receive 15 points per day for showing up on time, participating fully, refraining from side chatter and generally behaving in an engaged and professional manner.
- **Homework: 10 points each**
Each homework assignment will be worth 10 total points. Students must complete and hand in their homework assignments on time to receive full credit for that assignment. The homework will reflect materials covered in class and will typically be due the following day.
- **In-Class Assignments: 10 points each**
The number, type and grading style of assignments will vary depending on the topic and needs of the classroom.
- **Projects: 25-75 points each**
Over the course of the semester, students will be given small writing and arranging projects in order to develop notation skills and apply concepts taught in class.
- **Quizzes: 15-30 points**
Students will be quizzed regularly. Types of quizzes will include dictation, ear training (interval/triad identification), sight-singing and short excerpts from written theory lessons.
- **Midterm (50 points) Final (100):**
There will be two major tests (one midterm and one final) that will cover all materials addressed in class to that point. These tests will be administered during regular class time.

Required Materials:

Students must bring the following supplies to every class session:

- 3 ring binder with pockets for worksheets and handouts
- Pencil and eraser
- Blank staff paper or staff notebook
- Note pad or loose-leaf binder paper

MUSICAL THEATER CHOIR SYLLABUS

Instructor: Mrs. Lisa Forkish
lforkish@oakarts.org

Fall 2013 – Spring 2014
 Wednesdays Periods 8-9 in RM 205

Course Description:

This choir is an ensemble that will study and perform the great music that has emerged from musical theater. One of the most exciting aspects of this select repertoire is that it is some of the most beloved music of this country. Musical theater is a tradition born in this country out of vaudeville and musical revues and the Greek Amphitheatre! We will explore musical theatre from the beginning of the last century to the exciting evolution of the now popular pop and rock musicals. Also included in the repertoire will be some important music from film and television. We will explore the performance traditions, styles and “art” of the musical. Students will also be introduced to the vocal requirements of musical theater. One of the major strengths of this focus is that it gives our students an opportunity to expand their vocal performance to drama, movement and storytelling. It also looks into the behind-the-scenes workings of a production – directing, playwriting, producing, staging.

Course Objectives:

This course provides students with the opportunity to:

- Develop a deeper understanding of the history of musical theater and its cultural significance
- Understand the import of musical theater in the performing arts
- Perform varied repertoire from the diverse styles of musical theater
- Learn and execute different vocal techniques and applications that are specific to musical theater
- Understand the art and significance of dynamics and arrangements
- Interpret melodic structure and lyric content
- Learn the structure of musical theater: book, lyrics, musical numbers, dance numbers

Grading Criteria:

All students will be graded on the following:

- Attendance and Participation (15 pts. per day)
 - 5 points off for each tardy
 - 5-10 points off for unsatisfactory classroom behavior*Note: see handbook for Vocal Department behavior expectations*
- In-Class Written Assignments: Reflection / Analysis (10 points each)
- Take-Home Written Assignments: History of Musical Theater (25 points each)
- Rep Checks (25-50 points each)

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook. Students will arrive on time, prepared and focused.
- No late homework will be accepted unless the student has an excused absence (list of approved excused absences can be found in the student handbook).

- **Note: For an excused absence, a student must turn in the assignment the day after he/she returns to school. There are no exceptions.**
- All work must be done in pencil.
 - Note: Any work done in pen will receive half credit
- **Students who are absent are given a 0/15 for the day. Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive an EX/15, provided that they provide VM teacher with either email or handwritten note from parent to verify that absence was excused.**
- No eating, chewing gum, or use of cell phones in the classroom. Failure to adhere to these rules may result in deducted daily participation points.

This syllabus is a guide for the course and is subject to change with or without advance notice

Voice and Movement- Course Syllabus

OSA School of Theatre

2013-2014

The Vitals:

Instructor: Ms. Potter

Email bpotter@oakarts.org

Class website: <http://teachers.oakarts.org/~bpotter/>

Class: Room 269, Tuesday and Thursdays 2:55- 4:10

The Course:

The goal of this class is to develop control of the essential tools of the actor: the body and the voice. We will work on identifying and freeing tension in the body and releasing stress in vocal production. This class will be very physical as we will train the body and the voice in order to increase their strength and serve as strong instruments. The strengths we develop will then be utilized for learning specific skills, such as dialects and period movement and dance. Students will learn the International Phonetic Alphabet and be able to utilize it for work with dialects and self-assessment. Students will be introduced to physical practices from mime, Suzuki, and Anne Bogart's Viewpoints as well as vocal exercises from Cicely Berry, Kristin Linklater, Barton and Dal Vera, and Sarah Case.

Expectations:

Students are expected to be prepared to work when class begins, which includes being dressed and having all of their needed materials for class for that day. Failure to be prepared at the beginning of class will result in lowering of participation points for the day. All theatre department rules apply.

Attendance

Class begins at 2:55. Dropping your bags at 2:50, leaving the room, and coming back at 3:00 does not constitute being on time. If you are not in class and prepared to work at 2:55 you will receive a tardy.

Dress Policy

The OSA School of Theatre uniform is required for all students in all theatre classes per department handbook rules. Because this class follows a class which has a built in change time students are expected to already be in uniform and fully dressed at the start of class.

Required Supplies

Each class you are expected to bring a pencil, your journal, and whatever scripts or reading you are working on during that time.

Electronics

All electronics are to be turned off and put away during class. Any electronic device used or brought out during class without express permission will be taken away for the rest of the period.

Respect

Acting classes by nature require participation and an open, safe environment in which every student feels safe to take risks. It is therefore expected that students will be supportive and respectful of their peers and participate fully in all class activities. This class will emphasize a respect for the process of theatre. Students will become familiar with professional rehearsal practices in preparation for working at the college and professional level.

Policy on Issued Books and Handouts

You may be issued copies of plays throughout the year. It's expected that you'll keep these books safe and free from damage. Any lost or damaged books will be charged to the student at the cover price plus any shipping costs. Damage can include an unreasonably bent cover, missing pages, marked-up pages, food stains, and more than usual wear.

You MUST keep any and ALL handouts you receive during the year. If you lose a handout and one of us asks you to take it during class and you don't have it, you will lose your participation points for that day. You may get replacements at lunch time if we have time to make an extra photocopy for you, otherwise you'll have to wait until the next opportunity we have to get to the photocopier. **SO DON'T LOSE HANDOUTS.**

Assessment:

Assessments will fall into categories of standards based on our School wide ESLR's and core principles from the School of Theatre. Each category will be weighed at 10% of your grade and within in each category you may be assessed in various forms, a test, a quiz, a written assessment, a spoken assessment, a performance assessment etc. You will be given a met or not met on each assessment depending on the amount of mastery you show against any given rubric for that assessment. Your learning standards fall into the following categories:

Effective Communicator: As a theatre artists students are expected to be able to communicate with their teachers, directors, peers, and fellow actors. Assessments in the effective communicator standard will include group work in the form of performance scenes or other academic projects, oral presentations, and other communication based projects.

Critical Thinker: To maintain a career as a working acting a critical, insightful, and inquisitive nature is necessary and will be developed in class. Critical thinker assessments will come in the form of journal entries, critical essays, quizzes, tests, and other in class assessments.

Productive Citizen: Finding a place in the world for yourself as an artists requires an examination of what you can do for your community. Productive Citizen assessments will largely take the form of journal entries and in class discussions but may also be part of a larger group or independent project.

Self Disciplined Student and Artist: This is a hugely important standard and should not require much explanation. The dramatic nature of theatre should in no way impede on the

requirement for each student to be able to focus on the task at hand and do the work. You will be constantly assessed for this standard in in-class exercises, journal entries, and performance projects.

Artistic Innovator: The creative factor. You do not have to be the best actor in the world but in order to succeed in theatre you must have a sense of artistic innovation, a creativity that you uniquely bring to the table. Artistic Innovator standards will be primarily performance and project based.

Attendance: Please see the above note on Attendance. You will be assessed on your punctuality to class and in returning to the room from any breaks given.

Audience Behavior: Being a good theatre practitioner starts with being a good audience member. In class, being an audience member includes being attentive during lectures, discussions, and in-class performances. You will be assessed on this behavior everyday and it will be entered into powerschool every other week (barring any disasters).

Assignment Completion: Just like how it sounds. You get a whole 10% of your grade based on if you did the rest of the work! Do the work!

Dress and Readiness: We are so serious about this. 10% of your grade. See above for Dress policy. Dress and readiness means you are ready to work at the start of the period, you come back promptly from your dress period dressed in the School of Theatre uniform, and have everything you need to be prepared for a successful class period. You will be assessed on this dress everyday and it will be entered into powerschool every other week (again, barring any disasters).

Service: Ask not what your theatre department can do for you, but what you can do for your theatre department. In the case of this class, being part of the solution of our constant battle with space. You will be assessed on your willingness and participation in keeping the room serviceable for our needs, which may include moving desks, chairs, cleaning the room etc.

Course Breakdown:

Semester 1

Quarter 1: Cecily Berry-Voice and Annie Loui-Movement

September 3- October 24

We will spend this quarter building strength in our bodies and our voices using practices and exercises from Annie Loui's The Physical Actor and Cicely Berry's Voice and the Actor. In addition to exercises we will use the skills from these practitioners to develop physical scenes and work specifically on vocal text work.

Quarter 2: Kristen Linklater and the International Phonetic Alphabet

October 29- January 24

We will build on our vocal work by looking at Kristen Linklater's Freeing the Natural Voice and Freeing Shakespeare's Voice. We will also learn the basic English sounds in the International Phonetic Alphabet (IPA) as a building block to working on dialects in Semester 2. We will practice our IPA by "translating" words and texts including Shaw's *Major Barbara*.

Semester 2**Quarter 3: Learning Dialects and Anne Bogart's Viewpoints**

January 27- March 27

Using the IPA you have already learned we will learn a standard British Dialect (Received Pronunciation) from audio discs and dialect booklets. We will put the accent to practice with scene work from contemporary British plays. We will also explore Anne Bogart's movement based tools, known as Viewpoints, towards a performance based end.

Quarter 4: Period Movement Scene work with Dialects

April 1-May 30

In this quarter we will cover period movement and popular period dance. We will look at the history of dance as well as learn at least two distinct dances that we will then incorporate into scene work. The scene work will also be of the place and period that will require the dialect you will have just mastered. The culmination of this work will be your mastery of two full dances, which you will perform with the dialogue for your scene, a common occurrence in many period dramas. We will be looking at two plays in particular, *Pride and Prejudice* and *Much Ado About Nothing*.

Instructor Contact Information:

Office: Room 269

Office Hours: Wednesday, Thursday, Friday at lunch / after school by appointment

Phone: 510-873-8800

E-mail: bpotter@oakarts.orgWebsite & Blog: teachers.oakarts.org/~bpotter

Music Theory II

(MS/HS)

Vocal Music
Mon. Wed. & Fri, Period 7
Ms. Cava Menzies

Fall 2013-Spring 2014
Room: 302 (HS), or 222 (MS)
cmenzies@oakarts.org

Course Description

The Second course in the Music Theory/History program concentrates on the development of diatonic melody and harmony in the common practice period using practical exercises. Students participate in sight singing and ear training exercises, dictation exercises, composition exercises, and keyboard realization of theoretical concepts. Pivotal works within the history of western music that highlight the material being covered are analyzed and discussed. Students make use of online sources and class discussions in order to compare and contrast these musical parameters and works with those in other cultures throughout the world.

Course Objective

- Rhythm: Sixteenth, Triplets, and Advanced dotted rhythms
- Scales: 3 Minor Scales/modes
- Key Signature and Circle of 5ths
- Diatonic and Chromatic Intervals
- Intro Relative Minor /modes
- Cadences and Form: AB, AABA, ABC, etc...
- Harmony: Triads: Major, Minor, Diminished, and Augmented
- Triad Inversions
- Form: Canon, Blues form, etc...
- Time Signatures: Simple and Complex Meter
- Analysis: Chordal Analysis using Roman Numeral and other
- Conducting related to meter
- Solfege and Singing: Chromatic
- Composition: Melody and Harmony writing
- Intermediate Melodic and Rhythmic Dictation
- Harmonize a melody using diatonic chords
- Identify and sing all diatonic and chromatic intervals within an octave
- Sing, at sight, diatonic and chromatic melodies using solfege
- Take rhythmic, harmonic, and melodic dictation at an intermediate level
- Analyze diatonic musical examples covering sound, form, harmony, rhythm, and melody
- Cite examples from the history of western music that highlight significant developments in connection with sound, form, harmony, rhythm, and melody.
- Read, perform, and count rhythms of mild difficulty.
- Compose short pieces/examples demonstrating understanding of diatonic harmony covered throughout course.

Grading:

Theory grades are based on total points earned. There are no weighted categories. Assignments vary in point value, but are generally scored as follows:

- Homework assignments: 15 points (full credit for completion)
- Quizzes: 20 points
- Sight Singing Exams: 16-32 points
- Midterms/Finals: 100 points
- Projects: 25-50 points
- Absences:
 - Students who are absent are given a 0/15 for the day
 - Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive a EX/15, provided that they provide teacher with either email or hand-written note from parent to verify that the absence was excused.
 - *Please see student handbook for a list of acceptable excused absences
- Daily Participation: 15 points per day
 - 5 points off if tardy
 - 5 points off per behavior infraction
 - 5 points off if found eating in the classroom

Course Policies

- All OSA policies as outlined in the Student Handbook will be respected.
- Students must cultivate a culture of respect for learning, and for one another.
- Late work is not accepted. In the case of an excused absence, students will have ONE EXTRA DAY to make up missed work. Work not turned in due to unexcused absence is considered late. Any late work will receive half credit when turned in.
- All work must be done in pencil. Work completed in pen will receive half credit.
- Sight Singing Exams that are missed must be made up the following Sight Singing Day (i.e. the following Monday)
- Quizzes and Tests must be made up at a time specified by the instructor. Tests and quizzes that are not accounted for will be marked as zero in the grade book.
- Students must have all their necessary materials (pencil, binder, notebook, staff paper) every class meeting. Students missing materials are subject to losing participation points.
- Students must be in class with all materials, prepared for instruction by the second bell. Students who arrive after the second bell without a note from a teacher or parent will be marked tardy and will lose 5 participation points. Students with 3 or more tardies will be referred to the Student Attendance Review Board and are subject to losing off campus lunch privileges.

VOCAL RUSH SYLLABUS

Instructor: Ms. Lisa Forkish
lforkish@oakarts.org

Fall 2013- Spring 2014
 M/Tu/Th/F: Periods 8 and 9

Course Description:

Vocal Rush is an advanced audition-only a cappella ensemble, made up of 10-16 students grades 10-12. Students in this ensemble will be exposed to a wide variety of complex 4 to 8-part choral arrangements from many different genres (traditional, jazz, folk, spirituals) and geographical locations (South Africa, Bulgaria, The Philippines and more) but the primary emphasis will be on learning contemporary repertoire from the soul, pop, rock and R&B idioms. The style of arrangements will pull from the contemporary a cappella model, in which there are one or two lead vocalists, backed by singers imitating the sound of instruments – including vocal percussion. Vocal Rush is a repertoire-driven ensemble, learning music at a quick and steady pace. Students will also spend about 20 minutes each class on musicality training for vocalists, including sight-reading, aural skills and vocal technique. Vocal Rush performs frequently at the school, as well as out in the community, and students are expected to handle the demands of a highly busy performance schedule. In addition, students in Vocal Rush are expected to be exceptional leaders and role models in the School of Vocal Music, both in artistic merit and personal character.

Course Objective:

Vocal Rush aims to achieve the highest level of contemporary a cappella singing, through a rigorous rehearsal process, as well as dedication from all students to music preparation outside of class. As Vocal Rush is a high-functioning performance group, participating in many concerts and competitions throughout the year, student leadership, passion, drive, and integrity is crucial to membership. Students will learn repertoire at a fast pace, and will choreograph their own songs, requiring an exceptional amount of focus, dedication and respect for a productive, no-nonsense rehearsal environment. Students must aim to be ambassadors of Vocal Rush and OSA, exemplifying what it means to be a model student and upholding the absolute highest standards of professionalism, poise and humility at the school and within the community at large.

Course Requirements:

In order to be eligible for Vocal Rush, the department's top ensemble, Vocal Music students must succeed in a rigorous audition process and must have demonstrated mastery in the following areas:

- Strong sight-reading ability
- Strong ability as a soloist
- Ability to hold your part solidly on a 5-part arrangement
- Ability to work independently on music, solidifying notes and rhythms on your own
- Ability to self-direct in an ensemble setting
- Stylistic versatility – ability to sing in a variety of musical genres
- Strong stage presence and performance acumen
- Ability to move while singing and learn choreography without struggle
- Knowledge of choral markings and vocabulary
- Mastery of past repertoire
- Strong sense of leadership and accountability
- Active in the department -- auditions for shows, school musical, etc.
- Past Behavior Evaluation: punctuality, regular attendance in rehearsal and performances, focus during rehearsal (no side-talking), preparation for class, consistent positive attitude and strong work ethic, professionalism in and outside classroom, maturity, reliability (no excuses), singing posture and presence in class, accountability, and a strong sense of purpose.

Course Policies:

- **Students are required to maintain a minimum 3.0 GPA to remain in Vocal Rush.** To further clarify, students must receive a passing grade (70% and above) in all courses. Grade checks will take place at the end of every quarter. If a student does not meet this requirement, they will be moved to Chamber Choir.
- Students will receive 0 out of 15 participation points for each absence. **In order to have the absence excused, a parent/guardian must send an email notification with the reason for student's absence within one week's time.**
- Students are required to learn half of their music outside of class, as designated by Ms. Forkish. Rep Assignments will be given on a bi-weekly basis with a Rep Check taking place one week after the assigned date. **If a student fails two or more rep checks, they will be placed on probation (see below).**
- All performances, fundraising events, trips, and retreats are mandatory. **If a student has two or more unexcused absences OR four or more excused absences from gigs/trips/other extra-curricular events, it will result in the student being placed on probation.** Ms. Forkish will most often be able to give advance notice for extra-curricular gigs and events, but students must also be flexible and ready to jump in on short notice. It is the expectation that students in Vocal Rush place a very high priority on the group and all of their endeavors.
- Students must demonstrate great to exceptional classroom behavior in Vocal Rush and all other OSA courses. **After three reports of unsatisfactory behavior (including but not limited to: showing disrespect to teacher and/or peers, engaging in cross-talk, not keeping up with coursework or making up exams, skipping class, and leaving class for extended periods of time) a meeting will be held with the student, parent/guardian(s) and faculty and the Behavior Improvement Plan will take effect,** consisting of the following consequences:
 - Probation: the student and parent/guardian(s) sign a Probation Contract outlining the areas in which the student must improve. After 30 days, a meeting will be held to determine whether the student remains in Vocal Rush or is suspended from the group. This decision will be based on their progress according to faculty reports and a Behavior Log that the student must fulfill each week of their probation.
 - Suspension: if the student has not shown improvement at the end of their probation, a Suspension Contract will take effect and the student has 30 additional days to fulfill a Behavior Log, demonstrate progress and prove a desire to be in Vocal Rush. During the suspension period, the student will not attend Vocal Rush class, gigs or other related events. They will spend Vocal Rush class time in Ms. Menzies' or Ms. McKenzie's classroom where they must devote time to academic work and/or an independent project assigned by Vocal Faculty.
- **No eating, chewing gum, or use of cell phones,** including calls/texts to or from parents – students should ask to go to the main office to make a call but may not answer their phone under any circumstances in the classroom. Failure to adhere to these rules may result in deducted daily participation points.
- Students will respect and follow all OSA policies outlined in the student handbook. **Students will arrive on time, prepared and focused.**

Course Grading Criteria:

- **Attendance and Participation (15 points per day)**
 - 5 points off for each tardy
 - 5 points off if student has no binder/music
 - 5-10 points off for unsatisfactory classroom behavior

Note: see handbook for Vocal Department behavior expectations

- **Rep Checks (50 points each)**
- **Gigs/Trips/Fundraising Events (25-100 points each)**
 - Gigs are mandatory for all Vocal Rush members
- --If a student has an excused absence (must be notified a minimum of 24 hours prior to gig date), they are permitted to do a make-up assignment in lieu of participating in the event. Make-up work is due the following school day, without exception.

Required Materials:

- Pencil and eraser
- Binder with all Vocal Rush music, three-hole-punched and labeled
- Water Bottle

Required Attire:

Formal:

- Ladies: black heels, black stockings, black pencil skirt, royal blue blouse/ top (varying styles), gold necklace/ earrings
- Gentlemen: black dress shoes, black slacks, white button-down shirt, royal blue bow-tie

Casual:

- Combination Outfit: all clothing items denim, white or navy blue (white and navy stripes OK), any kind of shoes are acceptable

***** All Vocal Rush students must have "Formal" attire by Monday, September 9th, 2013.**

"I _____ and my parent/guardian _____ understand what is required of me as a member of Vocal Rush. I understand that concerts and gigs are mandatory, and that my music must be learned on my own time if I am to be successful in this class. I commit to being prepared for every rep check, occurring one week after a new piece is handed out. I will be a model student, demonstrating leadership, positive attitude and an excellent work ethic in the Vocal Department, in my academic classes and in my community.

Parent / Guardian Signature

PRINT Parent / Guardian name

Student Signature

PRINT Student name

MS SELECT ENSEMBLE SYLLABUS

Instructor: Mrs. Lisa Forkish
lforkish@oakarts.org

Fall 2013- Spring 2014
 Tu/Th: Period 4-5 in RM 221

Course Description:

Middle School Select Ensemble is an audition-only intermediate vocal ensemble at OSA. It will consist of approximately 10 -20 members and will primarily perform a cappella repertoire. Students in Middle School Select Ensemble will be exposed to wide variety of three to four-part choral pieces from many geographical locations and musical genres including traditional, jazz, folk, and pop. All students will be expected to read music at an intermediate level and demonstrate strong performance skills, as well as the ability to hold their part in a four-part setting. Students in Select Ensemble will continue to hone these skills throughout the year, preparing them for Encore and/or our intermediate/advanced High School ensembles.

Course Requirements:

In order to be eligible for Select Ensemble, Vocal Music students must succeed in a two-part audition process and must have demonstrated mastery in the following areas:

- Ability to sight-read and sing back pitches at an intermediate level
- Ability to sing in a variety of genres as a soloist and an ensemble member
- Ability to hold vocal part solidly on a 4-part arrangement
- Strong stage presence
- Professionalism and discipline in an ensemble setting

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook. Students will arrive on time, prepared and focused.
- Students who are absent are given a 0/15 for the day.
- Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive an EX/15, provided that they provide VM teacher with either email or hand-written note from parent to verify that absence was excused.
- No late homework will be accepted unless the student has an excused absence (list of approved excused absences can be found in the student handbook).
 - Note: For an excused absence, a student must turn in the assignment the day after he/she returns to school. There are no exceptions.
- Students are expected to take pride in their classroom by keeping it neat and clean.
- Students must be seated and ready with all necessary materials by the second bell. Students who do not arrive on time are considered tardy and will lose 5 participation points for the day.
- No eating, chewing gum, or use of cell phones in the classroom. Failure to adhere to these rules may result in deducted daily participation points.

Grading Criteria:

All students will be graded on the following:

- Attendance and Participation (15 pts. per day)
 - 5 points off for each tardy
 - 5-10 points off for unsatisfactory classroom behavior

Note: see handbook for Vocal Department behavior expectations

- Rep Checks (25 Points)
- Concerts (25 Points)

**** Concerts are mandatory for all Select Ensemble members**

- If a student has an excused absence (email from parent minimum 24 hours PRIOR to Concert date) they are permitted to do a make-up assignment in lieu of the concert. Make-up work is due the school day following the concert. No exceptions.

Required Materials:

- Black 3 ring binder
- Water Bottle
- Pencil

Parent / Guardian Signature

PRINT Parent / Guardian name

Student Signature

PRINT Student name

Parent email address: _____ (please print clearly)

SOLO REPERTOIRE SYLLABUS: MUSICAL THEATER

Instructor: Mrs. Lisa Forkish
lforkish@oakarts.org

Fall 2013- Spring 2014
 Tu/Th: Period 7 in RM 302

Course Description:

In this course students will explore the idiom of musical theater through a single song selection. Students will study the greater musical work, examining the context in which the song appears, and will write a character analysis. Students will develop their solo performance skills through the study of vocal technique and stage performance skills relevant to the musical theater genre.

Course Objectives:

The course is divided into three levels, 9th/10th Grade, 11th Grade, and 12th Grade. Objectives vary by level and are indicated as such:

- **9th/10th Grade:** Students will learn a piece from traditional musical theater literature and work up to performance level. The course will cover fundamental techniques for solo singing and performance, as well as an introduction to the musical theater idiom.
- **11th Grade:** Students will learn a piece from contemporary musical theater literature and work up to performance level. The course will take an in-depth look at the song structure and stylistic elements used in Broadway musicals.
- **12th Grade:** Students will learn a piece from contemporary musical theater literature that is melodically and rhythmically advanced, and will not only work the piece up to performance level, but will also prepare to present the piece as a part of a Q4 Senior Showcase and a larger Vocal Music Senior Portfolio.

Grading Criteria:

All students will be graded on the following:

- Attendance and Participation (15 pts. per day)
 - 5 points off for each tardy
 - 5-10 points off for unsatisfactory classroom behavior*Note: see handbook for Vocal Department behavior expectations*
- Written Assignments: Plot Summary & Character Analysis (25 points each)
- Mid-term Performance (50 points)
- Final Performance (100 points)

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook. Students will arrive on time, prepared and focused.
- Students who are absent are given a 0/15 for the day.
- Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive an EX/15, provided that they provide VM teacher with either email or hand-written note from parent to verify that absence was excused.

- No late homework will be accepted unless the student has an excused absence (list of approved excused absences can be found in the student handbook).
 - Note: For an excused absence, a student must turn in the assignment the day after he/she returns to school. There are no exceptions.
- Students are expected to take pride in their classroom by keeping it neat and clean.
- Students must be seated and ready with all necessary materials by the second bell. Students who do not arrive on time are considered tardy and will lose 5 participation points for the day.
- No eating, chewing gum, or use of cell phones in the classroom. Failure to adhere to these rules may result in deducted daily participation points.

Required Materials:

- Pencil and eraser
- Blank notebook paper
- Folder or binder to store music and hand-outs

SOLO REPERTOIRE SYLLABUS: CLASSICAL VOICE

Instructor: Ms. Marie Plette

Fall 2013-Spring 2014

PletteStre@aol.com

Tu/Th: Period 7 in Rom 205

Course Description:

In this course, students will explore classical voice. Students will study vocal anatomy, healthy maintenance of their instrument, classical deportment, and the potential uses of a classical approach. They will be introduced to IPA – International Phonetic Alphabet. Students will explore classical music through the study of at least one art song – its translation, pronunciation and performance.

Course Objective:

The course is divided into three levels: 9th/10th Grade, 11th Grade, and 12th Grade. Objectives vary by level:

- 9th/10th Grade: Students will learn a song in Italian from traditional classical repertoire. This piece will be translated, transcribed into IPA and performed by memory. The course will cover fundamental techniques for classical singing and performance, as well as an introduction to musical history.
- 11th Grade: Students will review Italian, and learn a song in German from traditional classical repertoire. This piece will be translated, transcribed into IPA and performed by memory. The course will cover fundamental techniques for classical singing and performance, as well as an introduction to musical history.

- 12th Grade: Students will review Italian, and learn a song in either French or German from traditional classical repertoire. This piece will be translated, transcribed into IPA and performed by memory. The course will cover fundamental techniques for classical singing and performance, as well as an introduction to musical history.

Grading Criteria:

All students will be graded on the following:

- Attendance and Participation (15pts per day)
5 pts off for each tardy
5-10 points off for unsatisfactory classroom behavior
Note: see handbook for Vocal Department behavior expectations
- Written assignments: 25 points each
 Song translation & transcription
 Music history assignment
 Performance critique
- Mid-term performance: 50 points
 with sheet music
- Final Performance: 100 points
 memorized

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook. Students will arrive on time, prepared and focused.

- No late homework will be accepted unless the student has an excused absence - list of approved excused absences can be found in the student handbook.
- Students will receive 0 out of 15 participation points for each absence. In order to have the absence excused, a parent/guardian must send notification with the reason for the student's absence within one week's time.
- No use of cell phones, eating or chewing gum in class. Failure to adhere may result in deducted daily participation points.

Required Materials:

Folder or binder to store music and hand-outs

Blank notebook paper

Pencil and eraser

Parent/guardian signature

Print

Student Signature

Print

This syllabus is a guide for the course and is subject to change.

AURAL SKILLS 1 SYLLABUS

Fall 2013-Spring 2014
Mondays and Fridays, Period 5, Room 302
Instructor: Mr. Lenny San Jose
lsanjose@oakarts.org
(510)269-7644

Course Description:

Aural Skills is a course intended to provide vocalists with the tools necessary to read a piece of music at sight and strengthen their musical ear. In both levels of Aural Skills, students learn to identify solfege, rhythms, and common musical devices such as chord tones, theme, and sequence, in order to enhance their ability to sight-sing. Students are also trained to sing and identify intervals, chords, and scales. Aural Skills 1 is the foundational course, and will serve as a training ground for the more rigorous curriculum of Aural Skills 2.

Course Topics:

Aural Skills is broken down into two categories: Sight-Singing and Ear Training. Listed below are the covered topics in each category.

Sight-Singing

- Major Keys of C, F, G, A, E, Bb
- Predominantly stepwise motion with occasional skips and leaps
- Time Signatures of 2/4, 3/4, and 4/4
- Major Scale solfege and moveable do

Ear Training

- Ability to sing/identify diatonic intervals
- Ability to sing/identify major, minor, augmented, and diminished triads

Course Outline

Semester 1: In semester 1, students will learn solfege in C Major and moveable do, and focus on singing and identifying all diatonic intervals. By the end of Semester 1, students will be able to study and perform simple sight-singing exercises and sing and identify diatonic intervals in a multiple choice situation.

Semester 2: In semester 2, students will perform pieces of up to three sharps or flats, and sing and identify diatonic intervals in a randomized set. By the end of Semester 2, students will be able to scan a simple sight-singing exercise and perform it at first glance.

Course Policies

- We will respect and follow All OSA policies as outlined in the student handbook.
- Students who are absent are given a 0/15 for the day.
- Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive a EX/15, provided that they provide teacher with either email or hand-written note from parent to verify that absence was excused.

This syllabus is a guide for the course and is subject to change with or without advanced notice

- Any missed assignments due to **communicated absences** must be made up within one week of the due date. Quizzes generally can be made up on the following Friday in class. If this is not possible, the student must arrange for a time outside of class to make up the assignment.
- Students are expected to take pride in their classroom by keeping it neat and clean.
- Students must be seated and ready with all necessary materials by the second bell. Students who do not arrive on time are considered tardy and will lose 5 participation points for the day.

Required Materials

Students must bring the following supplies to every class session:

- 3 ring binder or folder with pockets for worksheets and handouts, or a section in a binder dedicated to Aural Skills
- Pencil and eraser
- Planner to write down upcoming quizzes and exams.

Student Assessment

- Students receive 15 daily participation points for being present, on time, and engaged in the classroom. Students may lose points for being tardy, absent, or for unacceptable behavior as assessed by the teacher.
- Quizzes will be administered every Friday and will alternate between sight-singing and ear training exercises.
- An exam will be administered at the end of each quarter, consisting of the various elements taught in the course, sight-singing, singing and identifying intervals, scales, chords, etc.

Final grade = Points Earned / Points Possible

Daily Participation Points: 15 points

Quizzes: 5 – 20 points

Exams: 20 – 40 points

I have READ and UNDERSTAND this syllabus and agree to its terms:

Parent / Guardian Signature

PRINT Parent / Guardian name

Student Signature

CLASSICAL CHOIR SYLLABUS

Instructor: Mr. Lenny San Jose
LSANJOSE@oakarts.org

Fall 2013- Spring 2014
Wednesdays, Period 8-9 in Rm 302

Course Description:

The history of choral music is rich and long. In this course, we will explore the vast world of traditional western classical and contemporary choral music. Royalty or churches were usually the ones commissioning new music in the classical era because they were the only ones that had money and power to do so. These beautiful works would often premier during large celebrations. Because of the nature of these commissions and the culture of the times, a lot of the words and messages have religious connotations. We will explore the rich culture around these works and the history behind these commissions as well as explore some of the text painting techniques used during that time. Students will also develop strong sight-reading and ear training skills through the course.

Repertoire: *Pieces are subject to change*

- *Ave Verum Corpus*, Byrd
- *Dahil Sa Iyo*, Mike Velarde
- *Hallelujah: A Soulful Celebration*, Warren, Jackson, Kibble, Chinn, Handel
- *Heilig, Heilig*, Schubert
- *O, Fortuna*, From Carmina Burana, Orff
- *Red, Red, Rose*, Burns
- *Thee with Tender Care I'll Cherish*, Bach

Grading Criteria:

All students will be graded on the following:

- Attendance and Participation (15 points per day)
 - 0 Points for unexcused absence
 - 5 points off for each tardy
 - 5 points off if student has no binder/music
 - 5-10 points off for unsatisfactory classroom behavior

Note: see handbook for Vocal Department behavior expectations
- Writing assignments: 10-25 points
- Rep Checks: 25 points per rep check (as needed)
- Concerts: 50 points per concert

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook.
Students will arrive on time, prepared and focused.
- Students must remain academically eligible in order to perform.
- Students who are absent are given a 0/15 for the day.
- Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive a EX/15, provided that they provide teacher with either email or hand-written note from parent to verify that absence was excused.

MS FOUNDATIONAL CHOIR SYLLABUS

Instructor: Mr. Lenny San Jose
LSANJOSE@oakarts.org

Fall 2013- Spring 2014
Tu/Th: Period 4- 5 in Rm 302

Course Description:

This course is designed to teach the fundamentals of choral and ensemble singing to Vocal Music students, grade 6 to 8. In this course, students study a variety of repertoire from many different genres and will learn the basics of choral and vocal technique. Specifically, students will work on matching pitch, intonation, singing in 2-3-part harmony, developing blend and vowel shape, and reading music. As part of a rigorous pre-professional arts program, students also learn the value of professionalism in the choir rehearsal, proper concert and rehearsal etiquette, and the ability to work in harmony with one another to create a wonderful piece of music. In addition, all students are coached on the art of stage presence so that they learn the process of making a song “performance-ready.”

Repertoire: *Pieces are subject to change*

- Artza Alinu, Israeli Dance Song
- Christmas Song, Mel Torme
- Pastores A Belen, Traditional Puerto Rican
- Somewhere Over the Rainbow, Arlen, Harburg, As performed by Brother IZ
- Simple Gifts, Elder Joseph Brackett
- Siyahamba, Traditional South African Hymn
- Stand By Me, King, Leiber, Stoller
- True Colors, Steinberg, Kelly, as sung by Cyndi Lauper

Grading Criteria:

All students will be graded on the following:

- Attendance and Participation (15 points per day)
 - 5 points off for each tardy
 - 5 points off if student has no binder/music
 - 5-10 points off for unsatisfactory classroom behavior

Note: see handbook for Vocal Department behavior expectations
- Rep Checks: 25 points per rep check (as needed)
- Concerts: 50 points per concert

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook.
Students will arrive on time, prepared and focused.
- Students must remain academically eligible in order to perform.
- Students who are absent are given a 0/15 for the day.
- Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive a EX/15, provided that they provide teacher with either email or hand-written note from parent to verify that absence was excused.

MUSIC THEORY 1 SYLLABUS

Instructor: Mr. Lenny San Jose
LSANJOSE@oakarts.org

Fall 2013- Spring 2014
 M/F: Period 4 in room 302

Course Description:

Music is the art of sound and silence through time. Music Theory 1 introduces students to the basics of music theory and notation, which will allow them to read and write in their art form. Students will gain competency in basic music notation and music theory by completing homework, in-class assignments and composition projects. Students will listen to different styles and genres of music as presented in listening exams. All students are expected to contribute to the class by internalizing lecture materials, taking notes, completing in-class and homework assignments and contributing to class discussions.

Course Objectives:

By the end of Music Theory 1 students will cover and understand the following:

- Pitch: Note Recognition and Grand Staff
- Rhythm: Eighth, Quarter, Half and Whole notes
- Scales: Major and Chromatic
- Introduction to Musical Form: AB, AABA, ABC, etc...
- Texture, Timbre, and Instrumentation Terminology
- Tempo and Dynamics
- Measures, Barlines, Double Barlines, and Repeat Signs
- Dotted Notes, Ties, and Slurs
- Time signatures: 4/4, 3/4, and 2/4
- Accidentals
- Conducting related to Meter
- Enharmonic spellings
- Intervals and inversions
- Ledger Lines
- Solfege and Singing
- Composition: Melody writing
- Simple Melodic and Rhythmic Dictation
- Simple Melodic and Rhythmic Sight-Reading

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook. Students will arrive on time, prepared and focused.

- No late homework will be accepted unless the student has an excused absence (list of approved excused absences can be found in the student handbook).
 - **Note: For an excused absence, a student must turn in the assignment the day after he/she returns to school. There are no exceptions.**
- All work must be done in pencil.
 - **Note: Any work done in pen will receive half credit**
- **Students will receive 0 out of 15 participation points for each absence. In order to have the absence excused, a parent/guardian must send an email notification with the reason for student's absence within one week's time.**
- No eating, chewing gum, or use of cell phones in the classroom. Failure to adhere to these rules may result in deducted daily participation points.

Required Materials:

Students must bring the following supplies to every class session:

- 3 ring binder with pockets for worksheets and handouts
- Pencil and eraser
- Blank staff paper or staff notebook
- Note pad or loose-leaf binder paper

Grading Criteria:

Students are graded on a point system. There are no category weightings:

Daily Participation: 15 points per day

Students will receive 15 points per day for their attentiveness, and discussion feedback. Lack of participation and/or disruptive behavior will reduce points at the discretion of the instructor.

Homework/In-Class Assignments: 10-20 points each

Each homework assignment will be worth 10 total points. Students must complete and hand in their homework assignments on time to receive full credit for that assignment. The homework will reflect materials covered in class.

Quizzes: 10-20 points each

Students will be quizzed regularly on a variety of topics including vocabulary words, listening exams, notation skills, and dictation.

Midterms and Finals: 50 points

There will be two major tests (one midterm and one final) that will cover all materials addressed in class to that point. These tests will be administered during regular class time.

****Students will be given two final exams throughout the year at the end of each semester. The Semester 2 exam is cumulative and taken from materials covered throughout the year. ****

ONE VOICE ENSEMBLE SYLLABUS

Instructor: Mr. Lenny San Jose
LSANJOSE@oakarts.org

Fall 2013- Spring 2014
M, Tu, Th, F: Period 8-9 in Rm 205

Course Description:

The One Voice Ensemble is the foundational ensemble course in the High School Vocal Department. The primary focus of this course is to establish in the students an understanding, appreciation and foundation of basic vocal and choral applications and technical process. As part of a rigorous pre-professional arts program, students also learn the value of professionalism in the choir rehearsal, proper concert and rehearsal etiquette, and the ability to work in harmony with one another to create a wonderful piece of music. In this course, students study and perform a variety of repertoire from many different genres, with a special emphasis on inspirational, American folk music, world music repertoire. Specifically, students will work on matching pitch, intonation, singing in 4-part harmony and beyond, developing blend and vowel shape, and reading music.

Course Objectives:

The main objective of the One Voice Ensemble is to prepare vocal students for the higher levels of Chamber Choir and Vocal Rush. Students will focus primarily on the following topics:

- Tone, Intonation, and Blend
- Part Holding in simple and complex harmonies
- Sight-singing and music literacy
- Stage presence and performance techniques
- Collaboration
- Work Ethic
- Professionalism and Rehearsal Etiquette

Repertoire: *Pieces are subject to change*

- All You Need is Love, Beatles
- Baby It's Cold Outside, Frank Loesser
- I Need You To Survive, Hezekiah Walker
- Lo, How a Rose E'er Blooming, Theodore Baker
- Love's In Need of Love Today, Stevie Wonder
- O Sinfuni Mungu, Last Call, Adapted from a Kenyan Phrase

Grading Criteria:

All students will be graded on the following:

- Attendance and Participation (15 points per day)
 - 0 Points for unexcused absence
 - 5 points off for each tardy
 - 5 points off if student has no binder/music
 - 5-10 points off for unsatisfactory classroom behavior

Note: see handbook for Vocal Department behavior expectations

- Writing assignments: 10-25 points
- Rep Checks: 25 points per rep check (as needed)

- Concerts: 50 points per concert

Course Policies:

- Students will respect and follow all OSA policies outlined in the student handbook.
Students will arrive on time, prepared and focused.
- Students must remain academically eligible in order to perform.
- Students who are absent are given a 0/15 for the day.
- Students with excused absences that meet the notification requirements stated in the OSA handbook, will receive a EX/15, provided that they provide teacher with either email or hand-written note from parent to verify that absence was excused.
- No eating, chewing gum, or use of cell phones in the classroom. Failure to adhere to these rules may result in deducted daily participation points.

Required Materials:

- Black 3 ring binder
- Water Bottle
- Pencil
- Lined paper for writing assignments

Parent / Guardian Signature

PRINT Parent / Guardian name

Student Signature

PRINT Student name

**School of Vocal Music
Handbook
Oakland School for the Arts
2013 - 2014**

Cava Menzies, Vocal Music Department Chair (cmenzies@oakarts.org)
Lisa Forkish, Vocal Faculty (lforkish@oakarts.org)
Lendl San Jose, Vocal Faculty (lsanjose@oakarts.org)
Branice McKenzie, Artist in Residence (branicemckenzie@gmail.com)
Marie Plette, Artist in Residence (PletteStre@aol.com)



Please see the Oakland School of the Arts Parent Handbook and Student Handbook for more general information about OSA (available on-line at www.oakarts.org).

VOCAL MUSIC DEPARTMENT PHILOSOPHY, CURRICULUM, AND GOALS.

The OSA Vocal Music Department provides pre-professional training for aspiring young vocalists. Through the course listings that are offered from Middle School to High School, each Vocal music graduate should attain the following skill sets and character qualities in order to prepare for college and eventually pursue a professional music career.

PHILOSOPHY

The philosophy of the Vocal Music department is founded on the principles of self-motivation, artistic excellence, professionalism, and a strong work ethic. Because the school is an audition only school, we expect that students are 100% committed and invested in their journey to become young professional musicians. All Vocal students must understand that it is a privilege and an honor to attend a specialized arts school and that the students take pride in that privilege. Students must also understand that mastery of any craft takes daily work, effort, and practice. *Talent is simply not enough.*

Upon being admitted, students are expected to already have an intermediate level of Vocal ability, respective to their age. The foundational and advanced courses we provide are designed to meet each student at their ability level and provide opportunities for them to work on specific skills. As students master these skill sets, they then have the opportunity to audition for more advanced courses.

The curriculum throughout their time at OSA emphasizes professional training in rehearsals, performance and solo opportunities. Students are expected to self-initiate when auditions are offered and take personal responsibility for their growth and advancement as young artists. We encourage and guide students along the way to take personal ownership of their education. The expectation is that families reinforce this principle at home.

Our philosophy on artistic excellence is that students must be competitive and relevant in today's artistic climate. The repertoire we choose, the shows we produce, the character qualities we expect, and the curriculum we study are meant to prepare students for the ever advancing expectations that are present at both the professional and collegiate level.

Finally, we hope to cultivate a love for learning and a deep respect for the study and craft of music. It is our intention to be a launching pad for a life-long love and pursuit of Vocal music.

CURRICULUM GOALS:

- Ability to match pitch
- Ability to sing in a choral and solo context
- Ability to hold one's part in a quartet setting
- Ability to sing choral and solo music in a variety of music genres
- Ability to identify the idiomatic qualities of each genre of music
- Ability to sing complex choral harmony
- Ability to sing in tune
- Knowledge of Vocal Anatomy and technique
- Knowledge of how to successfully audition
- Ability to read complex sheet music in a variety of genres
- Extensive knowledge of the principles and applications of Music Theory through course level 3.
- Ability to self critique and analyze in the rehearsal process
- Knowledge of the steps required to make a piece "performance ready"
- Knowledge of effective stage presence and delivery
- General knowledge of Music History
- Demonstrate understanding of proper performance presentation
- Knowledge of the principles required in producing a show
- Exposure to professional Vocal music concerts
- Knowledge of the expectations in a professional environment

CLASSROOM AND CHARACTER GOALS:

These are the goals for the students in the Vocal Dept. in collaboration with the staff and families.

- Strong Work Ethic
- Self Discipline
- Self Organization Skills
- Effective Communication in Class Discussions
- Leadership Skills
- Critical Thinking Skills
- Intellectual Expression of Ideas
- Self Confidence
- Personal Initiative and Motivation inside and outside classroom
- Investment in Personal and Professional Growth
- Emotional Maturity
- Mature reactions to setbacks and challenges
- Respect for adults and peers
- Respect for the rehearsal process
- Healthy curiosity
- Willingness to make mistakes and learn from them
- Punctuality

VOCAL MUSIC THEORY COURSES:

- **Placement Exams**
 - For incoming students:
 - Music Theory placement exams will be administered during the first week of school during arts emphasis time. The exam will determine whether your son or daughter will be placed in Theory 1, Theory 2, or Theory 3.
 - For returning students:
 - You will be placed in an appropriate theory level based on your completion of your last year's coursework. Students must have received a passing grade in their theory class to be recommended for the next theory level.
 - Students with a C or C- in Music Theory may be recommended to repeat a course for extra reinforcement of concepts. This will be determined on a case-by-case basis and will be discussed with students and their family.
- **Classes:**
 - All Vocal students will take their Music Theory classes with the Vocal Department faculty. There are no Music Theory classes offered with instrumental students and faculty, with the exception of AP Music Theory offered at the high school level. This curriculum change is intended to address the music theory needs specific to Vocalists. There will be heavy emphasis on sight-reading, ear training, and aural skills as well as traditional music theory concepts.
 - Aural Skills Course:
 - MS students will be assigned placement in their Aural Skills class based on their choir level and their theory level at the beginning of the school year. There are two levels of Aural Skills: Level 1 and 2. The class takes place every Monday and Friday during period 5.
- **Music Theory Faculty Assignments**
 - Theory 1: Mr. San Jose (MS and HS)
 - Theory 2: Ms. Menzies (MS and HS)
 - Theory 3: Ms. Forkish (MS and HS)

MUSIC THEORY GRADUATION REQUIREMENTS:

All Vocal Music Students must have completed three consecutive years and have passed third level of high school Music Theory in order to graduate with their emphasis. This will take place between their 9 - 11th grade years at OSA as a Vocalist. Students that have completed this requirement may decide to move on to AP Theory. Other students that have completed this requirement may opt out of their Music Theory courses and replace it with either a TA course for an arts/academic teacher of record, an independent study project approved by their dept. chair, or use their time as a "study period" in which student is doing independent work in the computer lab. We expect the time to be used for purposeful, meaningful work that is catered to each student's needs.

*Please note, any student requesting to move down a Theory level mid-year (ex. Theory 3 to Theory 2) must have completed the following requirements:

1. Completed 90% of assignments for current Theory course for S1
2. Requested additional help and tutoring from teacher of record

3. Receive written recommendation and signatures from all parties below

VOCAL MUSIC STUDENT EXPECTATIONS:

Students are held to high behavior standards in Vocal Music class and will be graded on their adherence to these standards. All students must sign and submit the Vocal Music Department Contract (at the end of this document). This contract defines the consequences for failure to adhere to these behavior standards, and requires that they commit to the following expectations.

Students are expected to:

- Come to class on time and prepared: (come with pen, pencil, notebook, homework assignments)
- Be enthusiastic and willing about learning and singing at all times
- Be focused in rehearsal
- Hold teachers and peers in high regard at all times
- Speak respectfully to all teachers, both academic and arts
- Be quiet and mindful in the hallways and in the classroom
- Remain quiet and respectful while other sections are rehearsing
- Remain engaged while singing
- Adhere to teacher's directions
- Contribute to a peaceful and safe classroom environment
- Refrain from using cell phone during class
- Be prompt, punctual, and prepared for class

Note that participation in school performances is contingent on a student's academic and disciplinary standing. Students eligible to participate in performances are those who, in the quarter prior to the performance, achieved a 2.0 overall grade point average. Students not in good academic or disciplinary standing are ineligible to participate in performances. Additional performance requirements may be requested by the Vocal Music Department Chair, pending the requirements of the show at hand. ***Please reference the 2013 – 2014 OSA handbook as new rules regarding attendance and eligibility have been established by admin.**

DEPARTMENT TRIPS:

Every other year, our department takes a small group of students on a concert tour. Past tours have included destinations such as Italy, Puerto Rico, and New Orleans. These concert tours are open to all Vocal Students (MS and HS) provided that they meet the eligibility requirements outlined at the beginning of the school year by Ms. Menzies. These concert tours are not mandatory nor are they a part of the regular curriculum offered at OSA. They are considered enrichment opportunities for our students.

COMMUNICATION:

Our main form of communication as a department is through email. We send out periodic announcements including a monthly newsletter. These email messages help parents stay on top of news, events and issues at the school. Please go online to <http://eepurl.com/wl5Kb> to submit or update your contact information for our Vocal Family Directory. If you are having difficulty receiving the email blasts, let the Vocal Music Department chair know.

VOCAL MUSIC APT LEADERSHIP ROLES:

The Alliance of Parents and Teachers (APT) at the Oakland School for the Arts is an organization of parents, faculty, and staff in support of OSA students and programs. The goals are to promote open

communication among parents, teachers and administrators; encourage parental involvement in school activities; support the art emphases; and promote and develop school and community partnerships for academic and artistic excellence.

Why do we need a Vocal APT?

The funding that the school provides covers some staff salaries, academics, and general operation costs of the school. Every event, concert, and activity that each department does is funded and supported solely through the work of the Vocal APT. For example, if we want to have a holiday concert, we must raise the money for the venue, the sheet music, our sound engineer, etc...In order to have a robust, thriving program, we need to have the support of ALL of our Vocal families.

See expectations below:

- 1. Contribute a required minimum of 15 hours per year of volunteer help for the department**
2. Attend every Vocal APT meeting
 - a. Each APT meeting you attend counts as 1 volunteer hour*
 - b. The remaining 5 hours can be used towards events, concerts, and department related activities*
3. Participate in one Vocal APT committee
4. Participate in every fundraising activity the department holds
5. Read your email regularly for updates, opportunities and information

Vocal APT Leadership Structure:

Our Vocal Music APT consists of the following leadership structure. These roles are open to all parents that are interested. The duties for each role are listed below. For every position, we have both a middle school and high school representative so that duties can be divided and shared between both leaders.

Co-Presidents: (2 people)

- Set agenda for each Vocal APT meeting
- Manage committee heads
- Attends every Vocal APT meeting and main events and concerts
- Communicate directly with Ms. Menzies
- Assess and report Middle School and High School needs
- Manage all government officers

Communications: (Internal to Vocal and the OSA community: 1 person)

- Send regular communication to the Vocal Dept. families
- Produce and Send the Vocal Newsletter
- Attends all Vocal APT meetings
- Sends out post meeting updates after each APT meeting
- Set up and maintain an email group separate from school blasts
- Maintain the Vocal Music directory
- Collaborate and update Vocal Facebook page
- Set up and manage Volunteer Spot online
- Works in collaboration with External Communications to ensure consistent messaging and efficient coordination to avoid duplication of effort
- Handles all in-school communication between Vocal and other emphases
- Handles all in-school communications between Vocal APT and admin
- Works closely with the Volunteer Coordinator to recruit and manage volunteers via the online recruitment tool

Public Relations: (External Communications: 1 person)

- Work with committee to carry out Public Relations Plan
- External Communications with community outside of OSA
- Write press release for notable dept. events and activities
- Interface with Heidi Cregge, Donn Harris, and Ms. Menzies to promote Vocal Dept. events and successes
- Collaborate and update on Vocal Facebook page
- Attends all APT meetings
- Works in collaboration with Internal Communications to ensure consistent messaging and efficient coordination to avoid duplication of effort
- Develop and lead marketing plan for all calendared department events:
 - Radio, TV, Social Media, Print and Electronic Media
 - Approve all content with OSA leadership above
 - Manage street team marketing

Volunteer Coordinator: (1 person)

- Be the lead on-site Volunteer Coordinator for all events
 - Checks volunteers in, distribute badges and organizes and distributes volunteer resources
- Recruit and engage volunteers
- Support and sustain volunteer resources
- Organize volunteer acknowledgement and appreciation
- Attends all APT meetings
- Works closely with the Internal Communication to recruit and manage volunteers via the online recruitment tool

Treasurer / Co-Treasurer: (2 people)

- Attend all Vocal APT meetings and main events
- Responsible for the collection of Vocal revenue
- Depositing money within 2 business days of event
- Keeps excel spreadsheet to report monthly on Vocal budget and fundraisers
- Allocates and tracks Vocal Dept. expenses and revenue.
- Has flexibility to be at school during regular school hours to deposit and collect money and interface with the finance staff.
- Attends all APT meetings

Trip Coordinator: (1 person)

- Support staff in organizing trip logistics and documents
- Interfaces with parents regarding trip logistics and funds
- Attends all trip meetings and keeps attendance
- Works with Ms. Menzies and Ms. Forkish on trip details
- Works with Lori Cheatham on trip compliance policies
- Create chaperone guidelines and lead chaperone trainings
- Attends all Vocal APT meetings and Trip Meetings

Fundraising Coordinator: (1 person)

- Manages fundraising sub-teams to execute each fundraising task
- Develops year-long fundraising plan in collaboration with leadership team
- Tracks and promotes eScript
- Receives and assesses potential fundraising ideas
- Attends all Vocal APT meetings
- Manages merchandising orders and sales

Event Production: (1 person)

- Manages Ticket Sales and Box Office
- Manages Stage Management team in collaboration with staff
- Develop plan for food and decorations as needed
- Assesses Volunteer Needs
- Interfacing with all the other committees re: event logistics and promotion
- Attends all Vocal APT meetings

CHOIR OFFERINGS AND REQUIREMENTS: 2013 - 2014

(Syllabi and detailed course offerings will be made available at the start of the 2013 – 2014 school year)

- **MIDDLE SCHOOL:**

- **Foundational Choir: No Audition Required**

- Faculty Instructor: Mr. San Jose
- Open to all Vocal 6th – 8th graders
- Beginning Vocal Ensemble
- Reinforces foundational principles of choral singing
- Emphasis on simple sight-reading, blend, tone quality, dynamics, and vocal control
- All Repertoire is accompanied
- Simple 2 and 3 part harmony
- Intro to stage presence and delivery
- Foundational principles of professionalism and discipline in a choral setting
- Repertoire Genre: Folk, World, Classical, and some contemporary

- **Select Ensemble: Audition Required**

- Faculty Instructor: Ms. Lisa Forkish
- Open to all Vocal 6th – 8th graders
- Intermediate Ensemble
- Intermediate level of sight-reading
- Ability to sing as a soloist in a variety of genres
- Repertoire is both A' Cappella and accompanied
- Intermediate level 3 and 4 part harmony
- Demonstrates intermediate level of stage presence and delivery
- Demonstrates professionalism and discipline in an ensemble setting
- Ability to sing in a variety of genres as a soloist and an ensemble member

- **Encore: (*New Ensemble*) Audition Required**

- Faculty Instructor: Ms. Cava Menzies
- Open to 7th – 8th graders only
- Small Advanced Ensemble: 5 – 8 students total
- Repertoire: Contemporary A Cappella (Soul, Pop, Rock, RnB, & Jazz)
- Students learn most music independently (through the use of MP3s) and some in-class rehearsal time.
- Exposed to a variety of advanced 4 – 6 part harmony
 - 1 on a part for most songs
- Pulls from contemporary A Cappella model in which there are one to two lead vocalists, backed by singers imitating instruments.
- Advanced level of sight reading
- Advanced ability as a soloist
- Advanced ability to hold part and sing in tune
- Advanced level of stage presence and delivery

- Demonstrates model behavior and professionalism in the Vocal Dept.
- **HIGH SCHOOL:**
 - **One Voice Ensemble: No Audition Required**
 - Faculty Instructor: Mr. Lenny San Jose
 - Open to all Vocal 9th – 12th graders
 - Foundational Vocal Ensemble
 - Reinforces foundational principles of choral singing
 - Emphasis on simple sight-reading, blend, tone quality, dynamics, and vocal control
 - Repertoire is accompanied
 - Beginning level 3 and 4 part harmony
 - Fundamental stage presence and delivery
 - Fundamental principles of professionalism and discipline in a choral setting
 - Repertoire Genre: Folk, World, Classical, and some contemporary
 - **Chamber Choir: Audition Required**
 - Faculty Instructor: Ms. Cava Menzies
 - Open to 9th – 12th graders
 - Intermediate Ensemble
 - Intermediate level of sight-reading
 - Ability to sing as a soloist in a variety of genres
 - Repertoire is both A' Cappella and accompanied
 - Intermediate level 4 and 5 part harmony
 - Demonstrates intermediate level of stage presence and delivery
 - Demonstrates professionalism and discipline in an ensemble setting
 - Ability to sing in a variety of genres
 - **Vocal Rush: Audition Required**
 - Faculty Instructor: Ms. Lisa Forkish
 - Auditions take place in the spring prior to each school year
 - 2013 –2014 Vocal Rush is already cast
 - Open to 10th – 12th graders only
 - Small Advanced Ensemble: 8 - 14 students total
 - Repertoire: Contemporary A Cappella (Soul, Pop, Rock, RnB)
 - Students learn most music independently
 - Exposed to a variety of advanced 6 - 10 part harmony
 - 1 on a part for most songs
 - Pulls from contemporary A Cappella model in which there are one to two lead vocalists, backed by singers imitating instruments and vocal percussion
 - Ability to do choreography while singing
 - Advanced level of sight reading
 - Advanced ability as a soloist
 - Advanced ability to hold part and sing in tune
 - Advanced level of stage presence and delivery
 - Demonstrates model behavior and professionalism in the Vocal Dept.
 - Students perform frequently

COSTUME REQUIREMENTS:

As we perform at both our school and throughout our community, it is important that our students have professional looking concert attire. We have decided to compile a list of items that all Vocal students need to have as part of their concert wardrobe. Vocal faculty will mix and match items listed below to fit

each concert's need. Any additional items needed for specific choirs are listed directly below the general list. Items can be purchased anywhere, and we highly recommend the use of discount stores, thrift stores, etc...If a student already has the listed items below, there is no need to purchase "new" attire.

All attire must be cleaned, ironed, and performance ready.

ALL VOCAL STUDENTS: (MIDDLE AND HIGH SCHOOL)

All Vocal students must have the following items in their performance wardrobe. You will notice some overlap in the general requirements and the choir requirements, depending on the choir assignment.

- White collared button-down shirt (long-sleeved or 3/4 length sleeved)
- Black button down shirt
- Black dress slacks
- Khaki dress slacks
- Black dress shoes (heels or flats are ok)
- Solid colored tie (any color is OK)
- Dark colored denim jeans (in good condition-no holes or fades)

VOCAL RUSH:

- Multiple costumes, communicated by Ms. Forkish at the beginning of the school year

CHAMBER CHOIR:

- Solid color blazer (boys and girls)
- White V-Neck
- White Button Down
- Black Slacks
- Dark Blue Jeans

ONE VOICE ENSEMBLE:

- Ladies: Formal Black Attire (Dresses, Skirts, or Blouse/Pants)
- Men: Black Button Down, Black Slacks,

ENCORE:

- TBD/Communicated by Ms. Menzies at the beginning of the school year

SELECT ENSEMBLE:

- White button-down shirt
- Black dress slacks
- Black dress shoes (close-toed)
- Solid color tie (bold, bright colors)

FOUNDATIONAL ENSEMBLE:

- White button-down
- Black slacks/skirts
- Black dress shoes (close-toed)

VOCAL MUSIC DAILY SCHEDULE 2013 - 2014

Period	Monday	Tuesday	Wednesday	Thursday	Friday
Period 4 (MS)	Music Theory Middle School San Jose: 1 Menzies: 2 Forkish: 3	Foundational Choir San Jose Select Ensemble Forkish Encore* Menzies	Solo Rep. Forkish	Foundational Choir San Jose Select Ensemble Forkish Encore* Menzies	Music Theory Middle School San Jose: 1 Menzies: 2 Forkish: 3
Period 5 (MS)	Aural Skills * San Jose: 1 Forkish: 2	Foundational Choir San Jose Select Ensemble Forkish Encore* Menzies	Audition Prep Menzies	Foundational Choir San Jose Select Ensemble Forkish Encore* Menzies	Aural Skills * San Jose: 1 Forkish: 2
Period 7 (HS)	Music Theory San Jose: 1 Menzies: 2 Forkish: 3	Solo Rep Rotations McKenzie: Jazz Plette: Classical Forkish: Musical Theatre	Music Theory San Jose: 1 Menzies: 2 Forkish: 3	Solo Rep Rotations McKenzie: Jazz Plette: Classical Forkish: Musical Theatre	Music Theory San Jose: 1 Menzies: 2 Forkish: 3
Period 8 (HS)	One Voice: San Jose Chamber Choir Menzies Vocal Rush Forkish	One Voice: San Jose Chamber Choir Menzies Vocal Rush Forkish	Classical Choir (9 th – 10 th) San Jose ----- Musical Theatre Choir Forkish	One Voice: San Jose Chamber Choir Menzies Vocal Rush Forkish	One Voice: San Jose Chamber Choir Menzies Vocal Rush Forkish
Period 9 (HS)	One Voice: San Jose Chamber Choir Menzies Vocal Rush Forkish	One Voice: San Jose Chamber Choir Menzies Vocal Rush Forkish	Classical Choir (9 th – 10 th) San Jose ----- Musical Theatre Choir Forkish	One Voice: San Jose Chamber Choir Menzies Vocal Rush Forkish	One Voice: San Jose Chamber Choir Menzies Vocal Rush Forkish

VOCAL MUSIC CALENDAR 2013 – 2014

- August 21st: Vocal Family Potluck at Temescal Park
- August 26th: First Day of School
- August 27th – 30th: Choir Placement Auditions
- September 9th – 13th: State of the School Address
- **September 10th: Vocal APT meeting in Student Center/PR meeting**
- October 3rd: Back To School Night
- **October 8th: Vocal APT meeting in Student Center/PR meeting**
- October 11th: Vocal Music Sharing
- October 13th: Elevate Oakland Summit
- November 8th: Puerto Rico Benefit Concert
- **November 12th: Vocal APT meeting in Student Center/PR meeting**
- December 7th: Sounds of the Season Winter Concert
- **December 10th: Vocal APT meeting in Student Center/PR meeting**
- December 15th: Anthem at the Raiders Game
- **January 14th: Vocal APT meeting in Student Center/PR meeting**
- **February 11th: Vocal APT meeting in Student Center/PR meeting**
- **March 11th: Vocal APT meeting in Student Center/PR meeting**
- **April 8th: Vocal APT meeting in Student Center/PR meeting**
- April 14th – 18th: Puerto Rico Concert Tour
- April 21st – May 1st: Tech Rehearsals for Spring Show
- May 2nd: Vocal Spring Show in the Fox Theatre
- **May 13th: Vocal APT meeting in Student Center/PR meeting**

VOCAL MUSIC DEPARTMENT CONTRACT

ACKNOWLEDGEMENT OF RECEIPT OF HANDBOOK:

(Please print and return with signature to Ms. Menzies by Friday, August 30th)

Student Name: _____ Phone: _____

Student Email: _____

Parent/Guardian Name: _____ Phone: _____

Parent/Guardian Email: _____ Phone: _____

1. I, _____ (student name), am committing to the all of the listed expectations attached for the Vocal Music Department. I realize that my involvement in this department is not solely based on my vocal skills, but also dependent on my classroom behavior and general attitude in my emphasis.

2. I, _____ (parent/guardian name), am committing to all of the listed expectations attached for the Vocal APT and parent body. I understand that I must take an active role in our Vocal APT and commit to 15 hours of volunteer service to the department to ensure that we have a robust and thriving Vocal program for all of our students. If I am unable to be involved at the APT meetings because of my work schedule, I will find alternative ways to support the Vocal Dept. through my volunteer work and efforts. I will communicate all of this with the Dept. Chair and Vocal APT leadership.

I understand these rules and agree to follow and support them:

Student Signature

Date

Parent/Guardian Signature

Date

Otis Elevator Company

North American Area
444 Spear Street
Suite 100
San Francisco, CA 94105



Otis

A United Technologies Company

March 2, 2010

Oakland School for the Arts
Attn: Donn Harris
530 18th Street
Oakland, CA 94612

Reference: Oakland School for the Arts
Oakland, CA
SK 65102

Dear Donn:

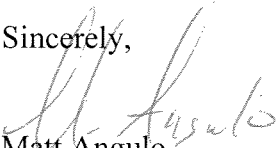
We acknowledge receipt of duplicate signed contracts for Otis maintenance on your elevator(s), located in the above referenced building. Please find enclosed one (1) copy of the contract, properly executed by Otis, and insurance for your records.

Otis will provide you access to your equipment performance information and give you the ability to place service calls over the internet through our website, Otis.com. All you need is an e-mail address and internet access. To activate your account, please register on Otis.com and request e*Service. Once your account has been established, you will be able to place service calls online and review numerous maintenance and service reports. All appropriate personnel in your building can register to use e*Service on Otis.com. Attached is a fact sheet describing e*Service.

If you do not have internet access, service trouble that occurs between our regularly scheduled examinations can be reported to OTISLINE[®], our 24-hour dispatching service, at 1-800-233-6847.

Thank you for allowing Otis the privilege of servicing the equipment in this building, we assure you that our entire service organization will endeavor to render prompt and efficient service.

Sincerely,


Matt Angulo
Account Manager
(415)546-8113

MAR 15 2010

MAR 16 2010
copy to M.N.P. of
this letter & the
contract

Rec MAR 11 2010 LC



DATE: 01/07/2010

TO:

Oakland School for the Arts
530 18th Street
Oakland, CA 94612

FROM:

Otis Elevator Company
444 Spear Street
Suite 100
San Francisco, CA 94105

EQUIPMENT LOCATION:

Oakland School for the Arts
~~1807 Telegraph Ave~~ 530 18th Street 2C 214/110
Oakland, CA 94612

Matt Angulo
Phone: (415) 546-8113
Fax: (860) 353-1957

PROPOSAL NUMBER: QXA100107211149

EQUIPMENT DESCRIPTION:

Number of Units	Manufacturer	Equipment Type	Machine Numbers
2	Schindler	Hydraulic 330A	State ID 150652 & 150653 F12654 F12655

OTIS MAINTENANCE

We propose to furnish Otis Maintenance on the equipment ("Units") described above. Otis Maintenance is a full preventive maintenance service intended to protect your investment, extend equipment life, and provide a high level of performance and reliability.

OTIS MAINTENANCE MANAGEMENT SYSTEMSM

We will use the Otis Maintenance Management SystemSM preventive maintenance program to deliver service tailored to your specific building needs. Equipment type, component life, equipment usage, and building environment will be taken into account by the OMMS[®] scheduling system, which will be used to plan maintenance activities in advance. The Units will be provided with devices to monitor equipment usage. We will use OMMS[®] standard work processes developed and continuously improved by Otis.

Under this Contract, we will maintain the Units on the following terms and conditions:

PERFORMANCE

MAINTENANCE

We will maintain the Units using trained personnel directly employed and supervised by us. The maintenance will include inspection, lubrication, adjustment, and, if conditions or usage warrant, repair or replacement of the following parts:

- Controller parts, selectors and dispatching equipment, relays, solid-state components, transducers, resistors, condensers, power amplifiers, transformers, contacts, leads, dashpots, timing devices, computer and microcomputer devices, steel selector tapes, mechanical and electrical driving equipment, signal lamps, and position indicating equipment.
- Door operators, car door hangers, car door contacts, door protective devices, load weighing equipment, car frames, car safety mechanisms, platforms, car and counterweight guide shoes including rollers and gibs, and emergency car lighting.
- Hoistway door interlocks and hangers, bottom door guides, and auxiliary door closing devices.
- Machines, worms, gears, thrust bearings, drive sheaves, drive sheave shaft bearings, brake pulleys, brake coils, contacts, linings, and component parts.

- Motors, motor generators, motor windings, rotating elements, commutators, brushes, brush holders, and bearings.
- Governor components, governor sheaves and shaft assemblies, bearings, contacts, governor jaws, deflector or secondary sheaves, car and counterweight buffers, car and counterweight guide rails, car and counterweight sheave assemblies, top and bottom limit switches, governor tension sheave assemblies, and compensating sheave assemblies.
- Pumps, pump motors, operating valves, valve motors, leveling valves, plunger packings, exposed piping, above ground plungers and cylinders, and hydraulic fluid tanks.
- Escalator handrails, handrail drive chains, handrail brush guards, handrail guide rollers, alignment devices, steps, step treads, step wheels, step chains, step axle bushings, comb plates, floor plates, tracks, external gearing, and drive chains.
- Escalator upper drives, upper drive bearings, tension sprocket bearings, upper newel bearings and lower newel bearings, demarcation lights, and comb lights.

In addition, we will replace all wire ropes or coated steel belts as often as necessary to maintain an appropriate factor of safety. As conditions, usage, or Code warrants, we will equalize the tension on hoisting ropes, resocket ropes for drum machines, and repair or replace conductor cables and hoistway and machine-room elevator wiring.

RELIABILITY

PARTS INVENTORY

We will during the term of this Contract maintain, either in the elevator machine room or as part of our examiner's mobile inventory, a supply of frequently used replacement parts and lubricants selected by Otis to meet the specific routine requirements of the Units. Any parts replaced under this Contract will be with new parts manufactured or selected by Otis or with parts refurbished to Otis standards. Replacement parts stored in the machine room remain our property until installed in the Units. We will furnish replacement parts in exchange for the parts replaced. We further agree to maintain a supply of routine replacement parts in our local parts warehouse inventory and/or the Otis Service Center, available for express delivery in case of emergencies.

MAJOR COMPONENT INVENTORY

We will maintain a supply of genuine Otis major components available for emergency replacement in our warehouse inventory. This inventory includes, but is not limited to, generator rotating elements, motor rotating elements, brake magnets, solid-state components, selector tapes, and door operator motors. Major components will be in our warehouse inventory or available from facilities located throughout North America.

QUALITY CONTROL

We will periodically conduct field audits of our personnel and the Units to maintain quality standards. Otis field engineers will provide technical assistance, technical information, and Code consultation to support our maintenance organization.

RESPONSIVENESS

24-HOUR DISPATCHING

We will, at your request, provide you with access to e*Service via Otis.com and our OTISLINE[®] 24-hour, year-round dispatching service. In the event a Unit malfunction occurs between regular examinations, you will be able to place a service call on e*Service or through an OTISLINE[®] customer service representative, who will, at your request, dispatch an examiner to perform service. In the event Otis receives an American with Disabilities Act ("ADA") call outside of regular working hours, Otis shall make at least one attempt to contact a building representative for an assessment of the situation and authorization to respond to the call. If Otis is unable to timely reach a building representative, Otis shall respond to the ADA call as an authorized callback outside of regular working hours.

COMMUNICATION

CUSTOMER REPRESENTATIVE

As a service to you, and at your request an Otis representative will be available to discuss with you your elevator needs in the areas of modernization, traffic handling ability, recommendations and requirements of Code authorities, proper use and care of the Units, and the OMMS[®] program. There is no additional charge for this consulting service, but by making this service available to you, Otis does not assume any duty to warn.

REPORTS – e*SERVICE

We will use the OMMS[®] program to record completion of maintenance procedures. We will, at your request, provide you access to e*Service via Otis.com. You will be able to access twelve (12) months of repair, completed maintenance procedure and service call history for the Unit(s). You will be responsible for obtaining Internet access to use e*Service.

SAFETY AND ENVIRONMENT

SAFETY TESTS – TRACTION ELEVATORS

We will periodically examine safety devices and governors of the Units. We will conduct an annual no load test and perform at each fifth year a full load, full speed test of safety mechanisms, overspeed governors, and car and counterweight buffers. If required, the governor will be recalibrated and sealed for proper tripping speed, and elevator car balances will be checked.

As required by Code, or once every five years at a minimum, we will measure the coated steel belts for factor of safety using a method approved by the manufacturer.

SAFETY TESTS – HYDRAULIC ELEVATORS

We will conduct an annual no load test and annual pressure relief valve test.

SAFETY TESTS - ROPED HYDRAULIC ELEVATORS

We will periodically examine safety devices and governors of the Unit. We will conduct an annual no load test, annual pressure relief valve test, and perform at each fifth year a full load, full speed test of safety mechanisms, overspeed governors, and car buffers. If required, the governor will be recalibrated and sealed for proper tripping speed.

FIREFIGHTERS' SERVICE TEST

If the equipment has firefighters' service, you assume responsibility for performing and keeping a record of any Code required tests and for the maintenance and functioning of the smoke and/or heat detectors.

If during the initial firefighters' service test any elevator firefighters' service is found to be inoperable, the building will be responsible for all of the cost associated with the repairs necessary to bring the unit in compliance with the applicable Codes.

SAFETY TRAINING

We will instruct our personnel to use appropriate personal protection equipment and follow safe work practices.

ENVIRONMENTAL PROTECTION

Otis endeavors to reduce generation of waste materials, to minimize risks to the environment, customers, the general public and Otis employees, and to comply with all federal and state environmental laws and regulations. Material Safety Data Sheet (MSDS) Manuals are available for review at your request.

You assume responsibility for removal of wastes, including but not limited to hydraulic oil, spoils, asbestos, etc., as it is not part of this Contract.

MAINLINE DISCONNECTS

You agree to engage a qualified electrician to service at least once annually the elevator mainline disconnects located in the elevator equipment room.

WORK SCHEDULE

NORMAL HOURS

All maintenance procedures and repairs will be performed during our regular working hours of our regular working days for the examiners who perform the service. All lamp and signal replacements will be performed during regular examinations.

For purposes of this Contract, a Callback is a response by Otis to a request for service or assistance made (a) by the customer or customer representative, (b) by the building or building representative, (c) by emergency personnel, (d) through the ADA phone line, and/or (e) through REM[®] monitoring system, for service or assistance, on an as needed basis, excluding regularly scheduled maintenance.

Regular working hours: 8:00 AM – 4:30 PM.

Regular working days: Monday – Friday excluding holidays.

OVERTIME

On Callbacks outside of regular working hours, Otis will absorb the worked hours at straight time rates and you will be charged for the overtime premium portion only, including for travel time.

OWNERSHIP AND LICENSES

WIRING DIAGRAMS

You agree to provide us with current wiring diagrams reflecting all previously made changes for Units covered by this Contract to facilitate proper maintenance of the equipment. We shall maintain the wiring diagrams so that they properly reflect any changes made by Otis to the equipment. These diagrams will remain your property.

OTIS SERVICE EQUIPMENT

Any counters, meters, tools, remote monitoring devices, or communication devices which we may use or install under this

Contract remain our property, solely for the use of Otis employees. Such service equipment is not considered a part of the Units. You grant us the right to store or install such service equipment in your building and to electrically connect it to the Units. You will restrict access to the service equipment to authorized Otis personnel. You agree to keep the software resident in the service equipment in confidence as a trade secret for Otis. You will not permit others to use, access, examine, copy, disclose or disassemble the service equipment or the software resident in the service equipment for any purpose whatsoever. If the service is terminated for any reason, we will be given access to your premises to remove the service equipment, including the resident software, at our expense.

OTIS SOFTWARE

Software owned by Otis may be embedded in parts or otherwise provided by Otis as part of this maintenance agreement. You have the right to use this software only for operation of the units for which the part was provided. You may also make a backup or archival copy of the software, provided you reproduce the copyright notice and any other legend of ownership on the copy. You may not otherwise copy, display, adapt, modify, distribute, reverse assemble, reverse compile, or otherwise translate the software. You will not transfer possession of the software except as part of a transfer of ownership of the Units and the assumption of the rights and obligations under this agreement by the transferee.

NON-OTIS SOFTWARE

You retain your rights to any software not provided by Otis contained in the Units and agree to allow Otis to make one backup or archival copy for you.

SERVICE TOOLS

You are responsible to secure our right to use any special service tools required to maintain your non-Otis equipment. These tools must be provided prior to us beginning maintenance on such equipment.

THE UNITS

It is agreed that we do not assume possession or control of the Units, that such Units remain yours solely as owner and operator, lessee, or agent of the owner or lessee, and that you are solely responsible for all requirements imposed by any federal, state, or local law, Code, ordinance or regulation.

CLARIFICATIONS

This Contract does not cover car enclosures (including, but not limited to, wall panels, door panels, car gates, plenum chambers, hung ceilings, lighting, light diffusers, light tubes and bulbs, handrails, mirrors and floor coverings), rail alignment, hoistway enclosures, hoistway gates, hoistway inserts and brackets, mainline disconnect switches, doors, door frames, sills, swing door hinges and closing devices, below ground or unexposed hydraulic cylinders and plungers, buried or unexposed piping, escalator balustrades, escalator lighting or wedge guards. Without affecting our obligation to provide service under this Contract, you agree to permit us to train our personnel on the Units. This Contract does not cover computer and microcomputer devices, such as terminal keyboards and display units, that are not exclusively dedicated to the elevator system. This Contract does not cover telephones installed by others, intercoms, heat sensors, smoke sensors, communications equipment, or safety signaling equipment, or instructions or warnings in connection with use by passengers.

We will not be required: (i) to make any tests other than that as specifically set forth herein, (ii) to make any replacements with parts of a different design or type, (iii) to make any changes in the existing design of the Units, (iv) to alter, update, modernize or install new attachments to any Units, whether or not recommended or directed by insurance companies or by governmental authorities, (v) to make repairs or replacements necessitated by failures detected during or due to testing of the Units or buried or unexposed hydraulic cylinders or piping and (vi) to make any replacements, renewals, or repairs necessitated by any obsolete or discontinued part of the Unit(s) or by reason of any cause beyond our control (except ordinary wear and tear) including, but not limited to, fire, explosion, theft, floods, water, weather, earthquake, vandalism, misuse, abuse, mischief, or repairs by others.

You assume responsibility for the cost of correcting all Elevator Code violations existing on the date we enter into this Contract. If such Code violations or other outstanding safety violations are not corrected in accordance with this Contract, Otis may with respect to the equipment not meeting Code requirements cancel this Contract without penalty by providing thirty (30) days written notice.

Neither party shall be liable for any loss, damage or delay due to any cause beyond our reasonable control including, but not limited to, acts of government, strikes, lockouts, other labor disputes, fire, explosion, theft, floods, water, weather, earthquake, riot, civil commotion, war, vandalism, misuse, abuse, mischief, or acts of God.

We shall indemnify and hold you harmless from damages or losses sustained by you due solely to personal injury or property damage occurring during the performance of the Work and only to the extent directly caused by our negligence or the negligence of our employees, agents or subcontractors. We shall maintain worker's compensation and employers' liability insurance covering our liability for injury or death sustained by our employees, and comprehensive general liability insurance. You shall insure that all risk insurance upon the full value of the Work and material delivered to the job site is maintained at no cost to us. If either party so requires, in writing, the other party shall furnish certificates of insurance evidencing the above insurance coverages.

Notwithstanding any other agreement or provision to the contrary, under no circumstances will either party be liable for any indirect, special or consequential damages of any kind.

You agree to provide us unrestricted ready and safe access to all areas of the building in which any part of the Units are located, to keep all machine rooms and pit areas free from water, stored materials, and debris, to provide a safe work place for our personnel, to remove and remediate any waste or hazardous materials in accordance with applicable laws and regulations, and to provide a grounded, 3-prong electrical system and proper lighting in the machine rooms and pits. We shall not be obliged to perform until such unsafe condition has been remedied.

If any Unit is malfunctioning or is in a dangerous condition, you agree to notify us as soon as possible using the 24-hour OTISLINE® service. Until the problem is corrected, you agree to remove the Unit from service and take all necessary precautions to prevent access or use.

You will provide written notice within twenty-four hours after occurrence of any accident in or about the elevator (s) and/or escalator(s) to us and if required by law, to any local authorities. You further agree to preserve replaced parts.

Escalator Units are designed only for transporting passengers. For escalator Units, you agree to take all necessary measures to prevent other items from being conveyed, so that features designed to protect passengers and prevent property damage are not damaged. When stationary, escalators are to be properly barricaded and not to be used as steps.

You agree to properly post, maintain, and preserve any and all instructions or warnings to passengers in connection with the use of any Units.

ALTERATIONS

You will not allow others to make alterations, additions, adjustments, or repairs to the equipment.

SPECIAL PROVISIONS

Oakland School for the Arts can terminate this agreement if the building 530 18th Street, Oakland is destroyed, *or uninhabitable by the school* *is no longer at this address* *2/4/10* *MA*

To the fullest extent permitted by law, you agree to hold us harmless, and defend us and indemnify us against any claim or suit for personal injury or property damage arising out of this contract unless such damage or injury arises from our sole negligence.

CONTRACT PRICE AND TERM

CONTRACT PRICE

Four hundred sixty-seven dollars (\$467.00) per month, payable annually

PRICE ADJUSTMENT

The Contract Price will be adjusted on the effective date of any labor rate adjustment under Otis' contract with the International Union of Elevator Constructors (IUEC Contract) to reflect increases or decreases in material and labor costs.

A. Material

Forty-six dollars and seventy cents (\$46.70) of the original Contract Price will be increased or decreased by the percent increase or decrease shown by the index of "Producer Commodity Prices for Metals and Metal Products" published by the U. S. Department of Labor, Bureau of Statistics for the price adjustment month compared with the index on **11/01/2009** which was **193.200**.

B. Labor

Four hundred twenty dollars and thirty cents (\$420.30) of the original Contract Price will be increased or decreased by the percent increase or decrease in the straight time hourly labor cost under the IUEC contract on **01/01/2010** which was **82.115**. The phrase "straight time hourly labor cost" means the sum of the straight time hourly labor rate plus the hourly cost of fringe benefits paid to elevator examiners in the locality where the equipment is to be maintained.

TERM

The Commencement Date will be *02/09/2010* *MA* *01/29/2010*.

The Term of this Contract unless modified under the extended term below, will be for five (5) years beginning on the

Commencement Date. The Contract will automatically be renewed at each fifth anniversary for an additional five (5) year term unless terminated by either party by giving written notice to the other party at least ninety (90) days, but no more than 120 days prior to the end of the then current five (5) year term.

EXTENDED TERM

The Term of this Contract will be extended as selected below, and we will apply the corresponding discount to the net billing amount.

<u>Extended Contract Term</u>	<u>Extended Term Discount</u>	<u>Selection</u>	<u>Initial</u>
Ten (10) Years	3%	<input type="checkbox"/>	_____
Fifteen (15) Years	5%	<input type="checkbox"/>	_____
Twenty (20) Years	7%	<input type="checkbox"/>	_____

In the event a customer chooses an extended term, the Contract will automatically renew at the expiration of the Extended Contract Term for successive periods equal to the initial Extended Contract Term. Either party may terminate the Contract at the end of the initial Extended Contract Term or at the end of any subsequent Extended Contract Term by giving the other party at least ninety (90) days written notice prior to the end of the then current Term.

At the end of the initial Extended Contract Term, or at the end of any subsequent Extended Contract Term, you may elect to have the subsequent terms reduced to five (5) year periods by giving us at least ninety (90) days written notice prior to the end of the then current Term. If such notice is given, the Extended Term Discount will be discontinued upon the subsequent automatic renewal date of this agreement.

In the event the contract is terminated for any ^{*}reason prior to the expiration date of the selected Extended Term or any subsequent Extended Term, you agree to pay us the amount of the full Extended Term Discount you received during the Extended Term or any subsequent Extended Term. This is in addition to and not in lieu of any other rights or remedies we may have.

delete 12/24/10

You agree to notify us if the property is sold, there is a transfer of ownership or if there is a change in management of the property. You also agree to advise the new owner, manager or transferee of the existence of this maintenance contract including its terms and obligations. You agree to assign the contract to the new owner of the building.

Nonperformance

You may by written notice to Otis, terminate the Contract if we materially fail to perform any of the substantive obligations under the Contract, and do not cure such failure within ninety (90) days after receipt of such written notice specifying in detail such failure.

** See Special Provision section for exceptions MA*

PAYMENTS

Beginning on the Effective Date, payments will be due and payable on or before the first day of the contract year in which services are rendered beginning on the Commencement Date.

If an alternate payment plan is selected other than the standard annual payment, the following additional cost will be applied to the net billing amount:

<u>Billing Frequency</u>	<u>Add to Contract Price</u>	<u>Selection</u>	<u>Initial</u>
Semiannual	1%	<input type="checkbox"/>	_____
Quarterly	3%	<input type="checkbox"/>	_____
Monthly	4%	<input type="checkbox"/>	_____

The method of payment will be by check.

The work shall be performed for the agreed price plus any applicable sales, excise or similar taxes as required by law. In addition to the agreed price, you shall pay to us any future applicable tax imposed on us, our suppliers or you in connection with the performance of the work described.

You agree to pay a late charge from the date such sums become due of one and one-half percent (1.5%) per month, or the highest legally permitted rate, whichever is less, on any balance past due for more than thirty (30) days, together with all costs (including, but not limited to, attorneys' fees) incurred by us to collect overdue amounts.

Failure to pay any sum due by you within sixty (60) days will be a material breach. We may at our option declare all sums due or to become due for the unexpired term immediately due and payable as liquidated damages, and until the same are paid be discharged from further obligations under the contract.

OTIS MAINTENANCE - Oakland School for the Arts

ACCEPTANCE

This proposal, when accepted by you below and approved by our authorized representative, will constitute the entire and exclusive contract between us for the services to be provided and your authorization to perform as outlined herein. All prior or contemporaneous oral or written representations or agreements not incorporated herein will be superseded. Any purchase order issued by you in connection with the services to be provided will be deemed to be issued for your administrative or billing identification purposes only, and the parties hereto intend that the terms and conditions contained herein will exclusively govern the services to be provided. We do not give up rights under any existing contract until this proposal is fully executed. This Contract may not be changed, modified, revised or amended unless in writing signed by you and an authorized representative of Otis. Further, any manual changes to this form will not be effective as to Otis unless initialed in the margin by an authorized representative of Otis

THIS QUOTATION is valid for ninety (90) days from the proposal date.

Submitted by: Matt Angulo

Title: Account Manager

Accepted in Duplicate

CUSTOMER

Approved by Authorized Representative

Date: 2/9/10

Signed: Donn Harris

Print Name: Donn Harris

Title: Executive Director

E-mail: dharris@oakarts.org

Name of Company: Oakland School for the Arts

☐ Principal, Owner or
Authorized Representative of Principal or Owner

☐ Agent: _____
(Name of Principal or Owner)

Otis Elevator Company

Approved by Authorized Representative

Date: 2/16/10

Signed: Dennis Fuller

Print Name: Dennis Fuller

Title: General Manager

OTIS MAINTENANCE - Oakland School for the Arts

APT Leadership

BOARD OF DIRECTORS		
Co-Presidents	Jouslyn Kirtdoll	jkirtdoll@aptosa.org
	Leonard Washington	keybb1987@gmail.com
Co-Vice presidents	Nicolette Sommer	bobandnicolette@gmail.com
	Bob Sommer	bobandnicolette@gmail.com
Co-Secretaries	Carrie Finger	carriefinger@yahoo.com
	Caroline Rogers	henrypootel@me.com
Co-Treasurers	Susan Weinberg	swmatteson@yahoo.com
	Position Open	
Directors	Wendy Snyder	wsnyder@oakarts.org
	Patti Gima	patti@gima.us
	Monique Nervis	monique.nervis@emqff.org
	Delores Thompson	dthompsom@aptosa.org
	Positions Open	
ExOfficio	Donn K.Harris	dkh_1@comcast.net

[Top](#)

Officers

The APT's Board of Directors may have as many as 20 voting directors, eight of whom are office-holders. The offices are President, Vice President, Secretary, and Treasurer. Each office position has two people, ideally one from middle school and one from high school, acting as a team.

APT Co-Presidents

This team serves as leaders for the APT board, as well as the "face" of the APT and the liaison between the APT and OSA's Executive Director. The Co-Presidents are the primary contact point for those with questions, concerns or information, and they send people to the appropriate person or committee within the organization. They are responsible for communicating issues to the other officers and to the school administration. The Presidents work with other officers to develop agendas for APT meetings. They conduct APT meetings and APT Board meetings.

APT Co-Vice Presidents

This team acts for the President as necessary, including leading or attending meetings if a President is unable to do so. Contributes to APT long- and short-term planning. Serves as primary coordinator for committees and subcommittees. Recruits the main APT coordinators at the end/beginning of each year and obtains Board approval of recruits. Follows up with coordinators as needed throughout the year. Reports on committee activities to the APT Board. [Top](#)

APT Co-Secretaries

Take notes at all APT meetings and write meeting minutes. Submit minutes to the osa-apt listserve moderator for uploading. Make sure printed copies are available at meetings.

APT Co-Treasurers

Responsible for paying bills, making deposits, event cash handling, bookkeeping, balancing accounts and reporting the financial status of the APT to the APT Board and membership. Works with the Fundraising and Finance Committee on planning and budgeting. (May chair or co-chair that committee if they and the committee wish.)

Directors

While all members of the board are Directors, here we are referring to non-officer voting members who attend meetings, participate in discussions, planning, and decision-making, and contribute as committee members and in other ways as they choose. [Top](#)

Committees

APT Committees are established by the Board to help carry out the mission and goals of the APT. Committees take direction from and make recommendations to the Board. The APT will strive to have cross-emphasis representation on all of its committees, especially those which require school-wide coordination: Fund Development, and Communications and Publicity.

Fund Development

Sets and communicates fundraising plans consistent with the APT's mission, goals, and projected activities. Identifies fundraising opportunities and makes recommendations to the APT board of directors. Coordinates with OSA's institutional development personnel. Establishes subcommittees as necessary to carry out fundraising activities, including writing grant proposals, organizing fundraising events, and managing merchandise. Communicates fundraising progress and issues to the Board. Evaluates the need for a fund donation request and results database, and makes recommendations to the board. The Fund Development Committee will have parent representation from all art emphases in order to facilitate information sharing and coordination, and to avoid duplication of effort.

Education and Enrichment

Facilitates planning and coordination of APT's efforts to enrich and support the in-school and after-school educational experience of OSA students. Responsible for planning and carrying out after school tutoring program. Assists with mechanisms to help students learn about and select post-high school opportunities. Other areas of consideration include library, lunchtime, PE alternatives, TAs, and extracurricular art practice. [Top](#)

Health and Safety

Works with school administration on issues related to health (including sex and drug education), safety in and around the school (including neighborhood safety and law enforcement), and disaster preparedness.

Communications and Publicity

Responsible for both internal and external communications. Sets up procedures for publicizing events with the appropriate media agencies and distributes information to media sources for publication. Works with art emphasis representatives to obtain accurate information and reduce duplication of effort. Evaluates communications needs of the school and of each art emphasis, and makes recommendations for effective sharing of information amongst the art emphases and between the art emphases and the school and the APT. [Top](#)

Volunteer Development and Management

Recruits volunteers as needed for all committees, projects, and activities of the APT that depend on volunteer support and expertise. Follows up when members of the community express interest in volunteering. Establishes and manages a database to help us keep track of and coordinate volunteer activities.

Teacher and Classroom Support

Develop mechanisms or a system to obtain information from teachers about their needs for materials, books, supplies and support. Put in place means or meeting those needs.

Nominating Committee

Make nominations as needed for candidates to fill open positions on the APT Board of Directors.

Auditing Committee

Helps hire and set the compensation of the auditors (CPAs) that prepare the organization's financial statements, reviews the organization's audited statements, and reports to the board its finding as to whether the financial affairs and financial statements are in order. [Top](#)

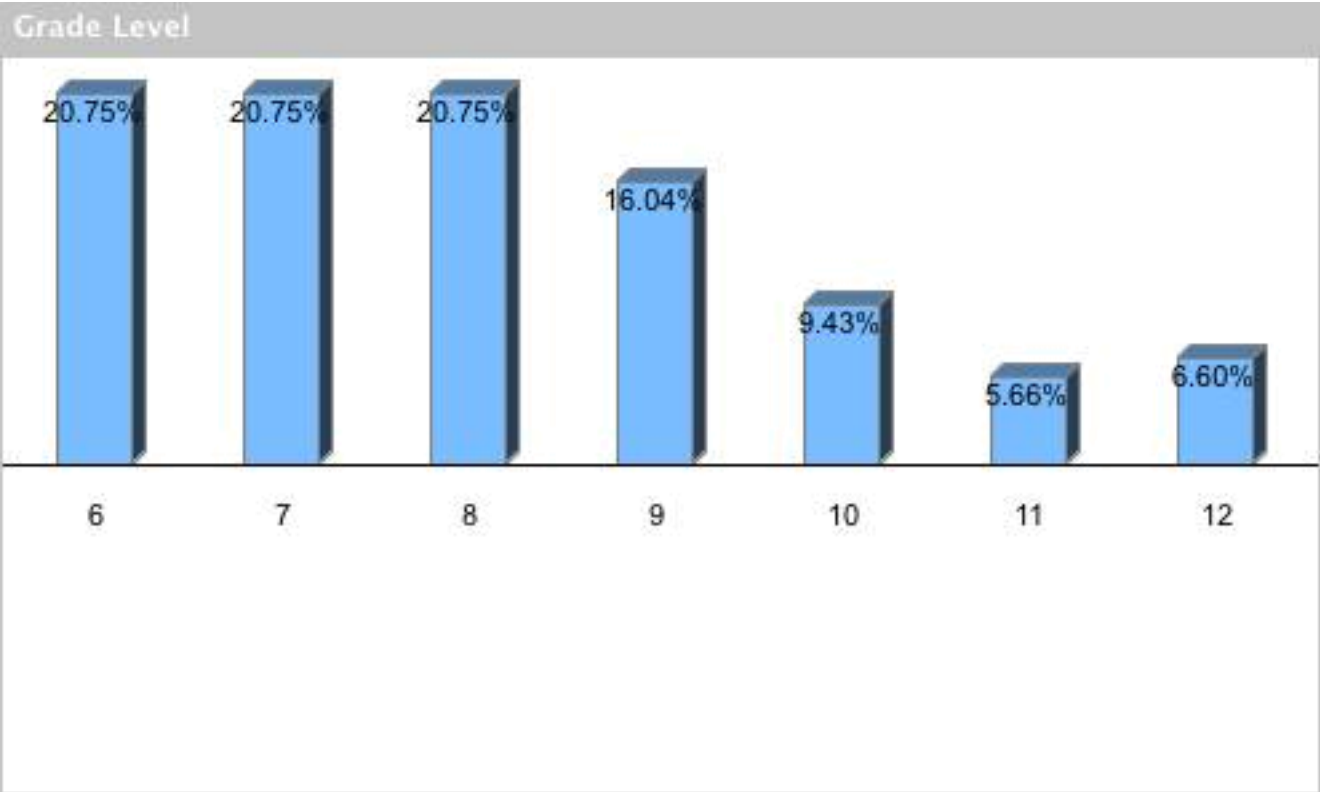
Special and Event Committees

Special and event committees are established by the Board for the purpose of planning and carrying out a specific event or other project. Like other committees, special and event committees take direction from and make recommendations to the Board. Special and event committees include the following:

- Teacher Appreciation Events
- All School Musicals
- Annual Open House
- Annual auction

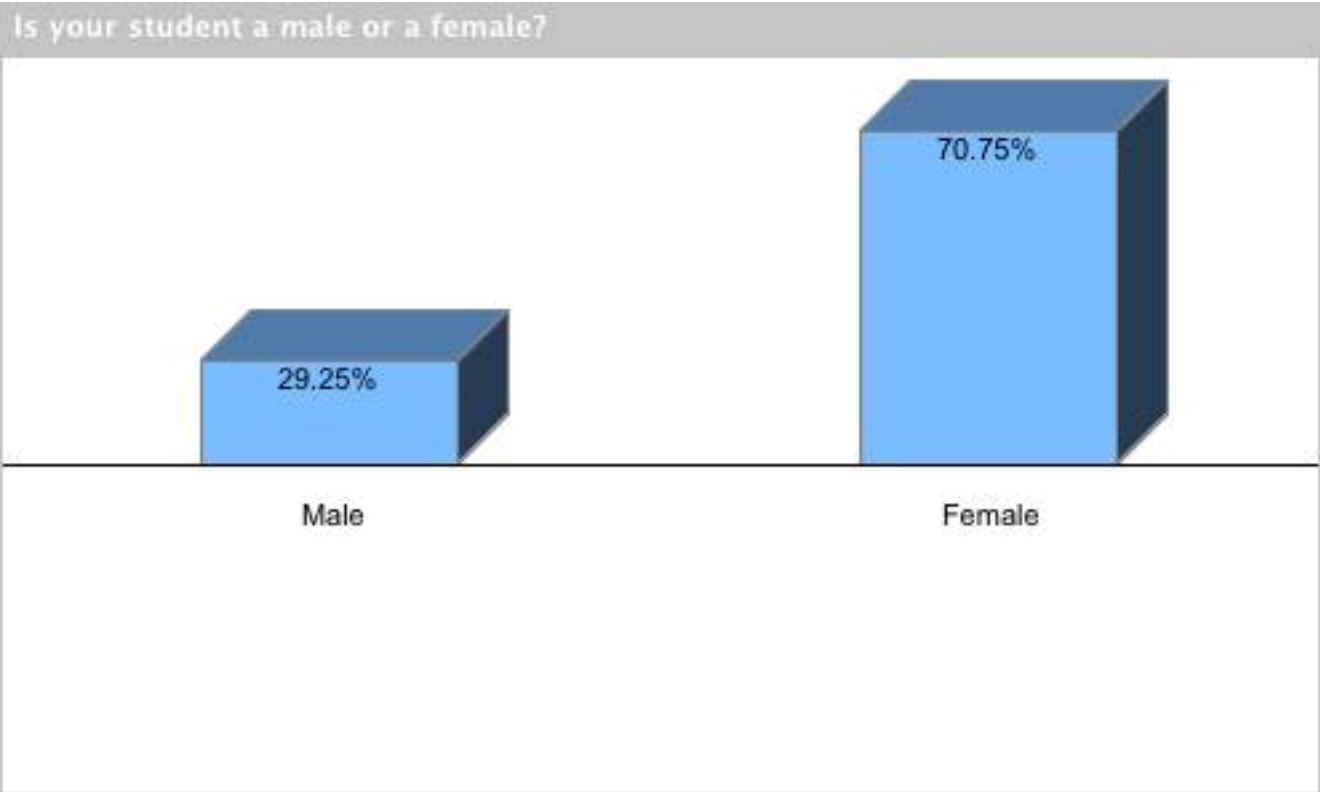
The Board will establish other special and event committees as the need arises.

Grade Level



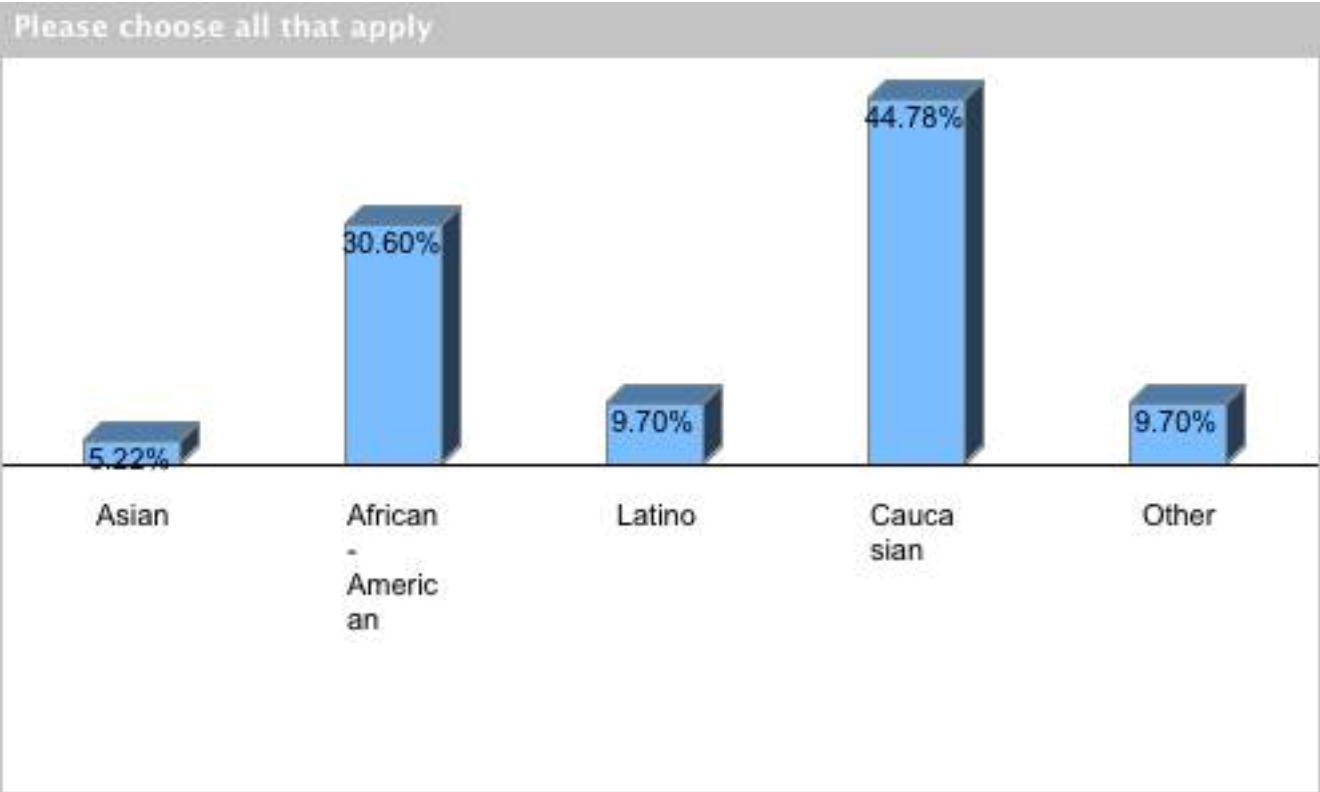
Answers	%	#
6	20.75	22
7	20.75	22
8	20.75	22
9	16.04	17
10	9.43	10
11	5.66	6
12	6.60	7

Is your student a male or a female?



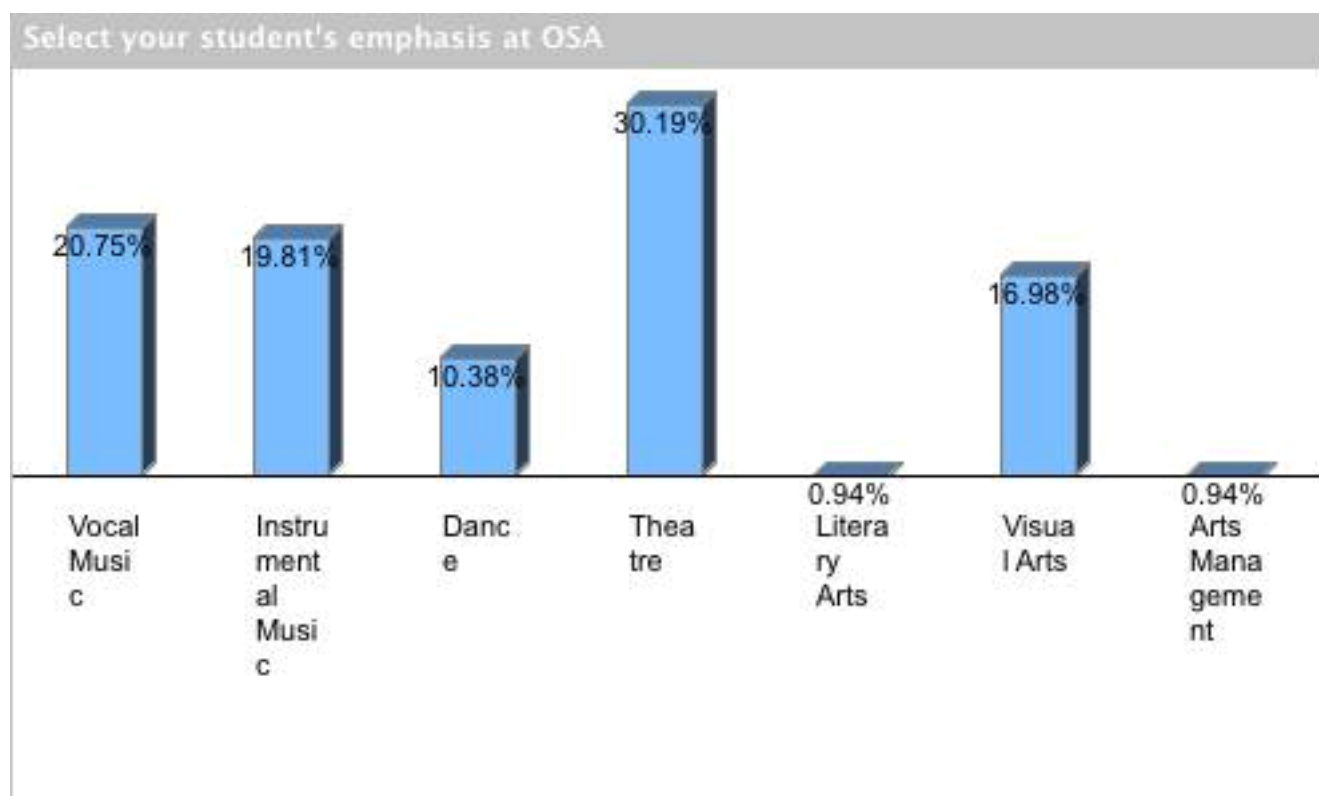
Answers	%	#
Male	29.25	31
Female	70.75	75

Please choose all that apply



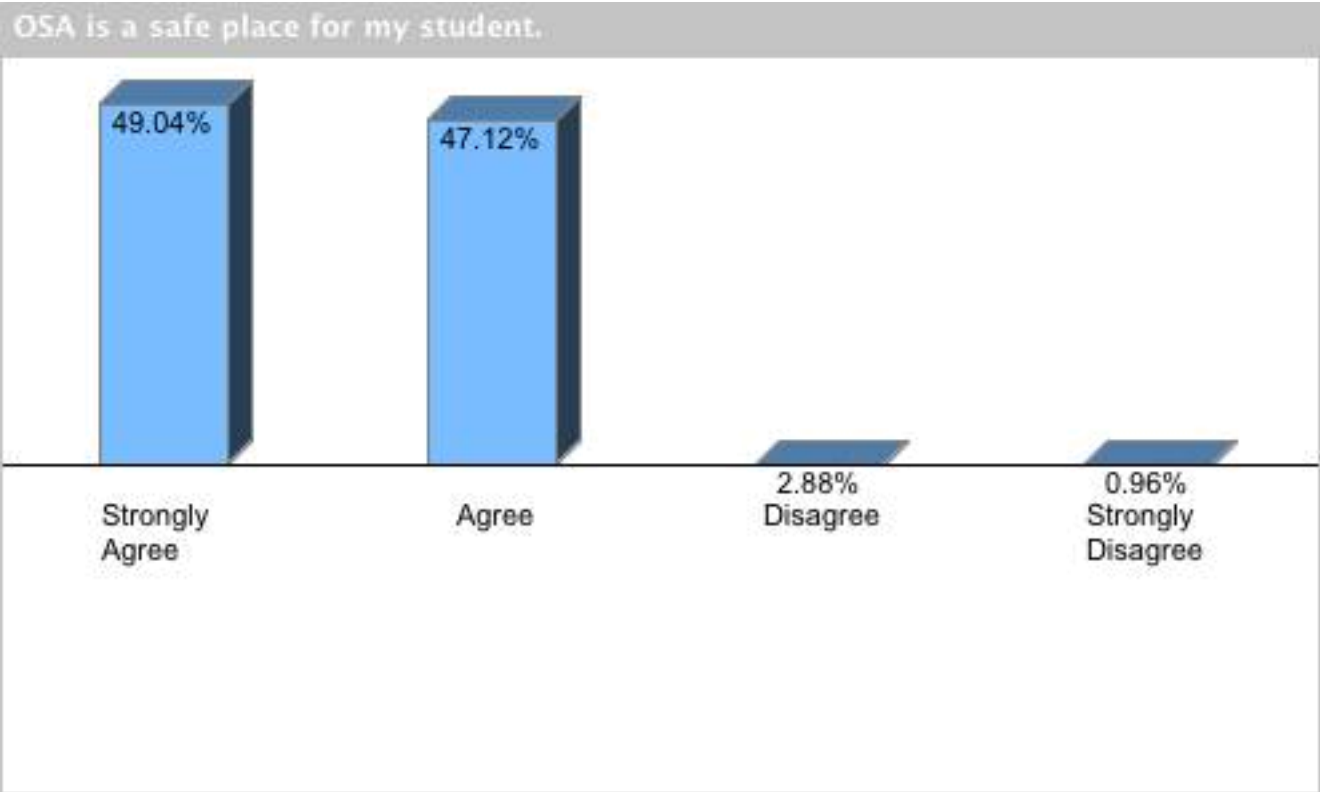
Answers	%	#
Asian	5.22	7
African-American	30.60	41
Latino	9.70	13
Caucasian	44.78	60
Other	9.70	13

Select your student's emphasis at OSA



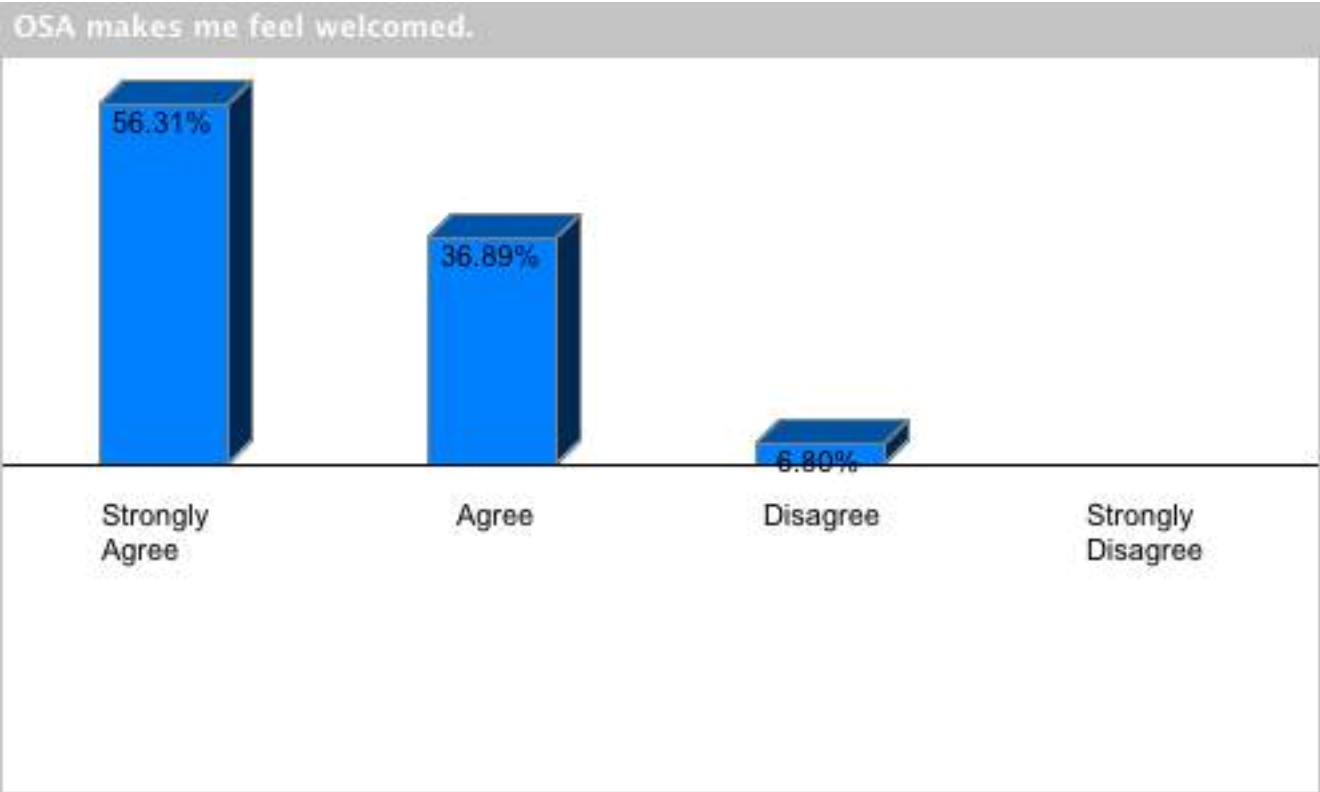
Answers	%	#
Vocal Music	20.75	22
Instrumental Music	19.81	21
Dance	10.38	11
Theatre	30.19	32
Literary Arts	0.94	1
Visual Arts	16.98	18
Arts Management	0.94	1

OSA is a safe place for my student.



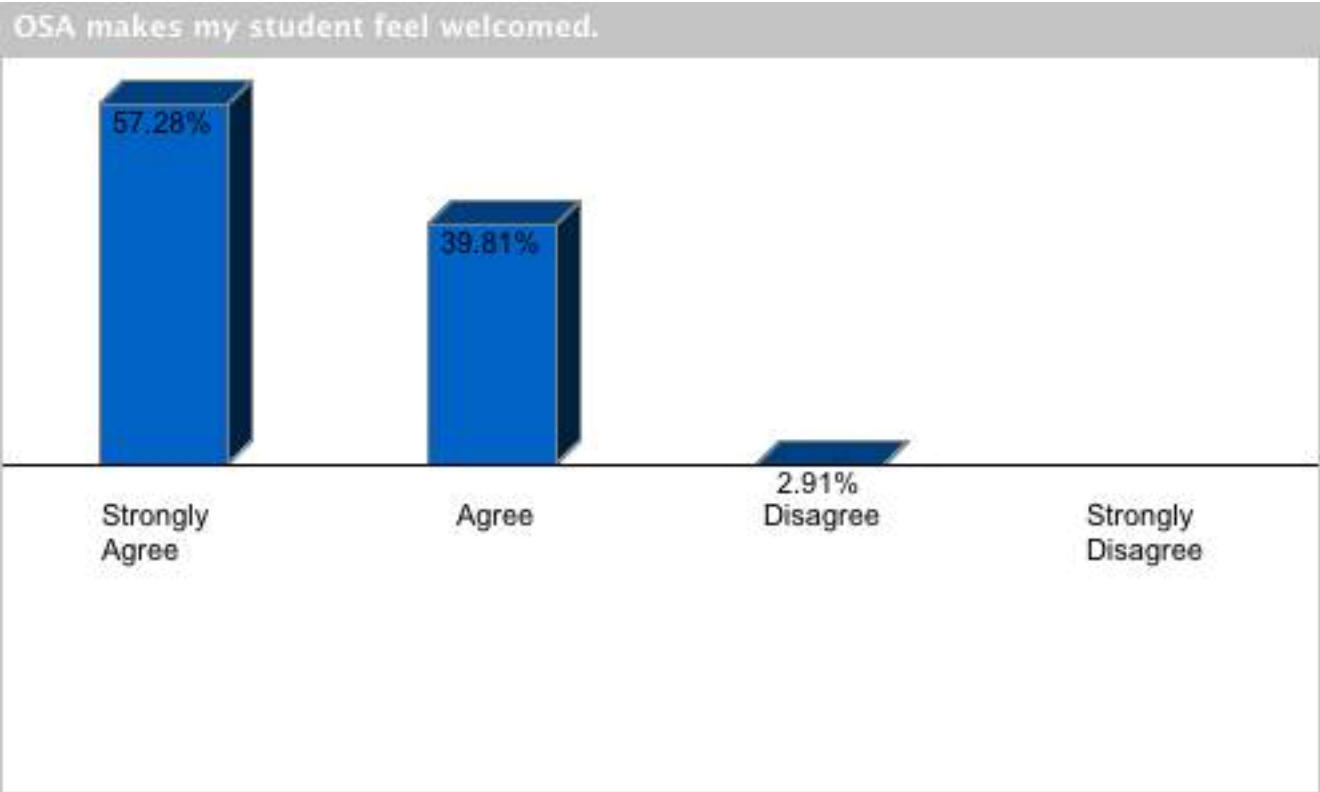
Answers	%	#
Strongly Agree	49.04	51
Agree	47.12	49
Disagree	2.88	3
Strongly Disagree	0.96	1

OSA makes me feel welcomed.



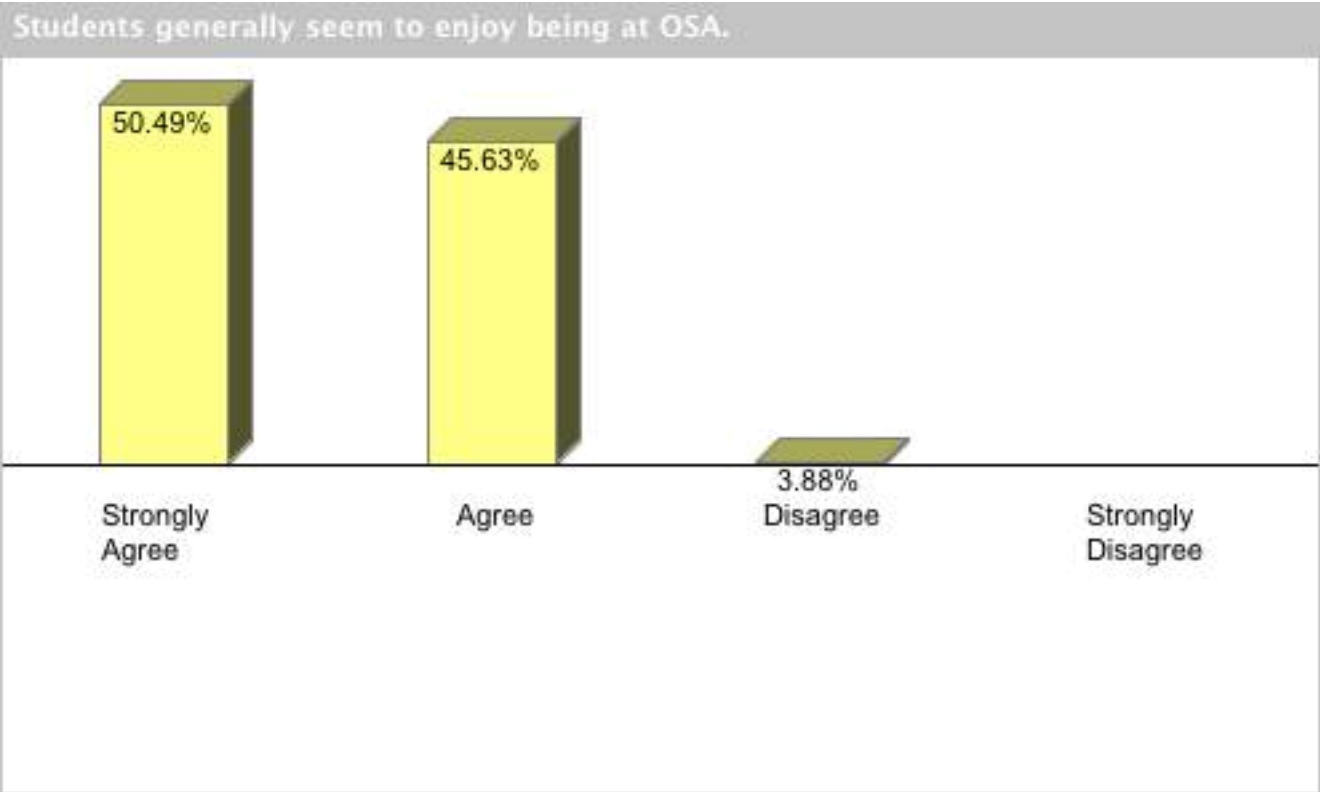
Answers	%	#
Strongly Agree	56.31	58
Agree	36.89	38
Disagree	6.80	7
Strongly Disagree	0.00	0

OSA makes my student feel welcomed.



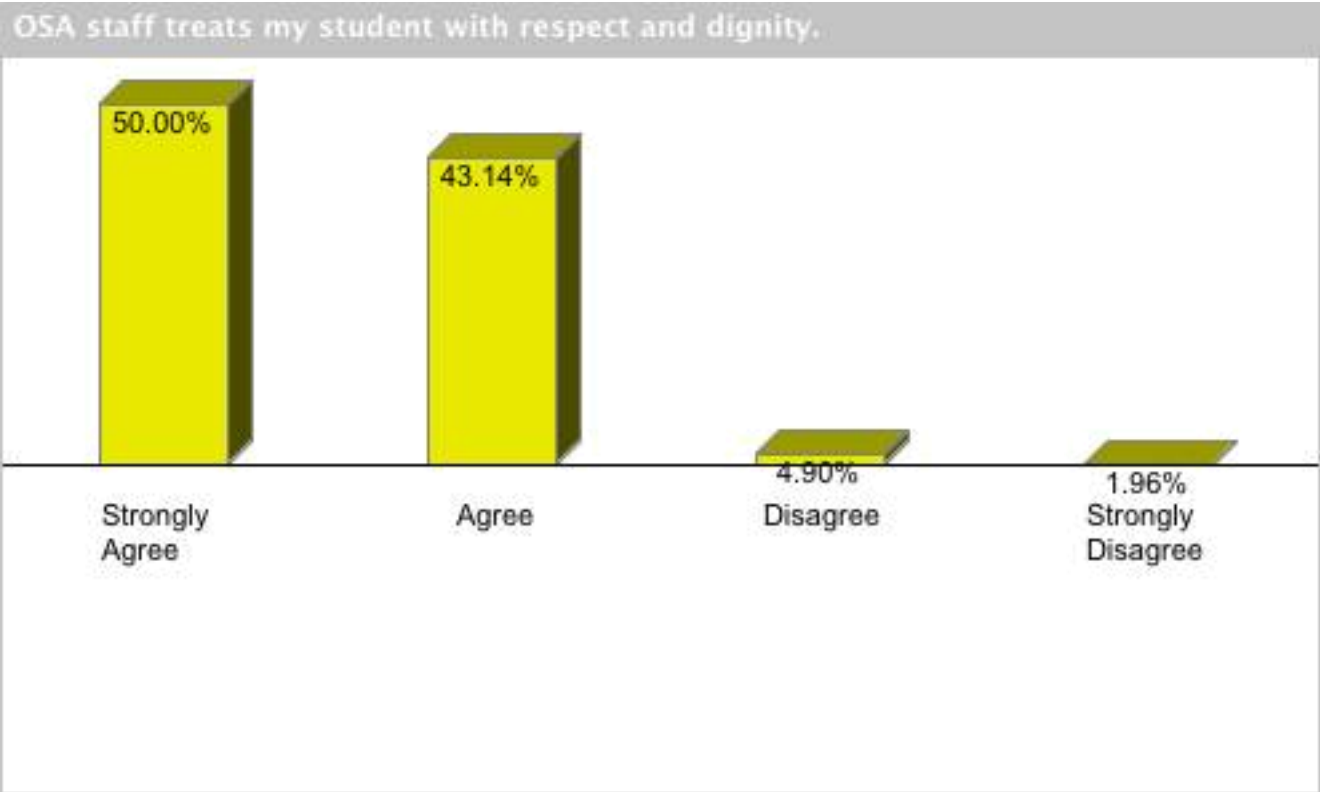
Answers	%	#
Strongly Agree	57.28	59
Agree	39.81	41
Disagree	2.91	3
Strongly Disagree	0.00	0

Students generally seem to enjoy being at OSA.



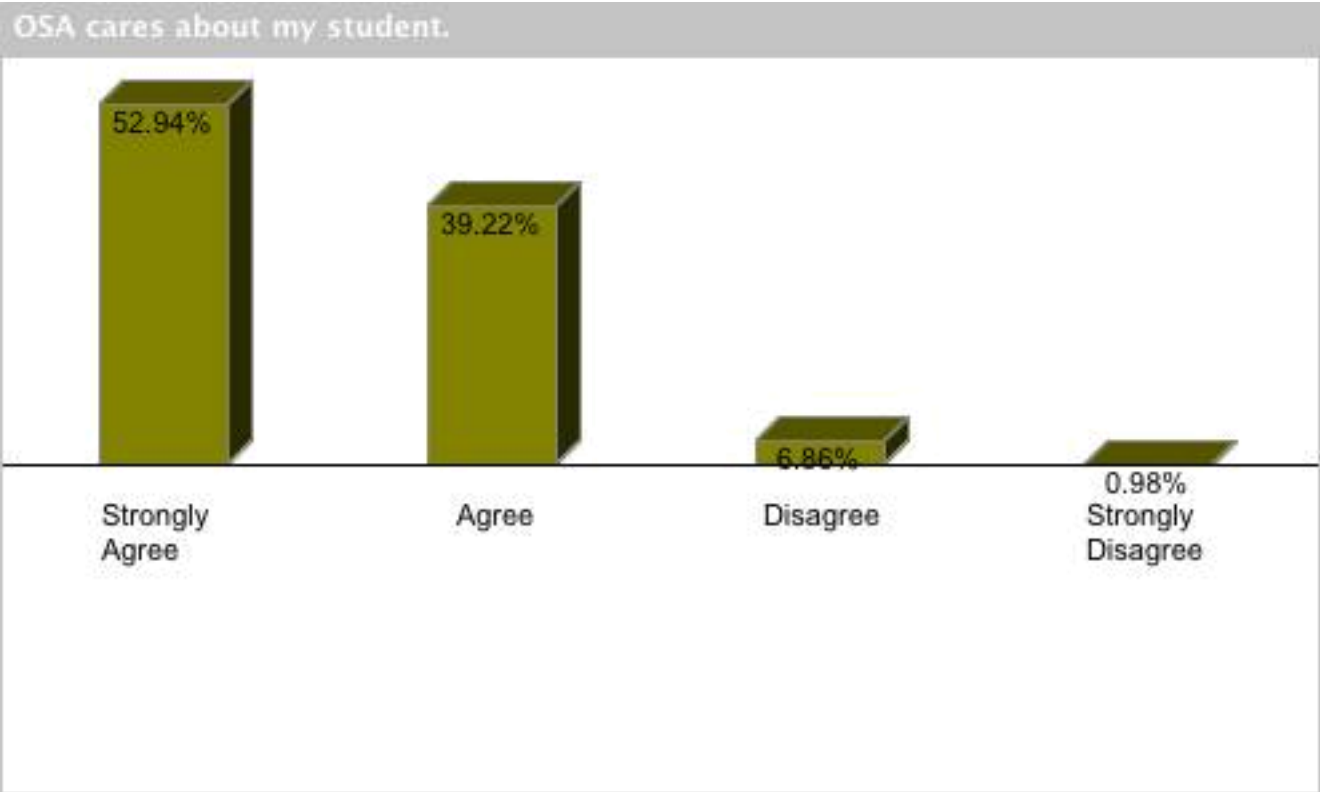
Answers	%	#
Strongly Agree	50.49	52
Agree	45.63	47
Disagree	3.88	4
Strongly Disagree	0.00	0

OSA staff treats my student with respect and dignity.



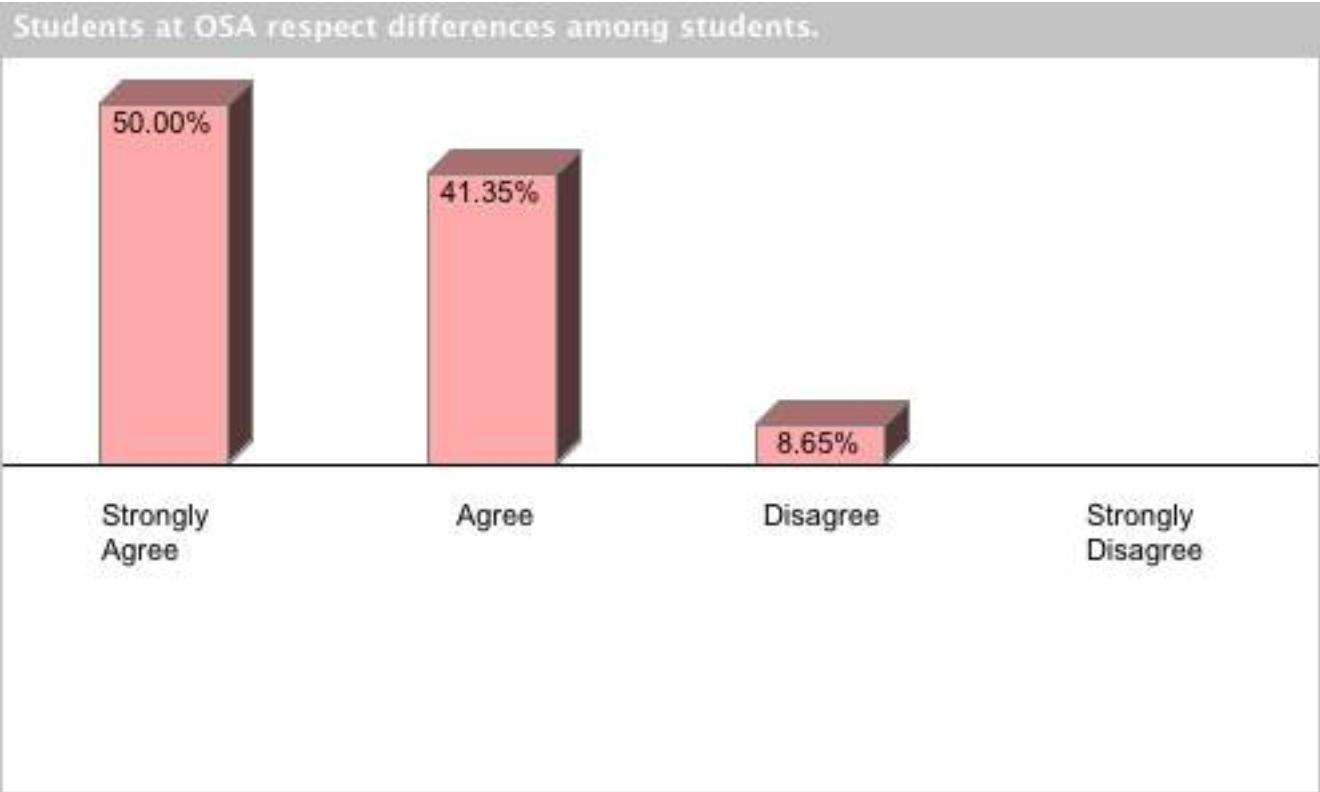
Answers	%	#
Strongly Agree	50.00	51
Agree	43.14	44
Disagree	4.90	5
Strongly Disagree	1.96	2

OSA cares about my student.



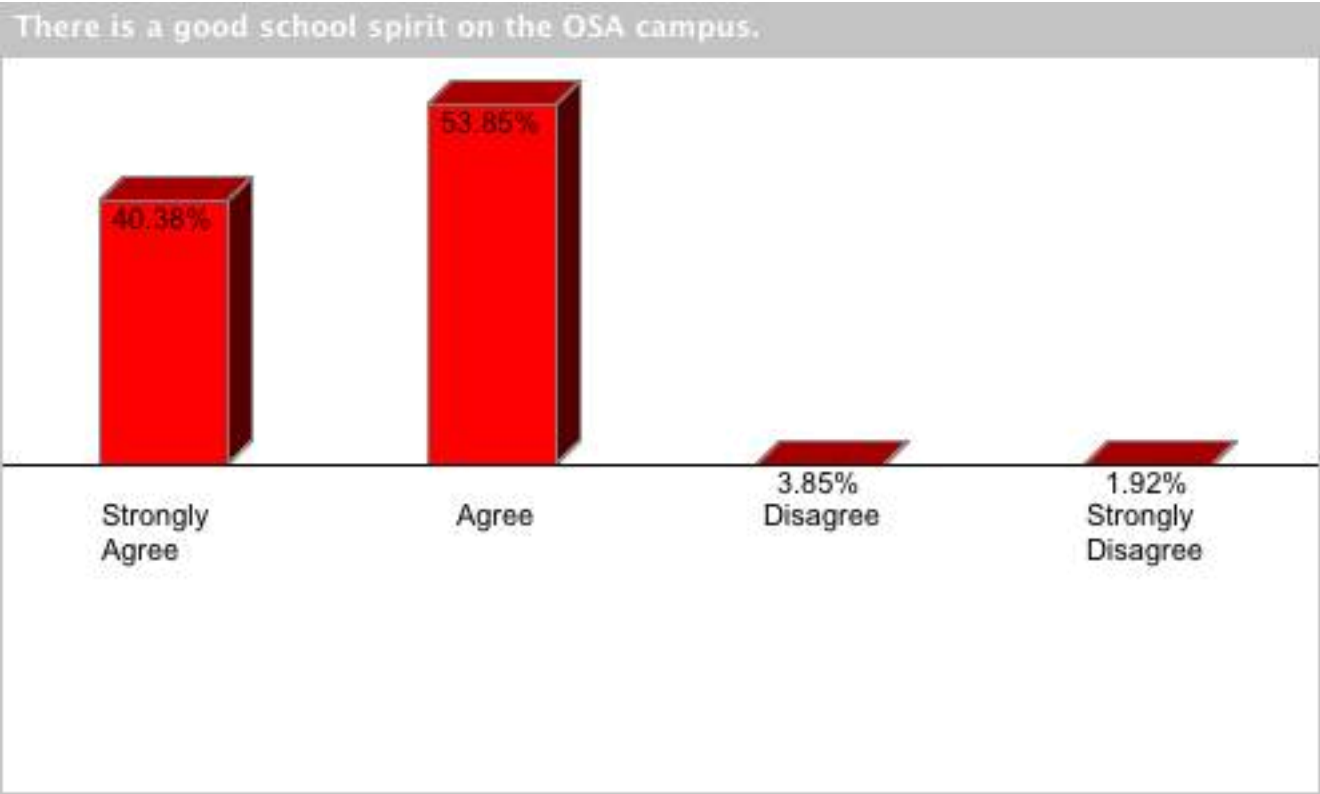
Answers	%	#
Strongly Agree	52.94	54
Agree	39.22	40
Disagree	6.86	7
Strongly Disagree	0.98	1

Students at OSA respect differences among students.



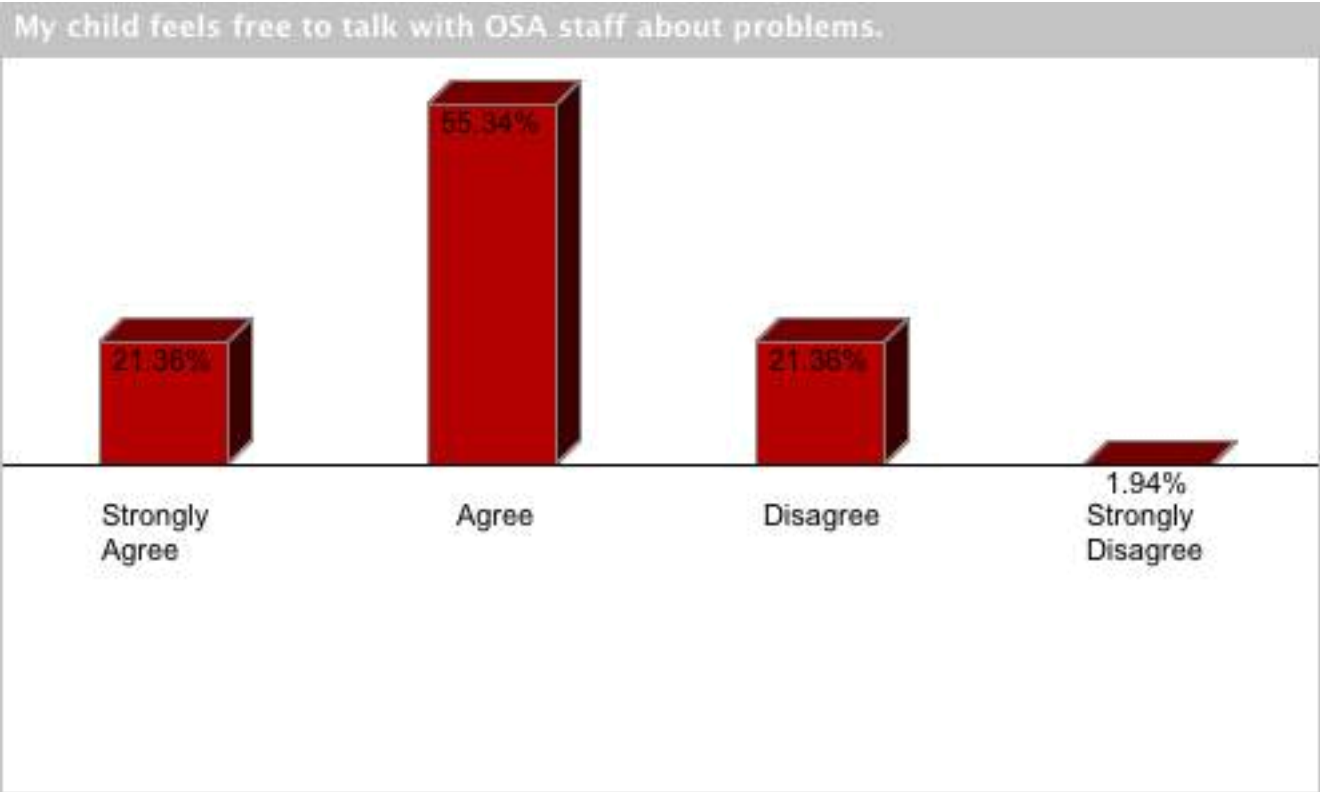
Answers	%	#
Strongly Agree	50.00	52
Agree	41.35	43
Disagree	8.65	9
Strongly Disagree	0.00	0

There is a good school spirit on the OSA campus.



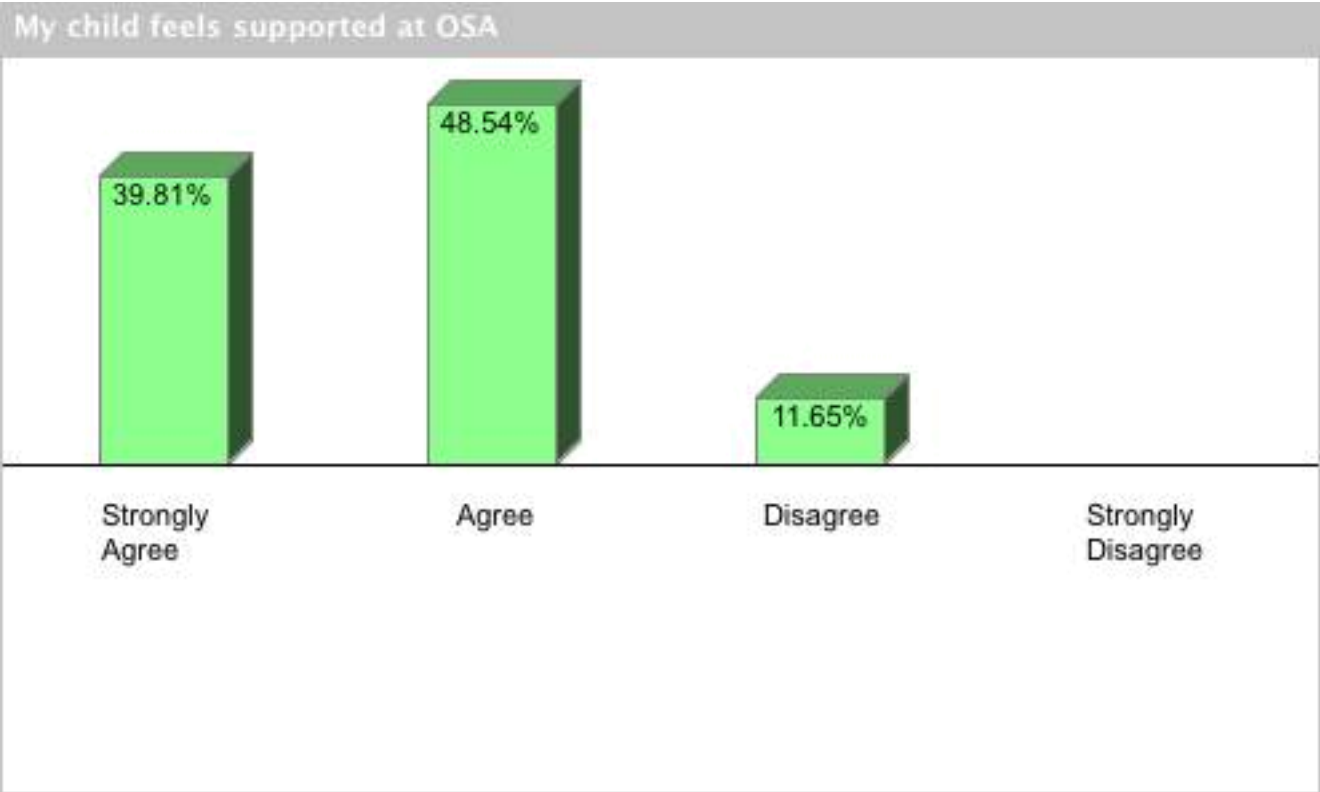
Answers	%	#
Strongly Agree	40.38	42
Agree	53.85	56
Disagree	3.85	4
Strongly Disagree	1.92	2

My child feels free to talk with OSA staff about problems.



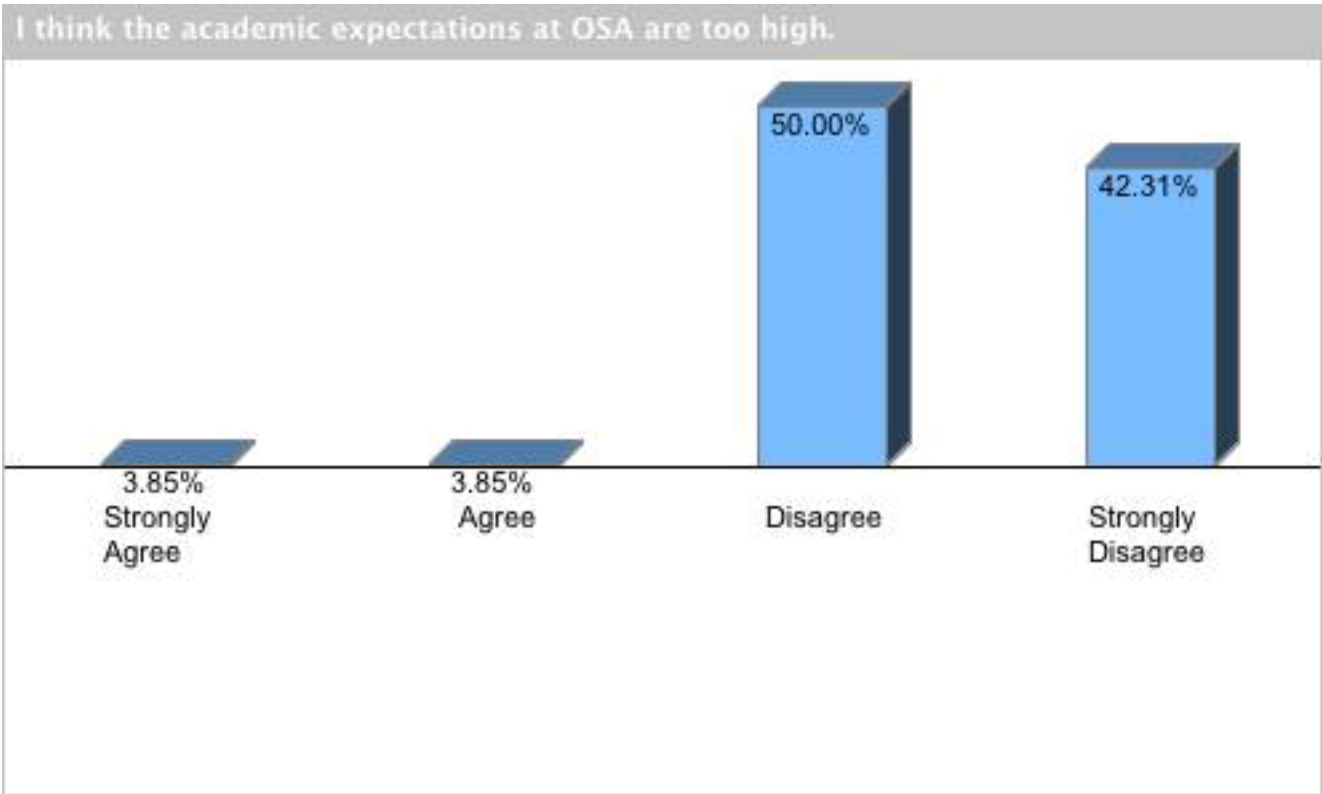
Answers	%	#
Strongly Agree	21.36	22
Agree	55.34	57
Disagree	21.36	22
Strongly Disagree	1.94	2

My child feels supported at OSA



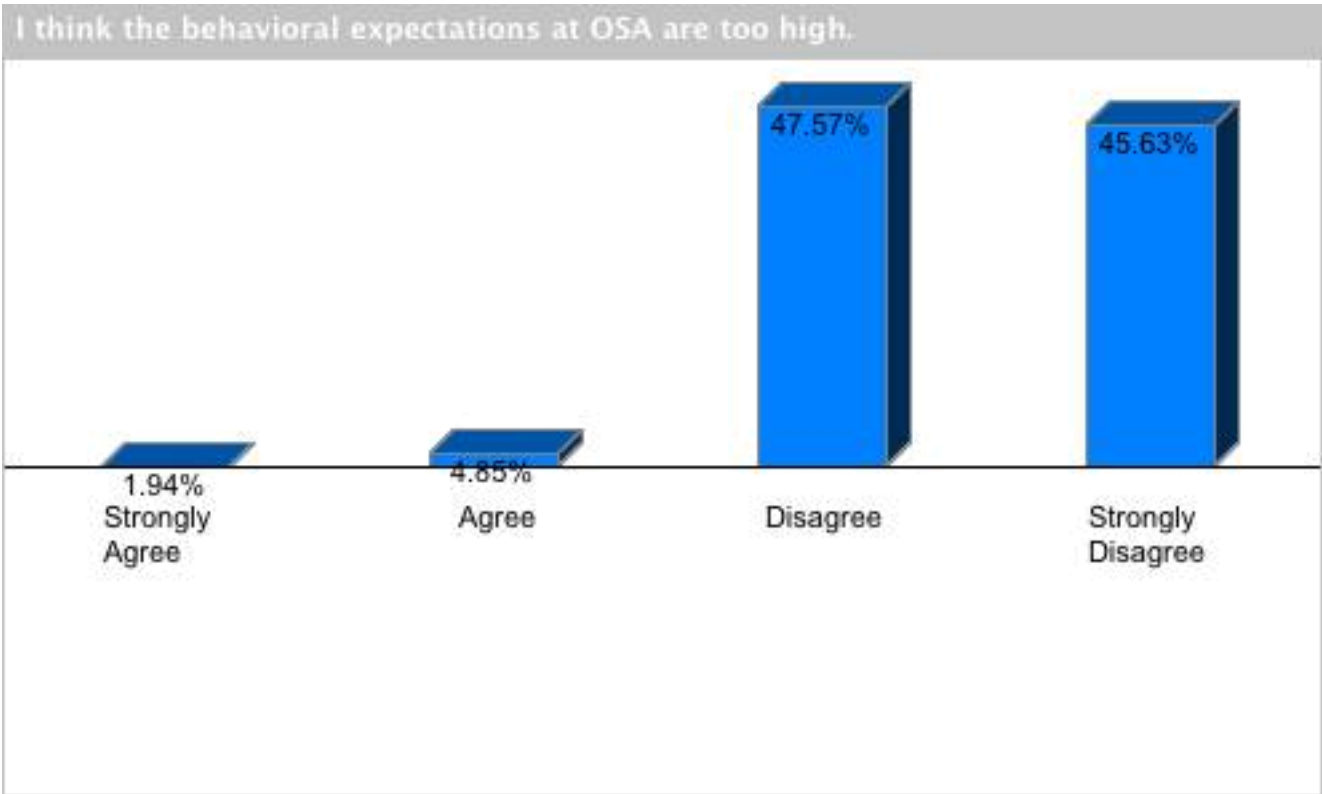
Answers	%	#
Strongly Agree	39.81	41
Agree	48.54	50
Disagree	11.65	12
Strongly Disagree	0.00	0

I think the academic expectations at OSA are too high.



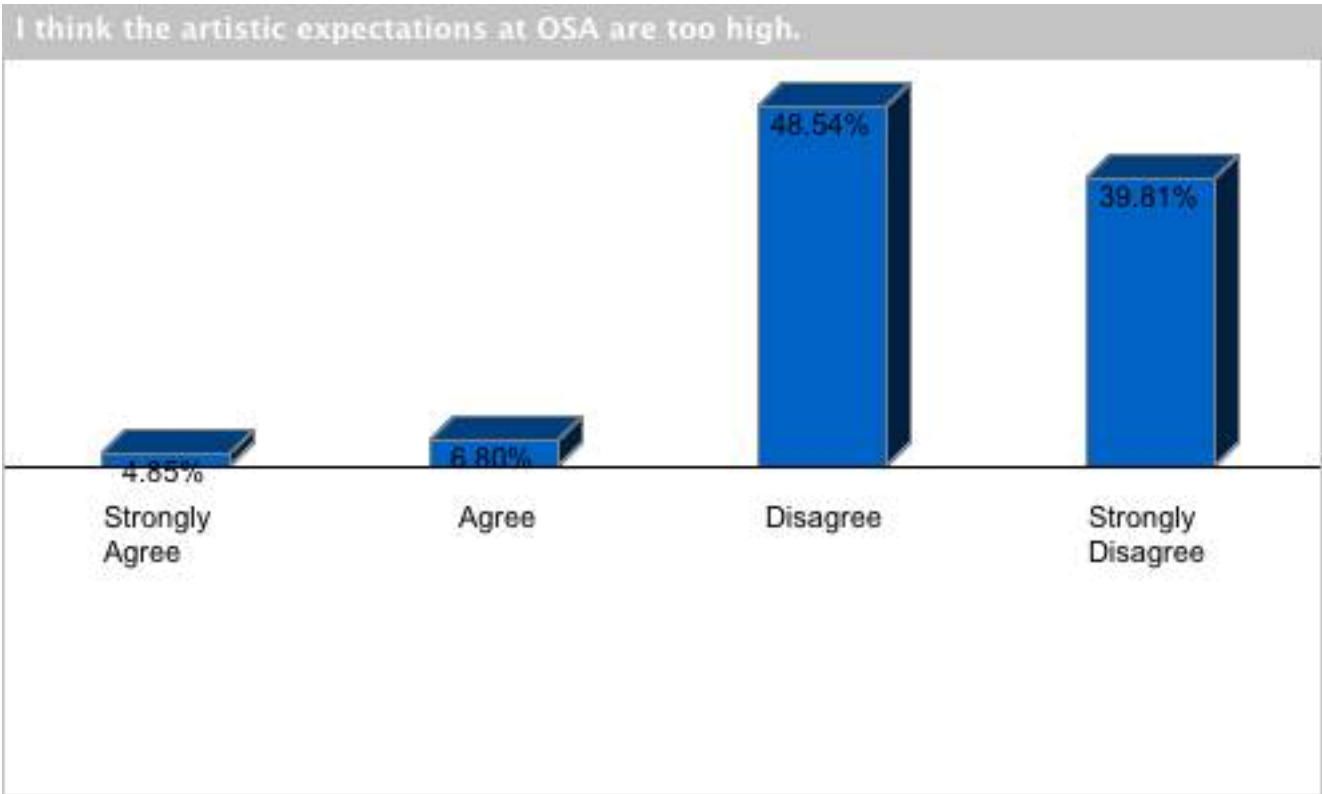
Answers	%	#
Strongly Agree	3.85	4
Agree	3.85	4
Disagree	50.00	52
Strongly Disagree	42.31	44

I think the behavioral expectations at OSA are too high.



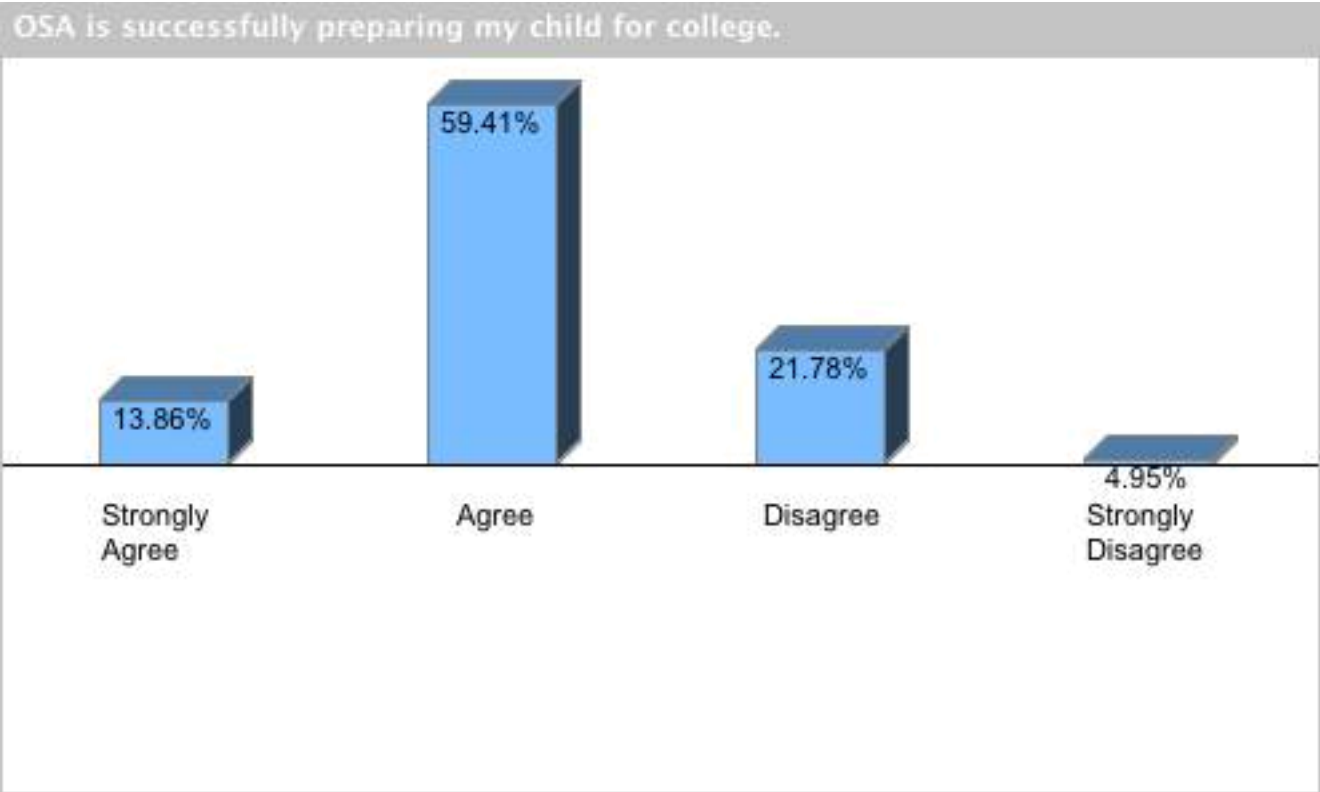
Answers	%	#
Strongly Agree	1.94	2
Agree	4.85	5
Disagree	47.57	49
Strongly Disagree	45.63	47

I think the artistic expectations at OSA are too high.



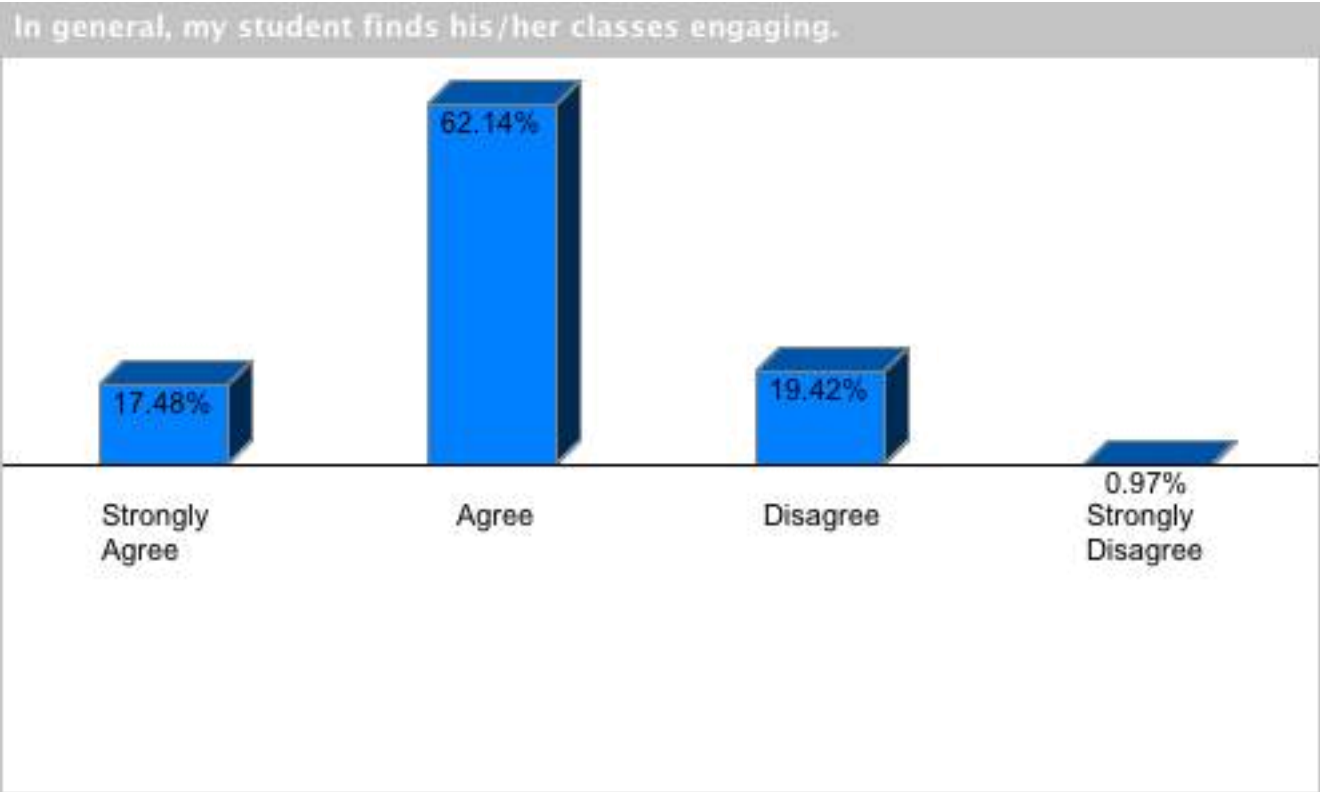
Answers	%	#
Strongly Agree	4.85	5
Agree	6.80	7
Disagree	48.54	50
Strongly Disagree	39.81	41

OSA is successfully preparing my child for college.



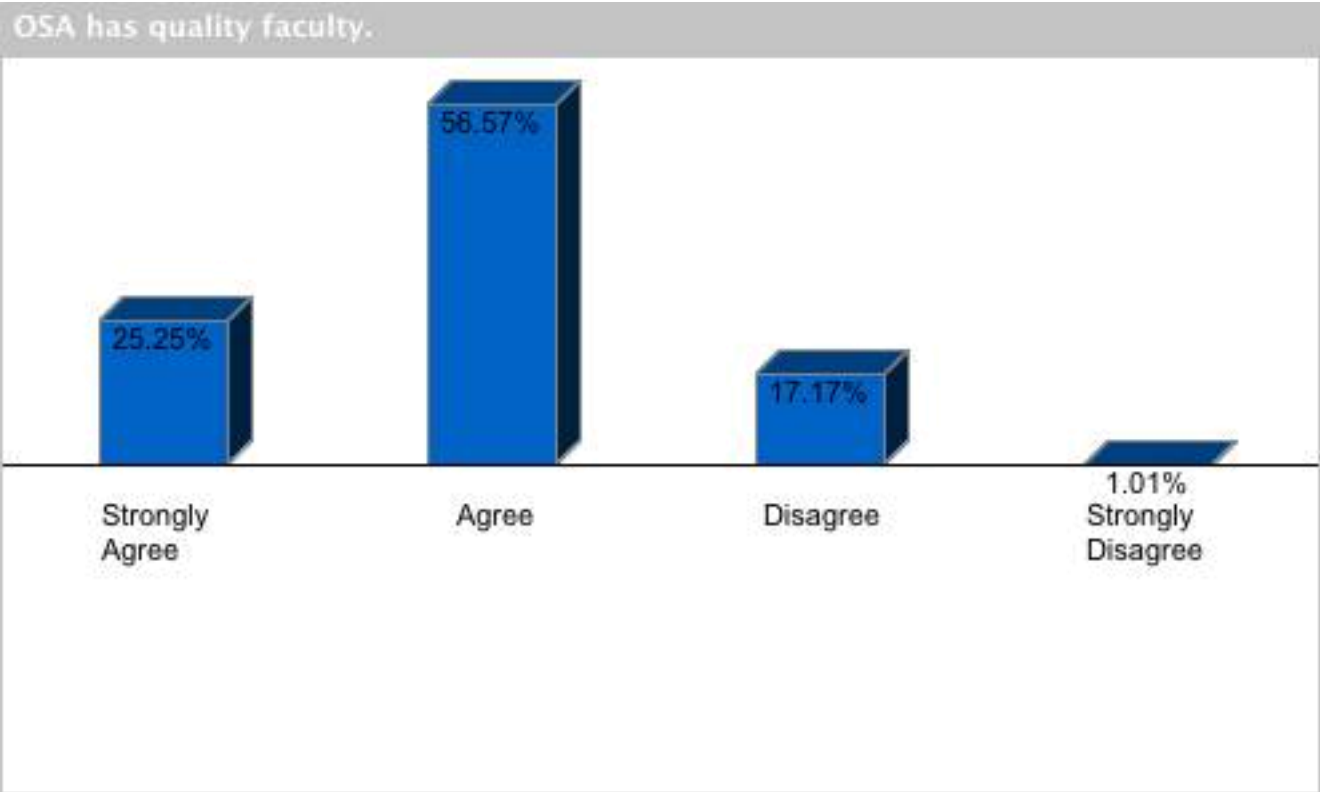
Answers	%	#
Strongly Agree	13.86	14
Agree	59.41	60
Disagree	21.78	22
Strongly Disagree	4.95	5

In general, my student finds his/her classes engaging.



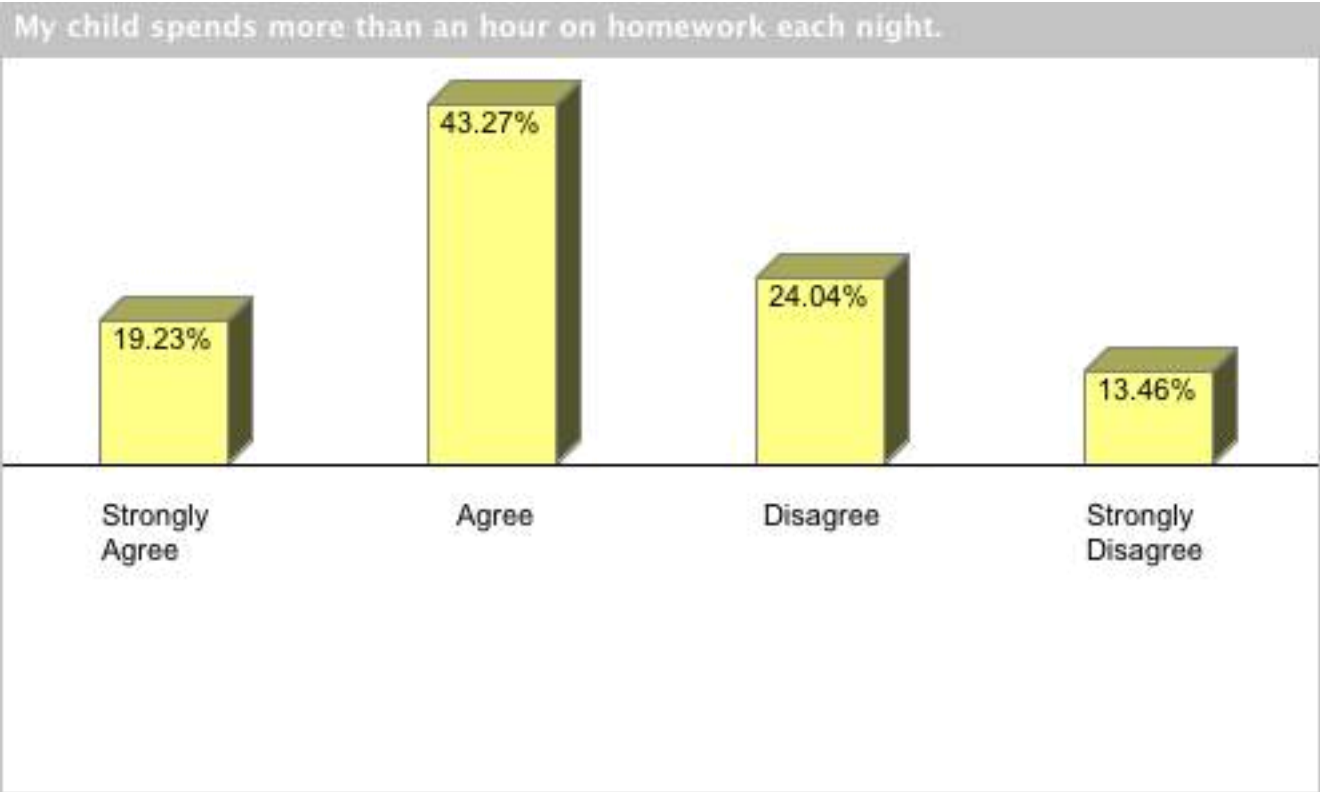
Answers	%	#
Strongly Agree	17.48	18
Agree	62.14	64
Disagree	19.42	20
Strongly Disagree	0.97	1

OSA has quality faculty.



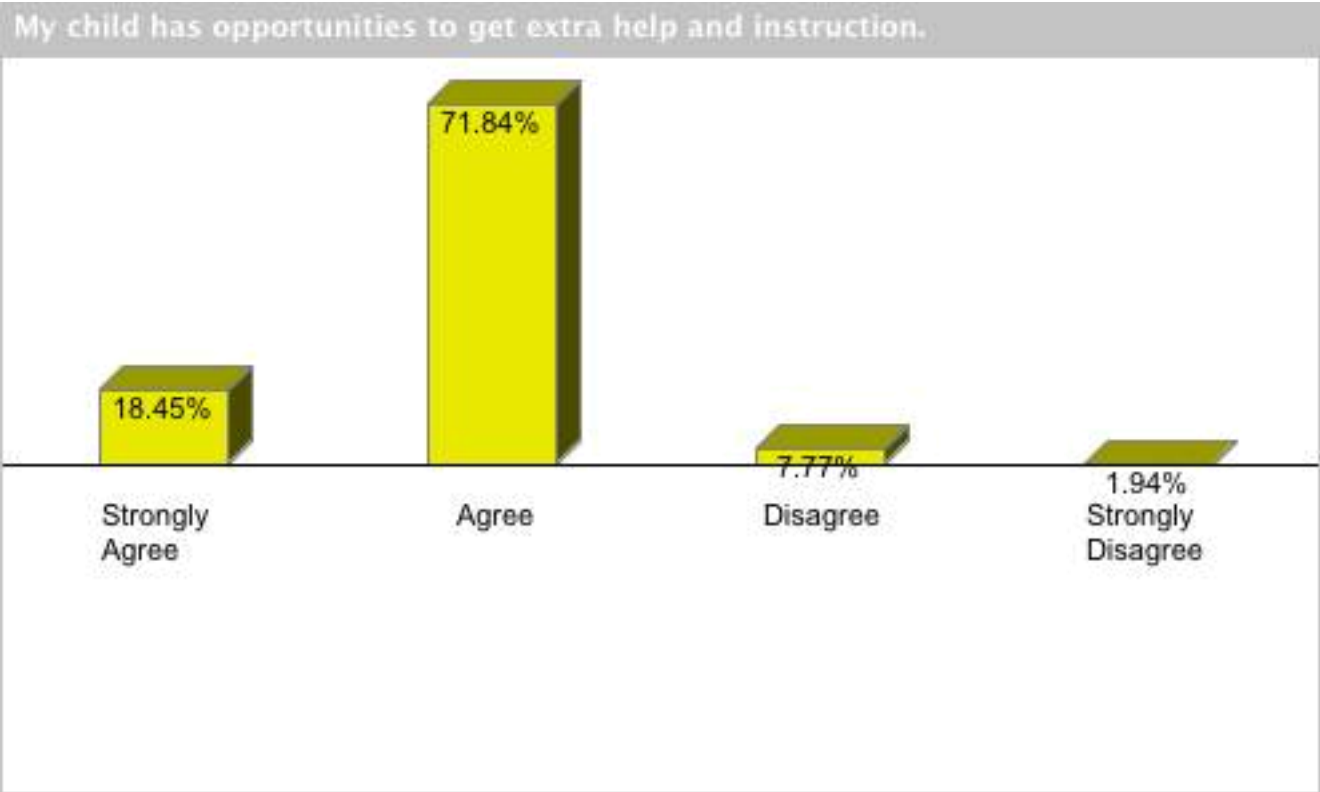
Answers	%	#
Strongly Agree	25.25	25
Agree	56.57	56
Disagree	17.17	17
Strongly Disagree	1.01	1

My child spends more than an hour on homework each night.



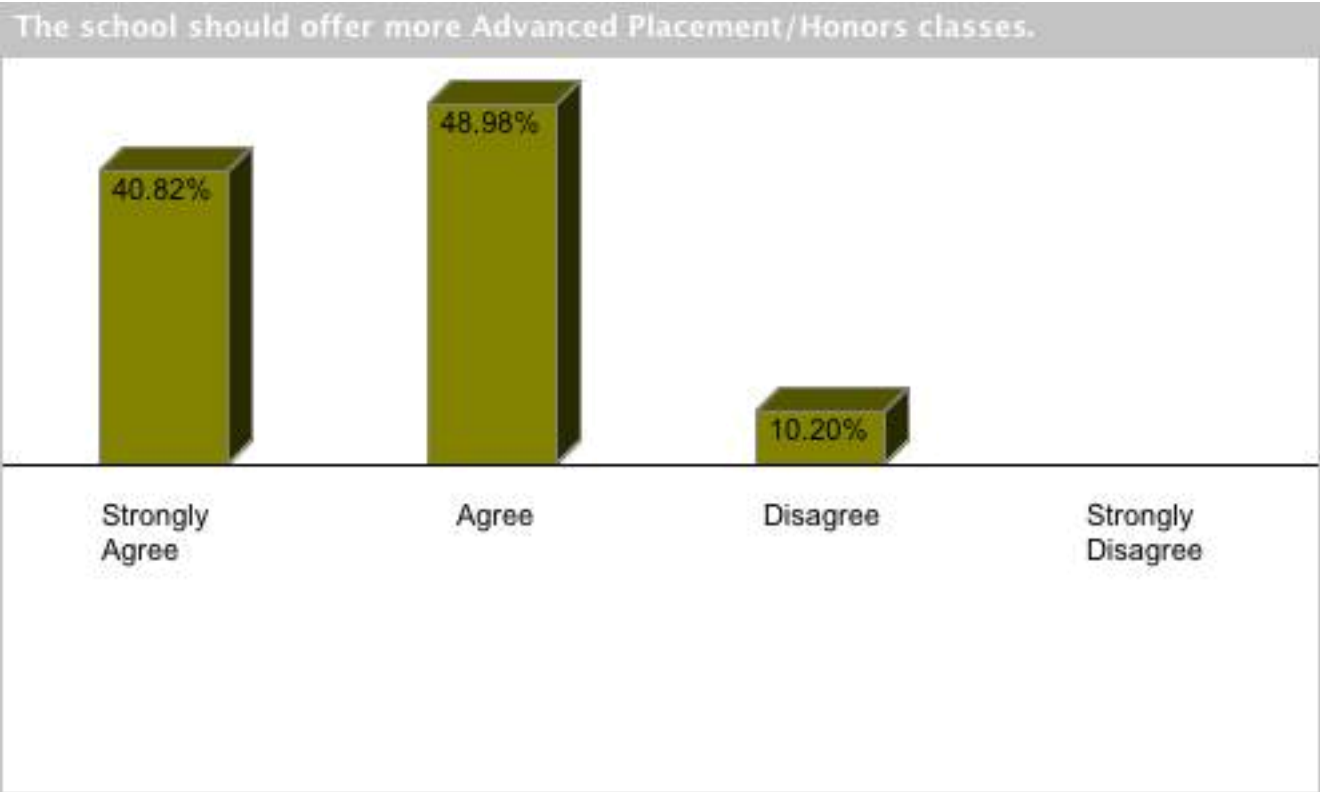
Answers	%	#
Strongly Agree	19.23	20
Agree	43.27	45
Disagree	24.04	25
Strongly Disagree	13.46	14

My child has opportunities to get extra help and instruction.



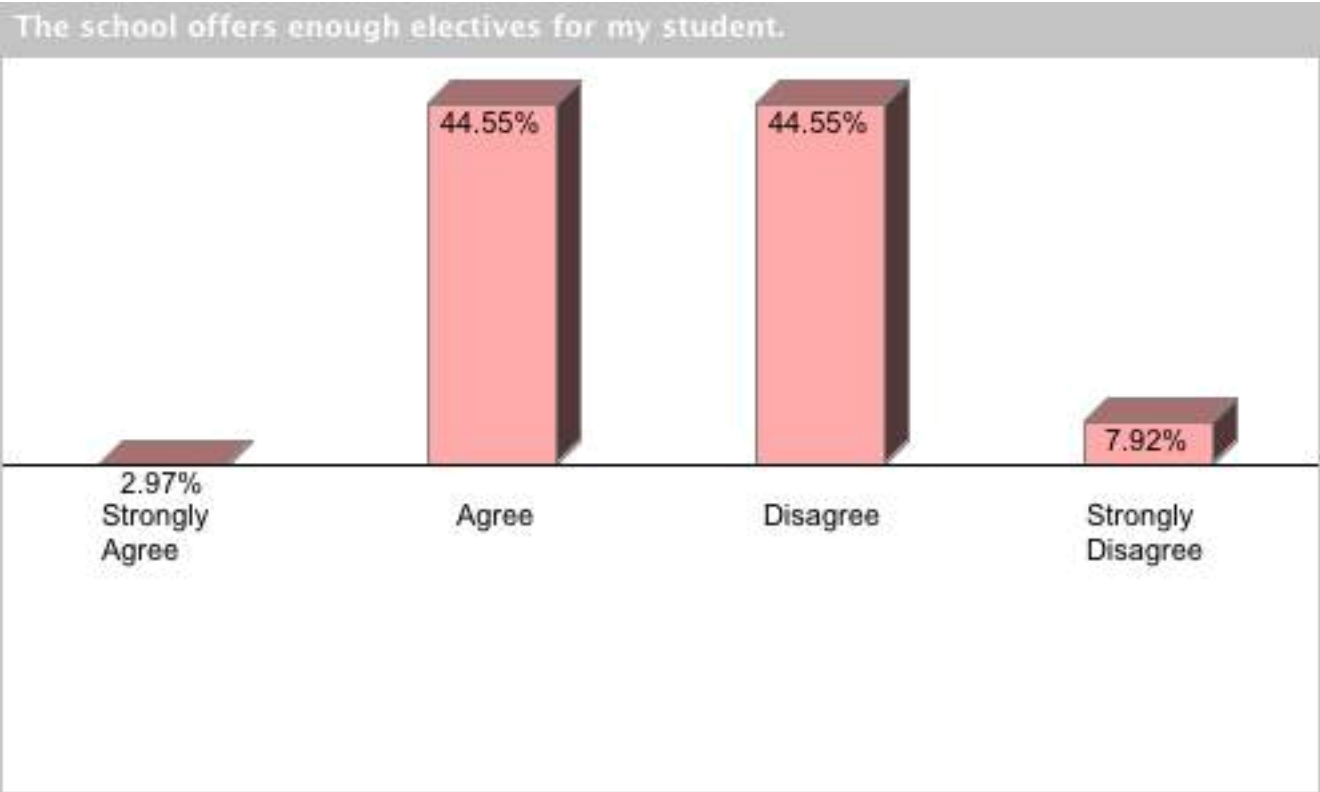
Answers	%	#
Strongly Agree	18.45	19
Agree	71.84	74
Disagree	7.77	8
Strongly Disagree	1.94	2

The school should offer more Advanced Placement/Honors classes.



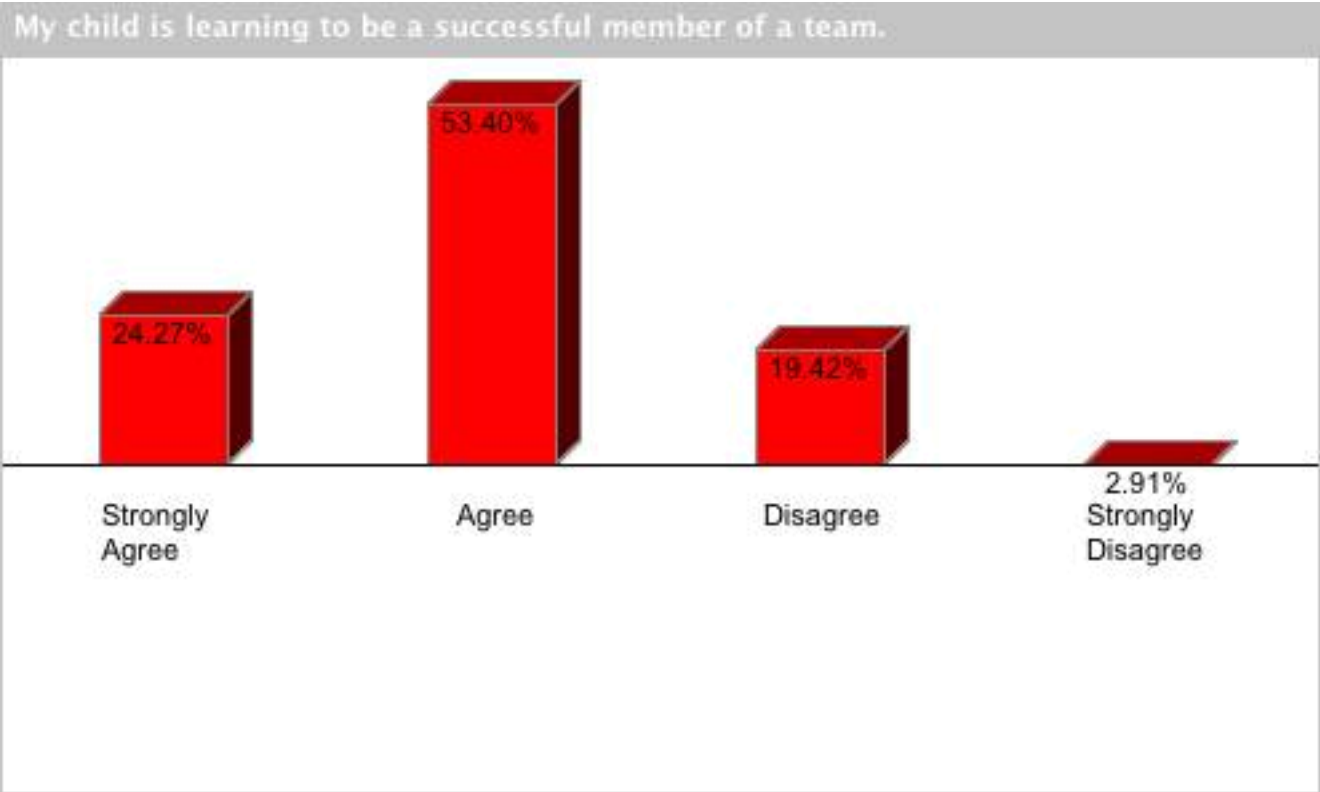
Answers	%	#
Strongly Agree	40.82	40
Agree	48.98	48
Disagree	10.20	10
Strongly Disagree	0.00	0

The school offers enough electives for my student.



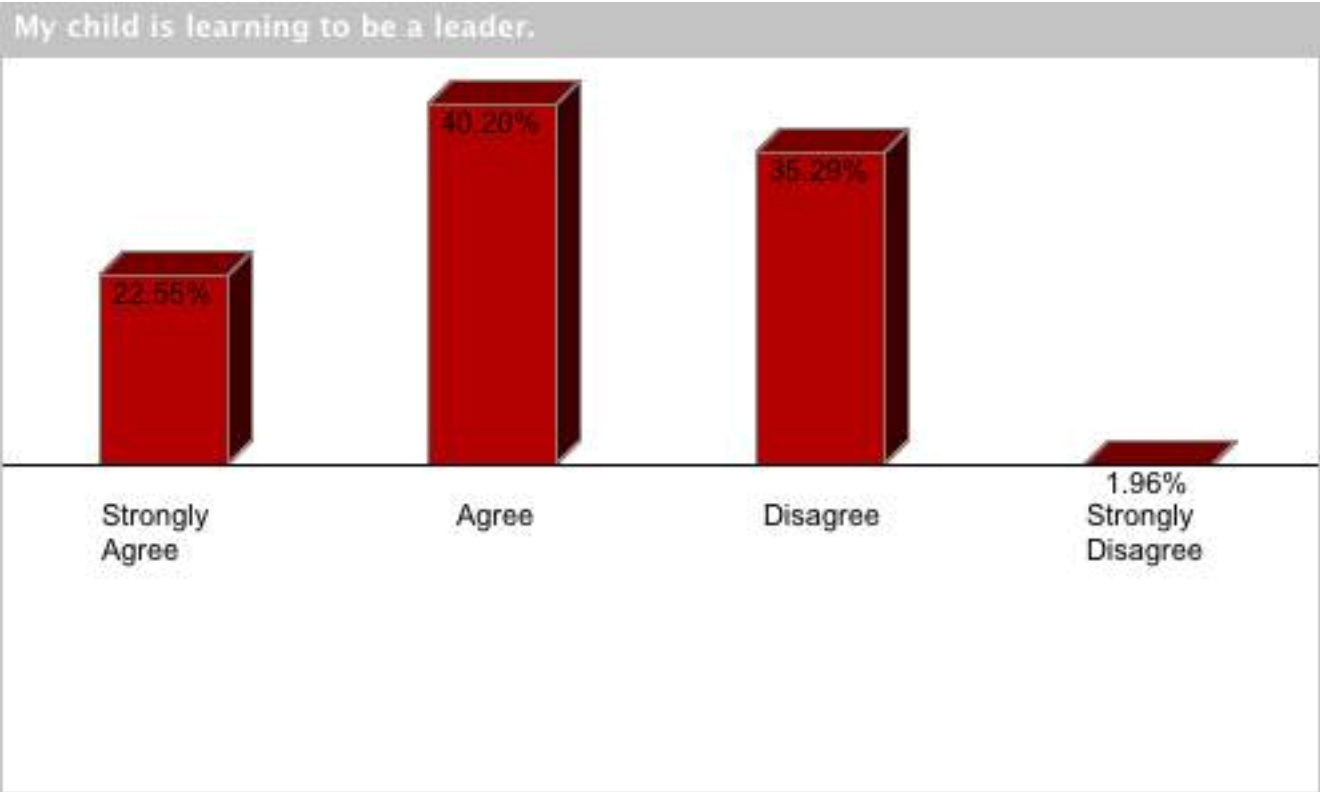
Answers	%	#
Strongly Agree	2.97	3
Agree	44.55	45
Disagree	44.55	45
Strongly Disagree	7.92	8

My child is learning to be a successful member of a team.



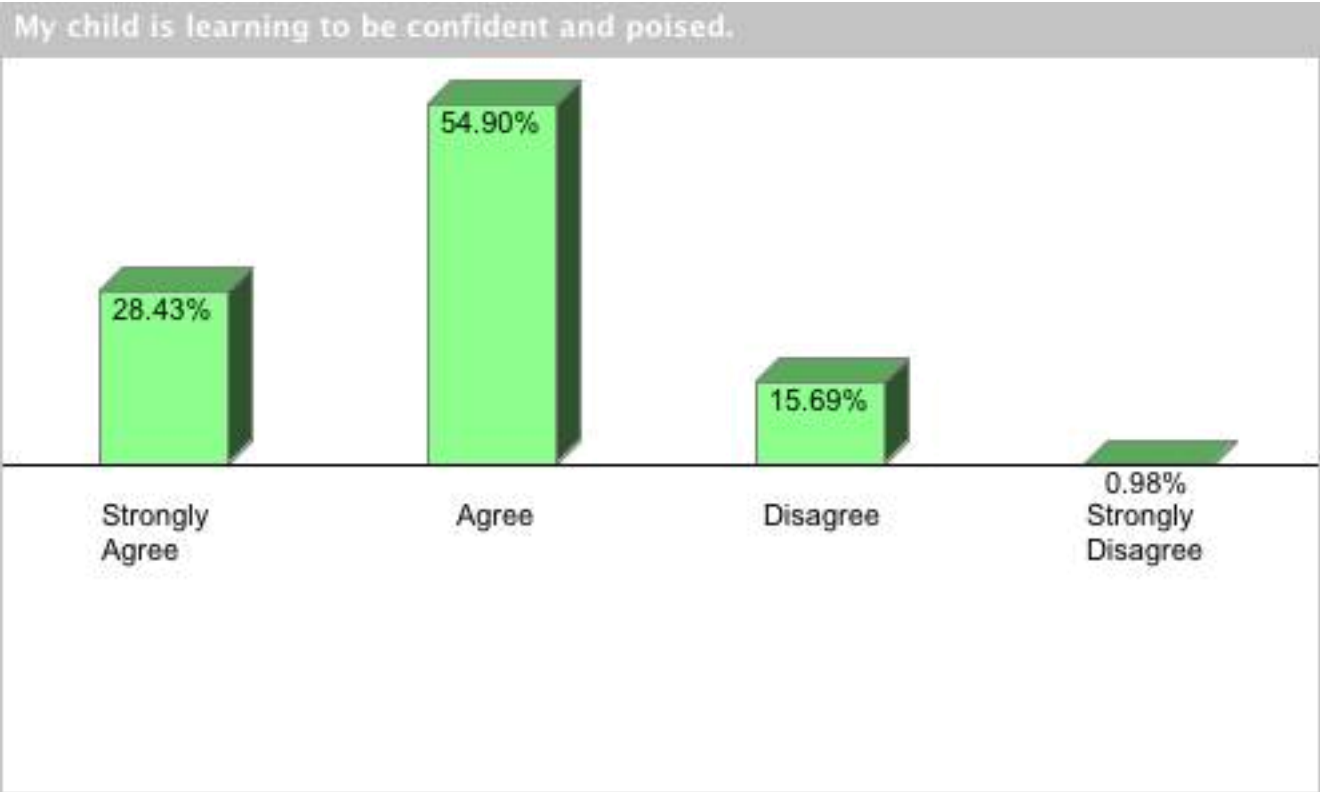
Answers	%	#
Strongly Agree	24.27	25
Agree	53.40	55
Disagree	19.42	20
Strongly Disagree	2.91	3

My child is learning to be a leader.



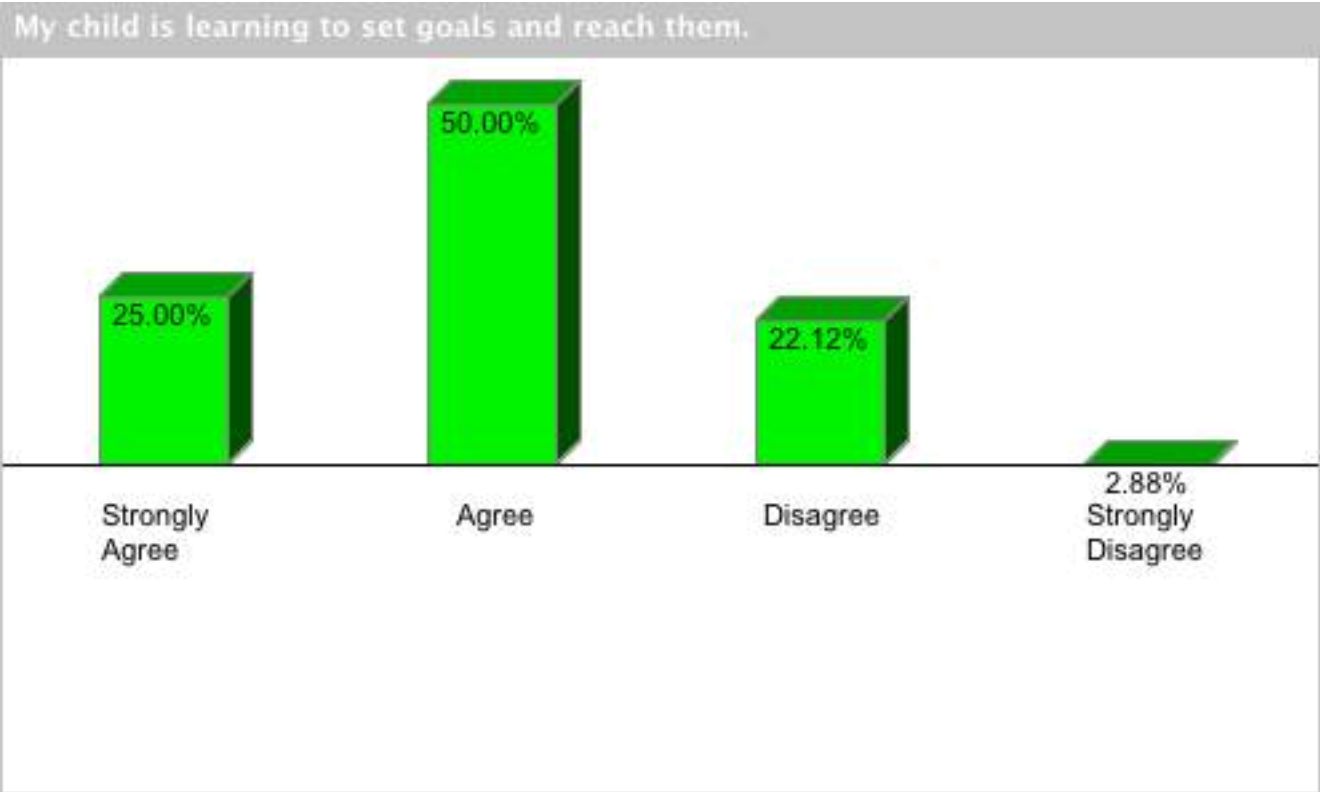
Answers	%	#
Strongly Agree	22.55	23
Agree	40.20	41
Disagree	35.29	36
Strongly Disagree	1.96	2

My child is learning to be confident and poised.



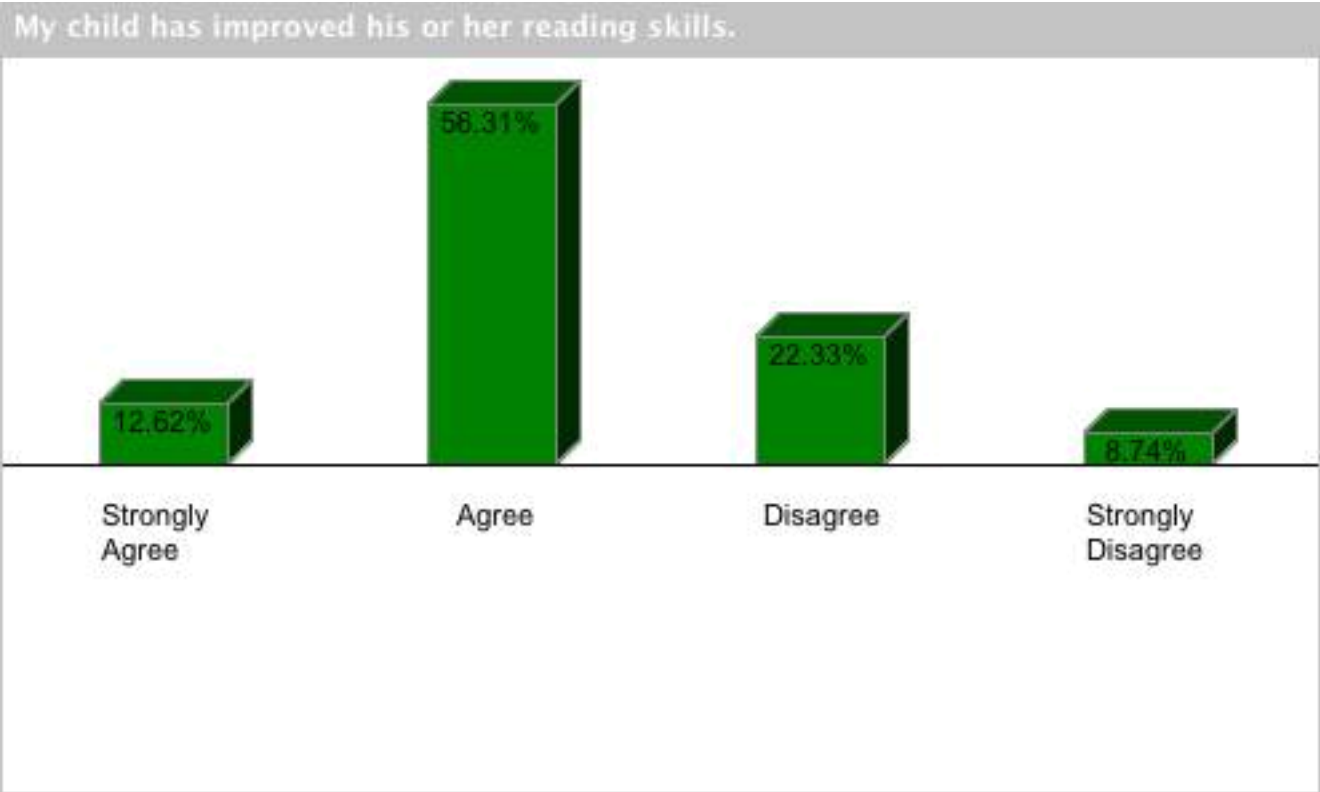
Answers	%	#
Strongly Agree	28.43	29
Agree	54.90	56
Disagree	15.69	16
Strongly Disagree	0.98	1

My child is learning to set goals and reach them.



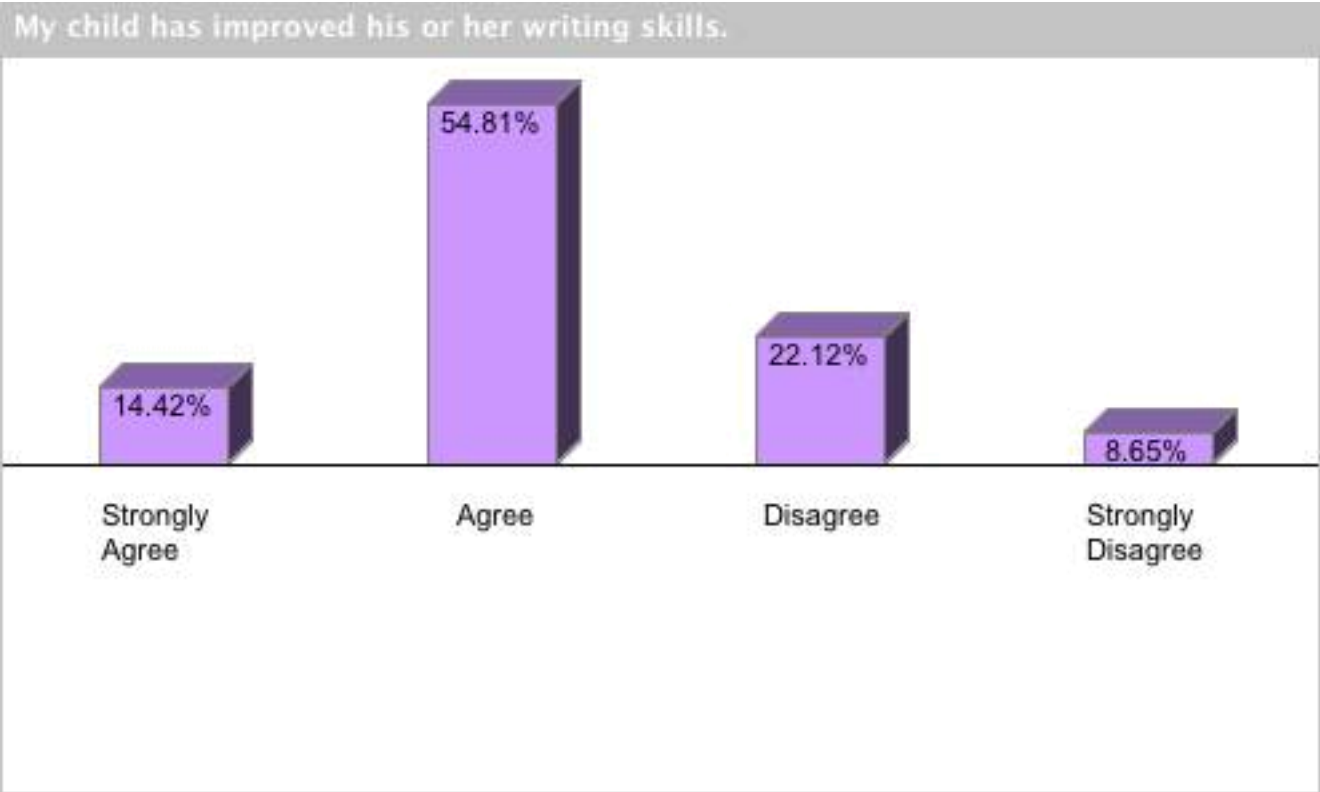
Answers	%	#
Strongly Agree	25.00	26
Agree	50.00	52
Disagree	22.12	23
Strongly Disagree	2.88	3

My child has improved his or her reading skills.



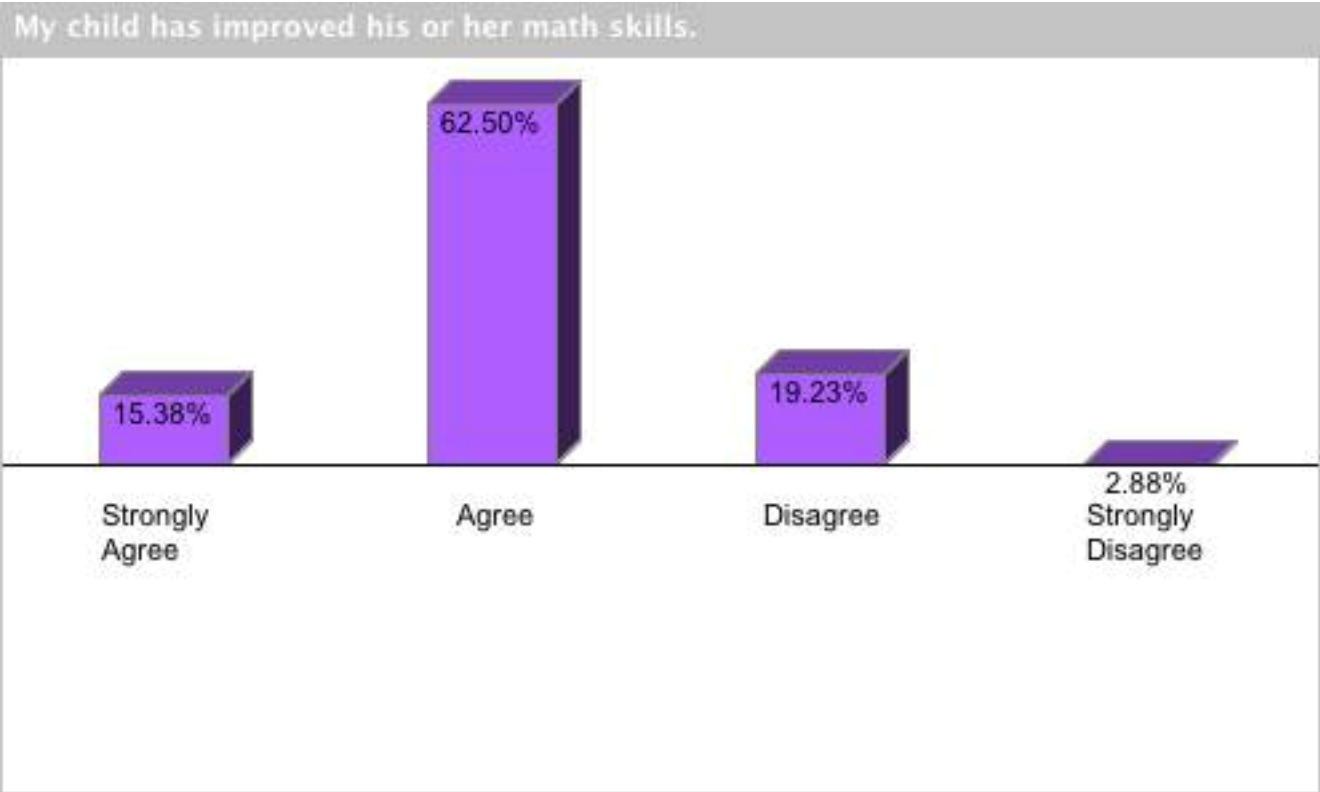
Answers	%	#
Strongly Agree	12.62	13
Agree	56.31	58
Disagree	22.33	23
Strongly Disagree	8.74	9

My child has improved his or her writing skills.



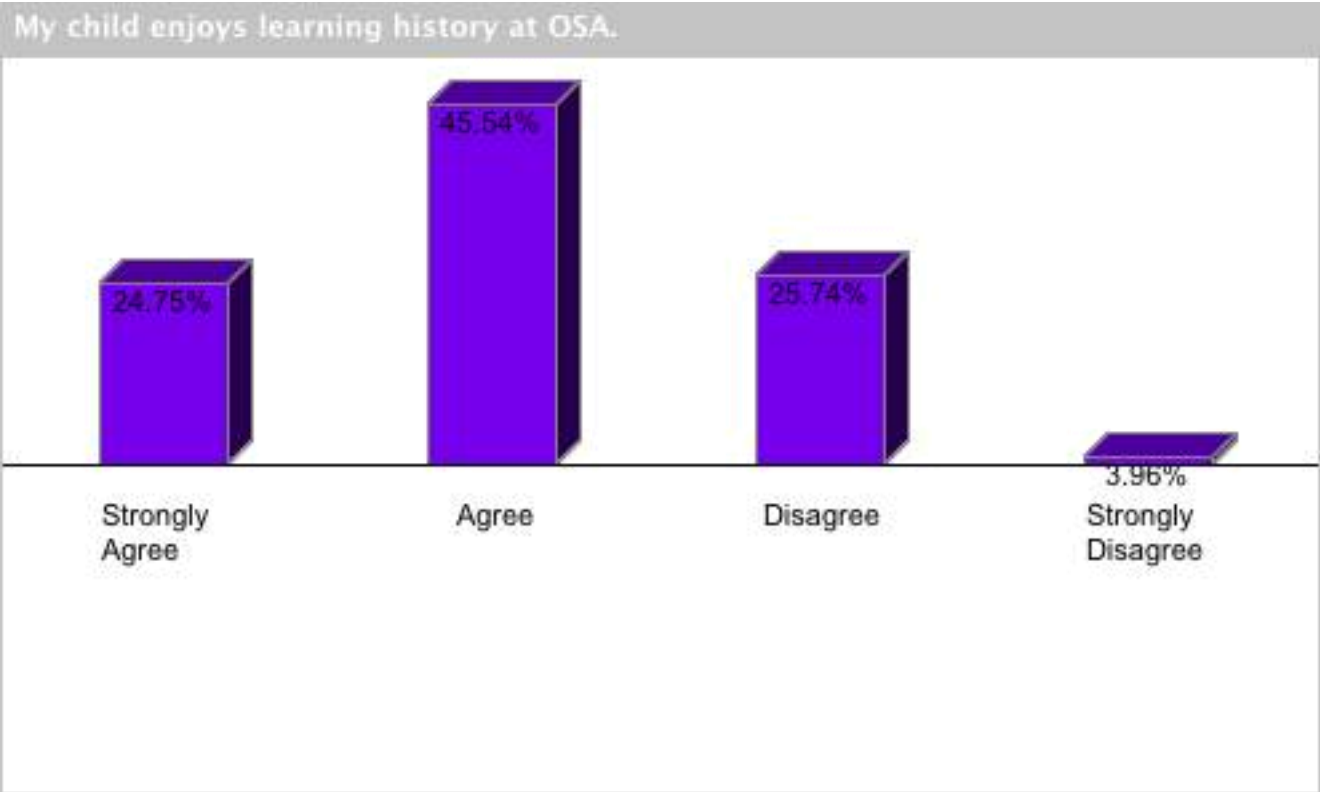
Answers	%	#
Strongly Agree	14.42	15
Agree	54.81	57
Disagree	22.12	23
Strongly Disagree	8.65	9

My child has improved his or her math skills.



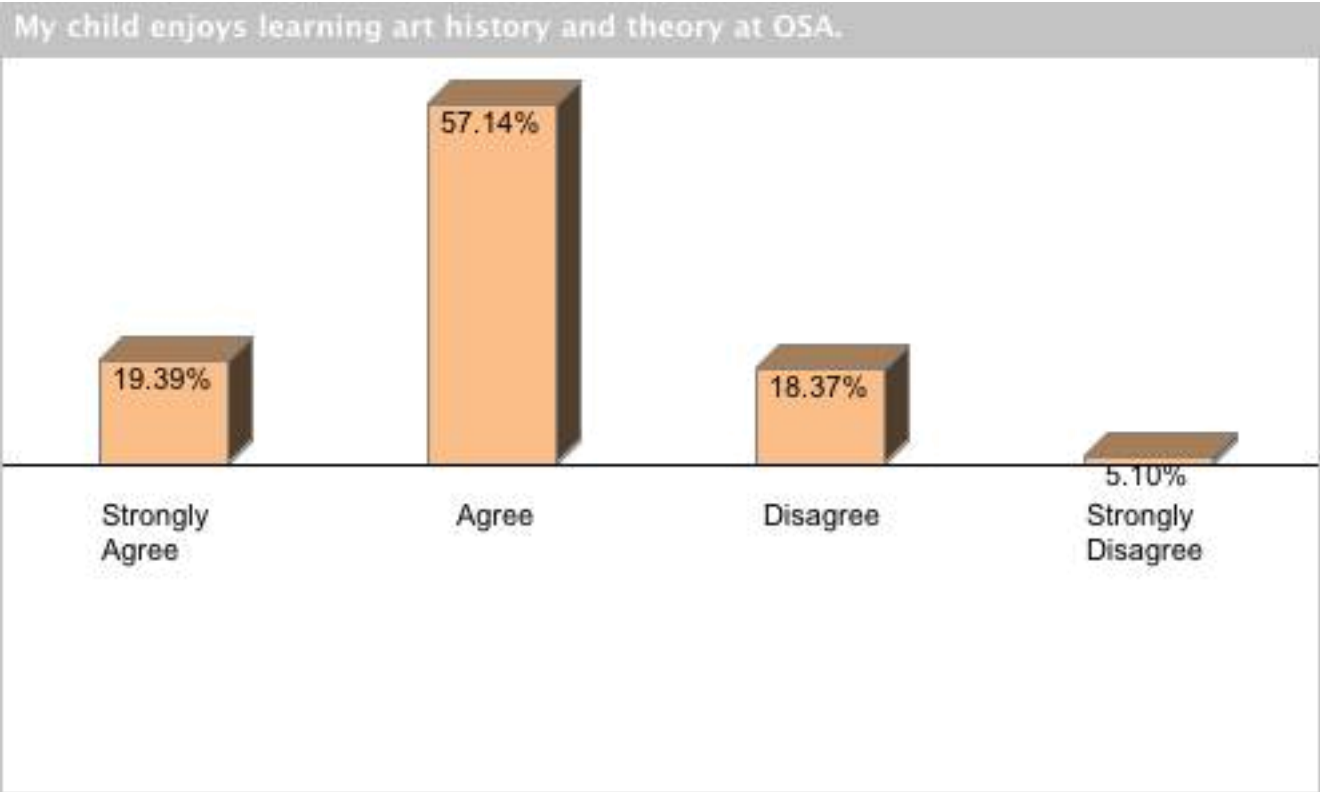
Answers	%	#
Strongly Agree	15.38	16
Agree	62.50	65
Disagree	19.23	20
Strongly Disagree	2.88	3

My child enjoys learning history at OSA.



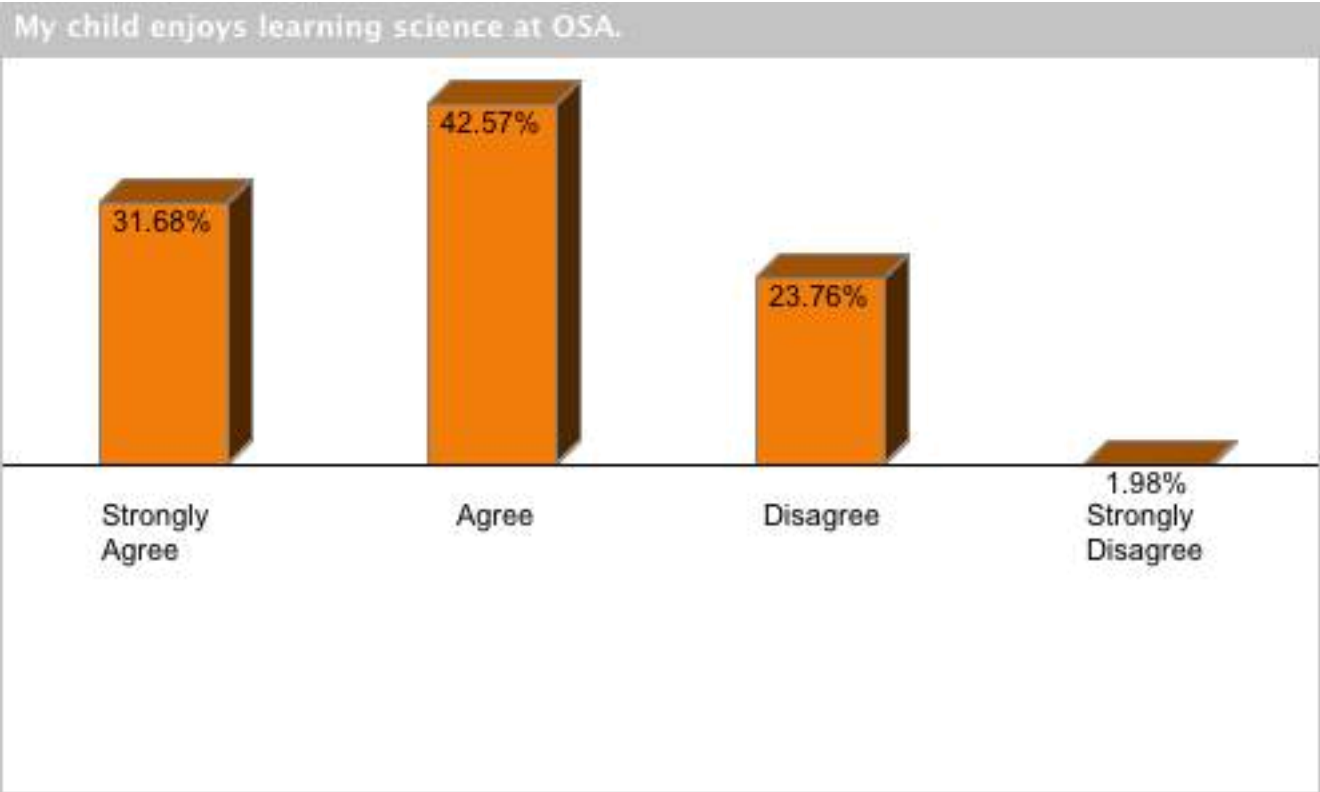
Answers	%	#
Strongly Agree	24.75	25
Agree	45.54	46
Disagree	25.74	26
Strongly Disagree	3.96	4

My child enjoys learning art history and theory at OSA.



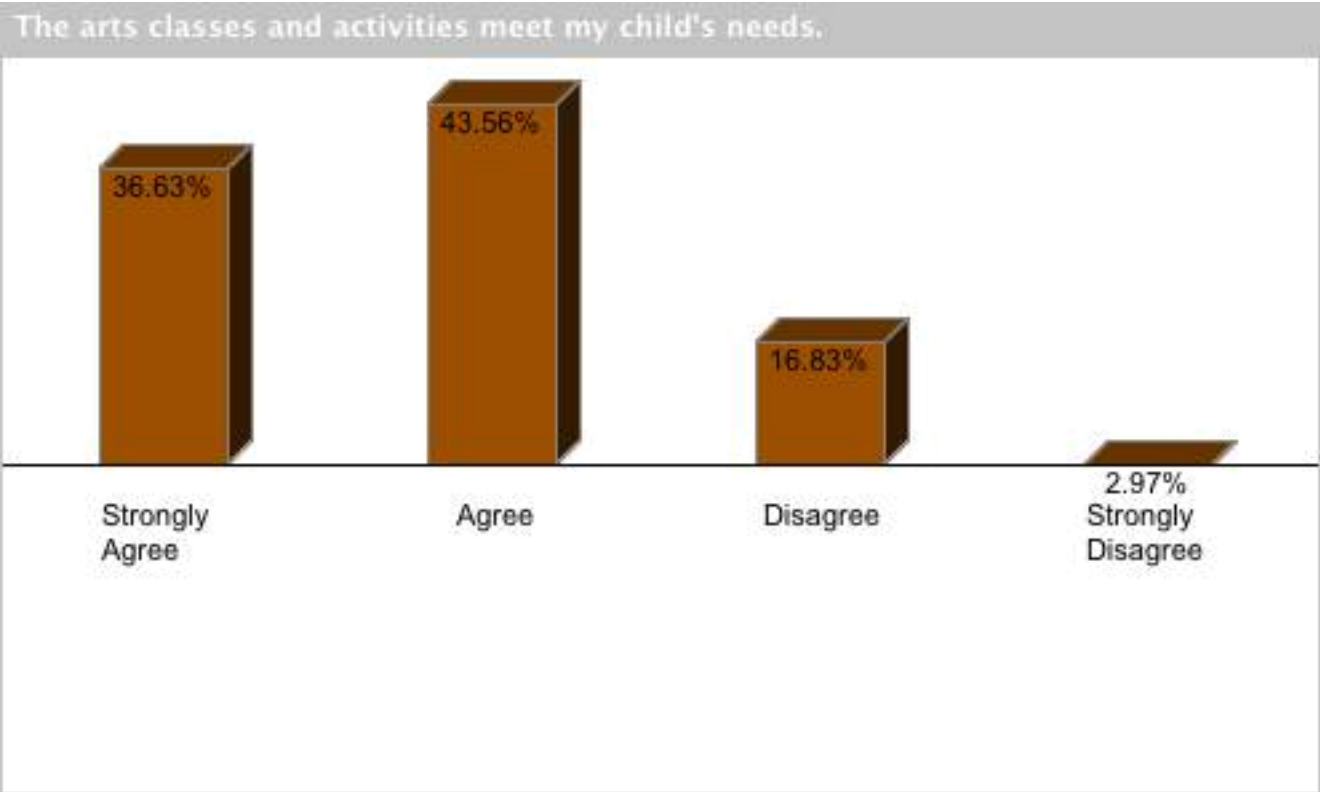
Answers	%	#
Strongly Agree	19.39	19
Agree	57.14	56
Disagree	18.37	18
Strongly Disagree	5.10	5

My child enjoys learning science at OSA.



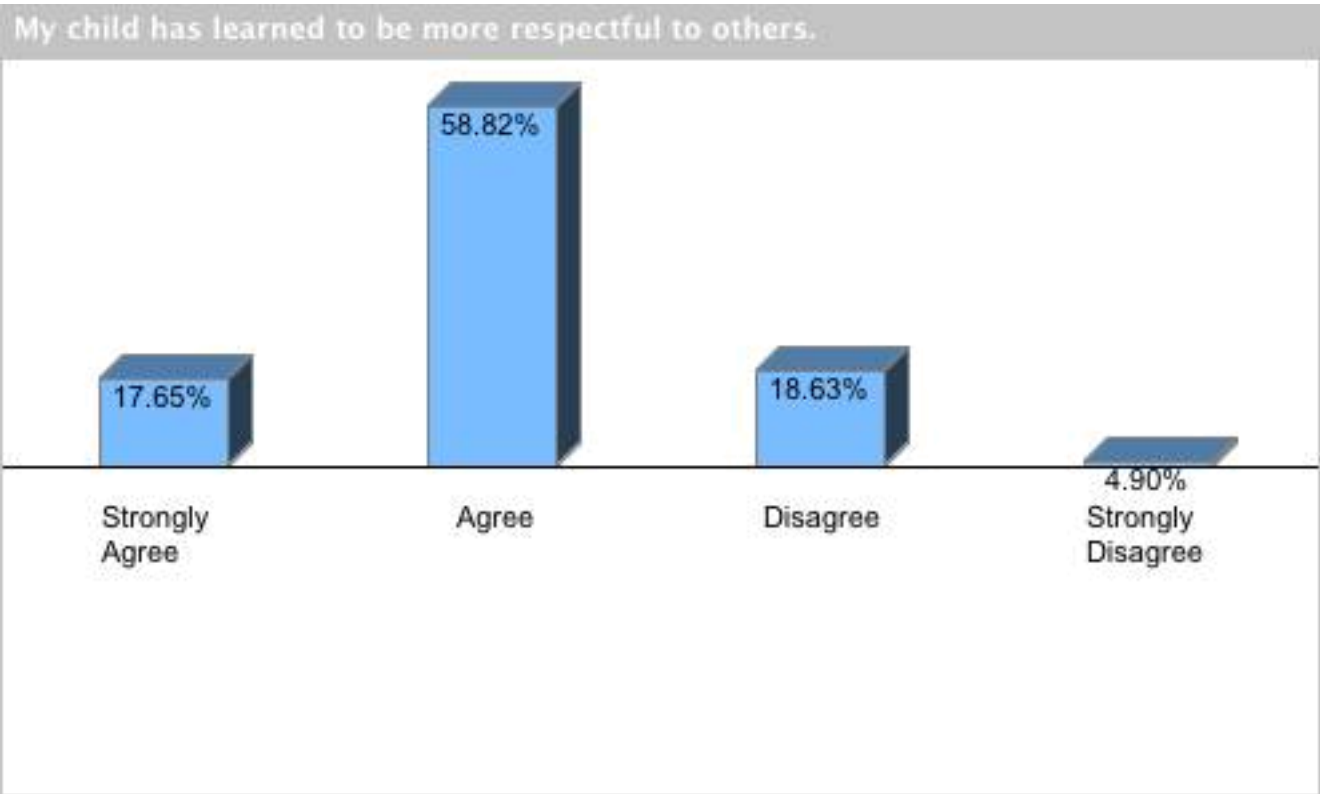
Answers	%	#
Strongly Agree	31.68	32
Agree	42.57	43
Disagree	23.76	24
Strongly Disagree	1.98	2

The arts classes and activities meet my child's needs.



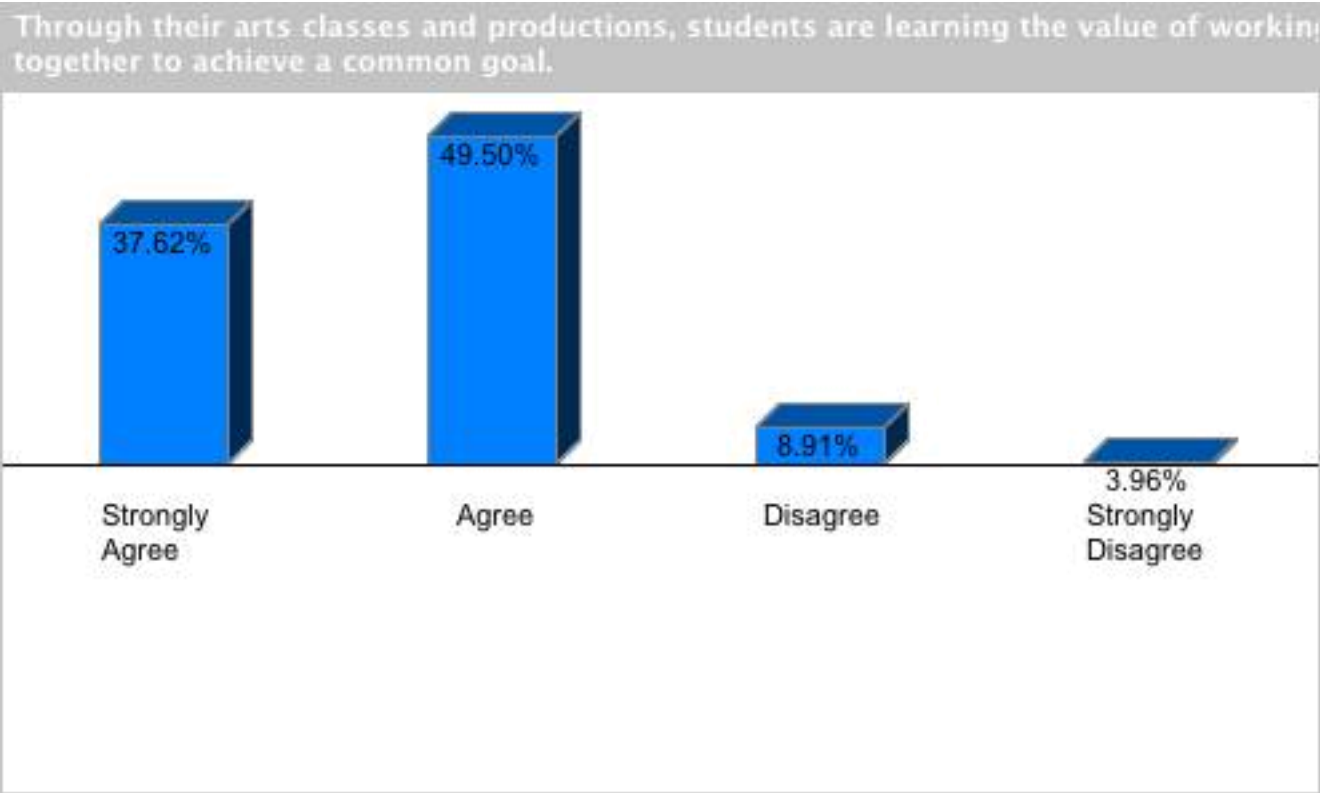
Answers	%	#
Strongly Agree	36.63	37
Agree	43.56	44
Disagree	16.83	17
Strongly Disagree	2.97	3

My child has learned to be more respectful to others.



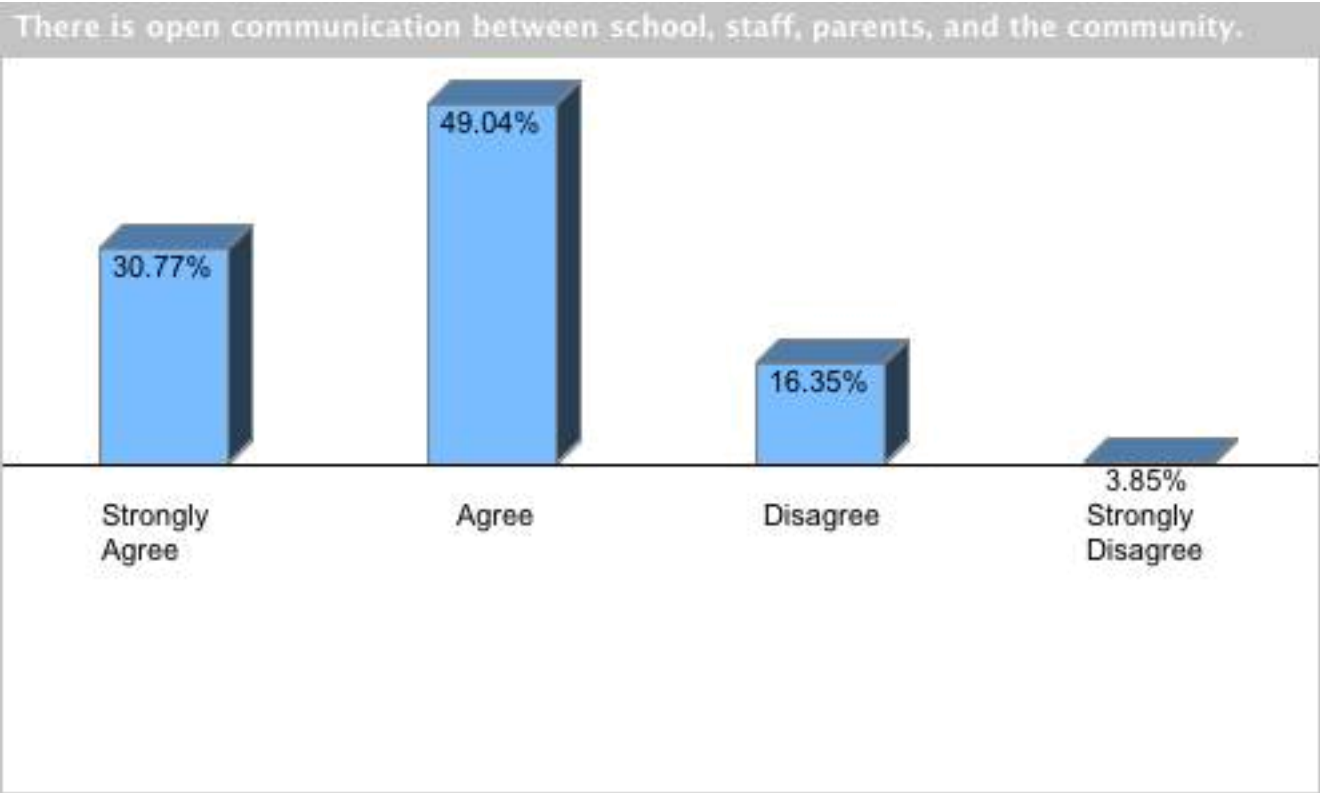
Answers	%	#
Strongly Agree	17.65	18
Agree	58.82	60
Disagree	18.63	19
Strongly Disagree	4.90	5

Through their arts classes and productions, students are learning the value of working together to achieve a common goal.



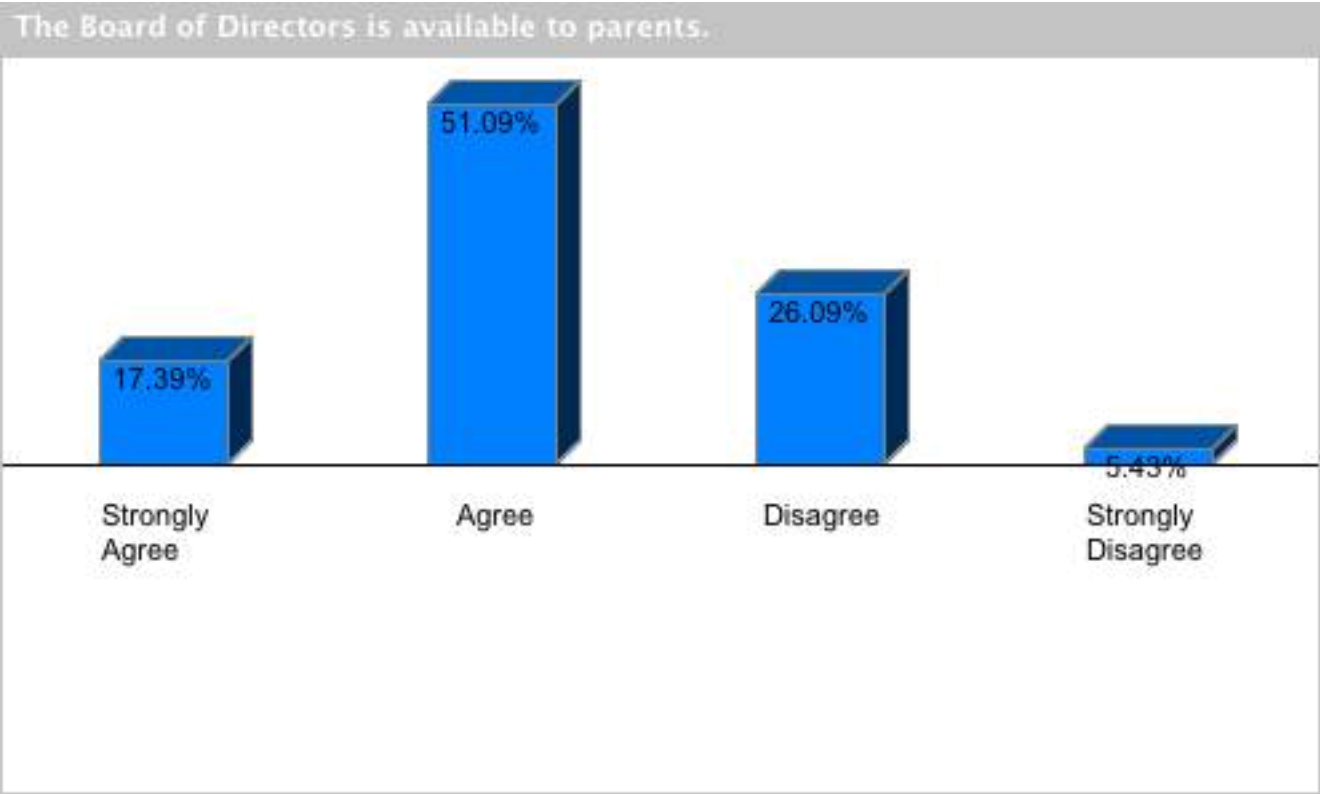
Answers	%	#
Strongly Agree	37.62	38
Agree	49.50	50
Disagree	8.91	9
Strongly Disagree	3.96	4

There is open communication between school, staff, parents, and the community.



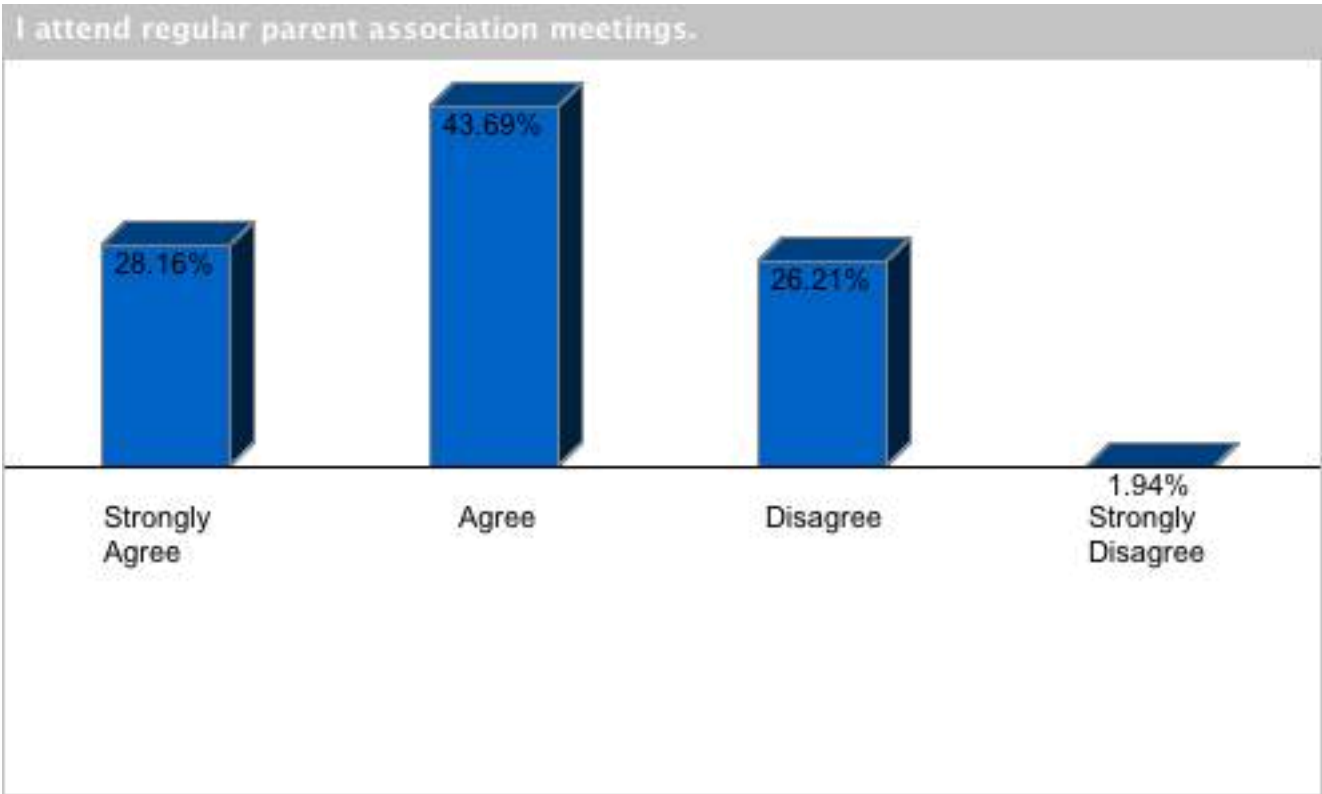
Answers	%	#
Strongly Agree	30.77	32
Agree	49.04	51
Disagree	16.35	17
Strongly Disagree	3.85	4

The Board of Directors is available to parents.



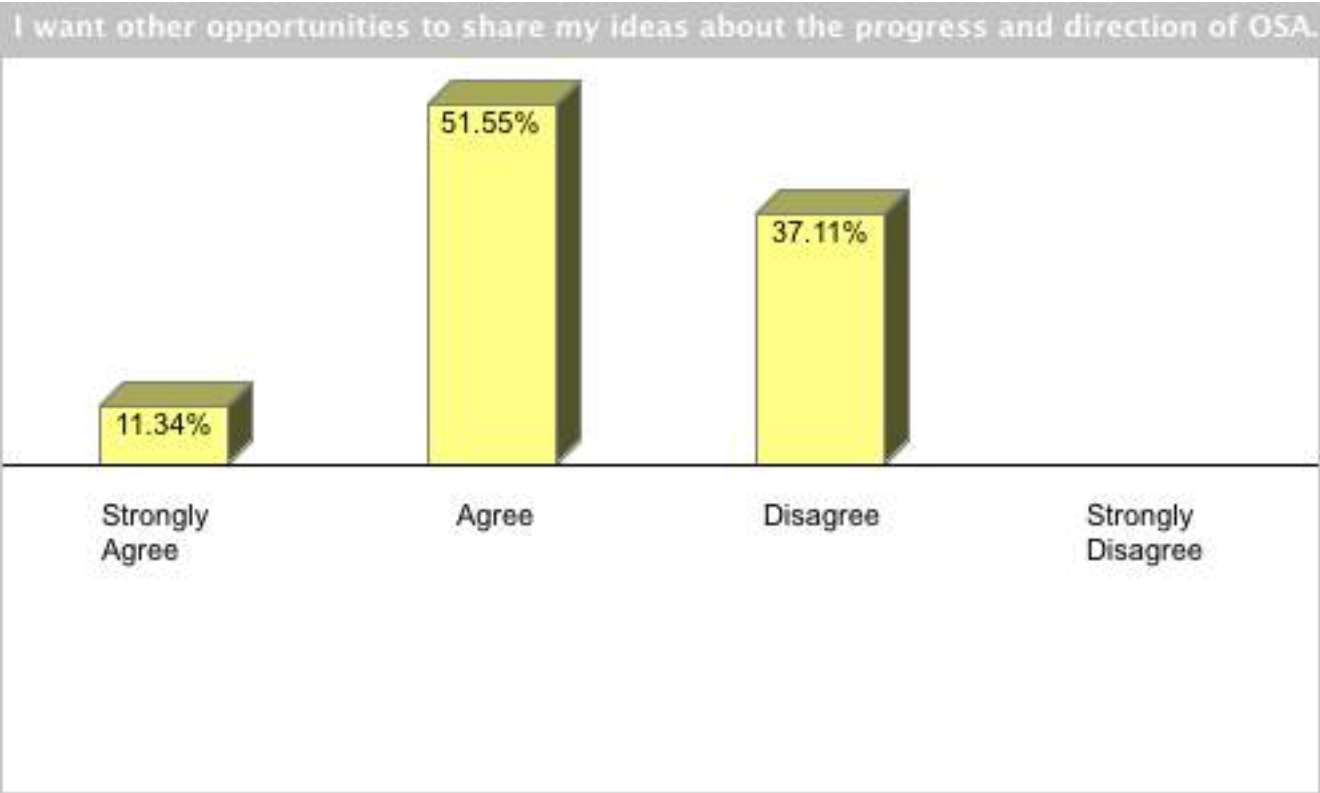
Answers	%	#
Strongly Agree	17.39	16
Agree	51.09	47
Disagree	26.09	24
Strongly Disagree	5.43	5

I attend regular parent association meetings.



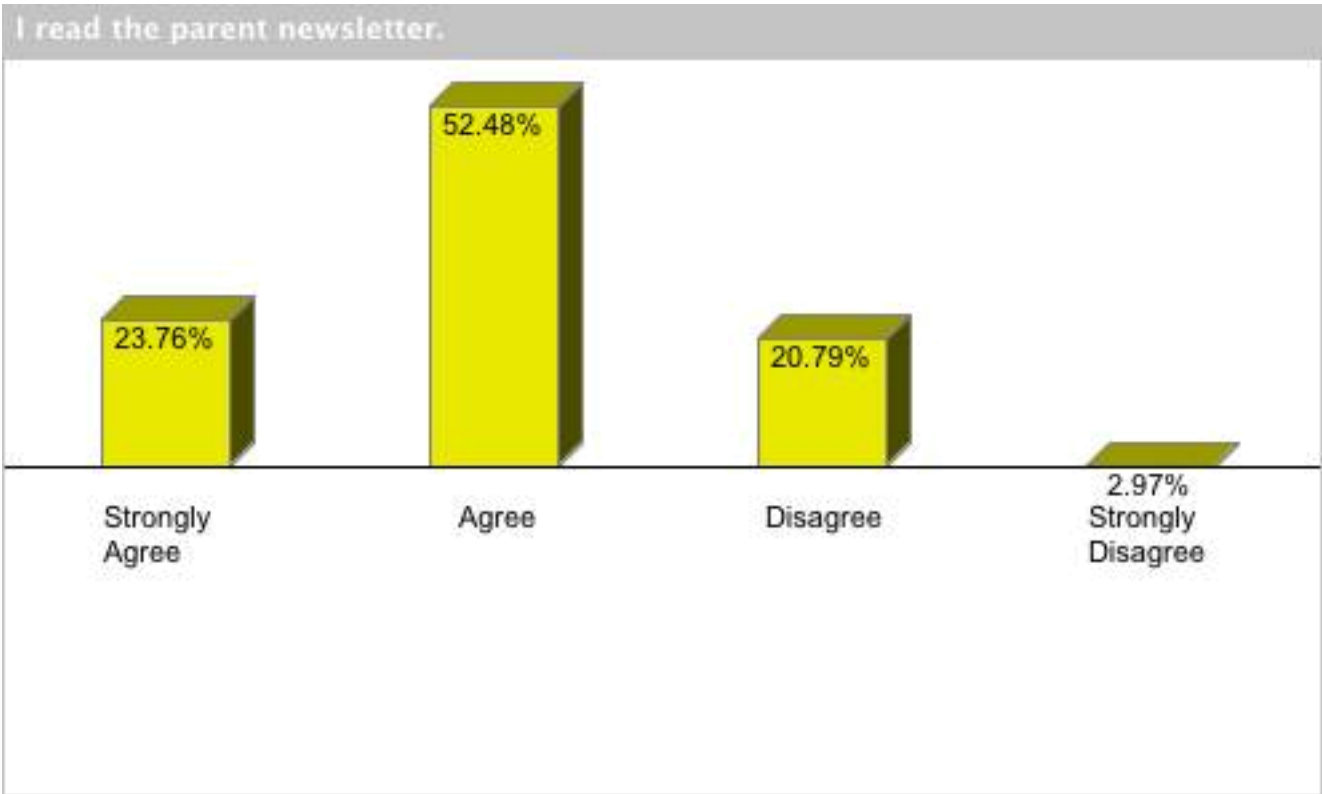
Answers	%	#
Strongly Agree	28.16	29
Agree	43.69	45
Disagree	26.21	27
Strongly Disagree	1.94	2

I want other opportunities to share my ideas about the progress and direction of OSA.



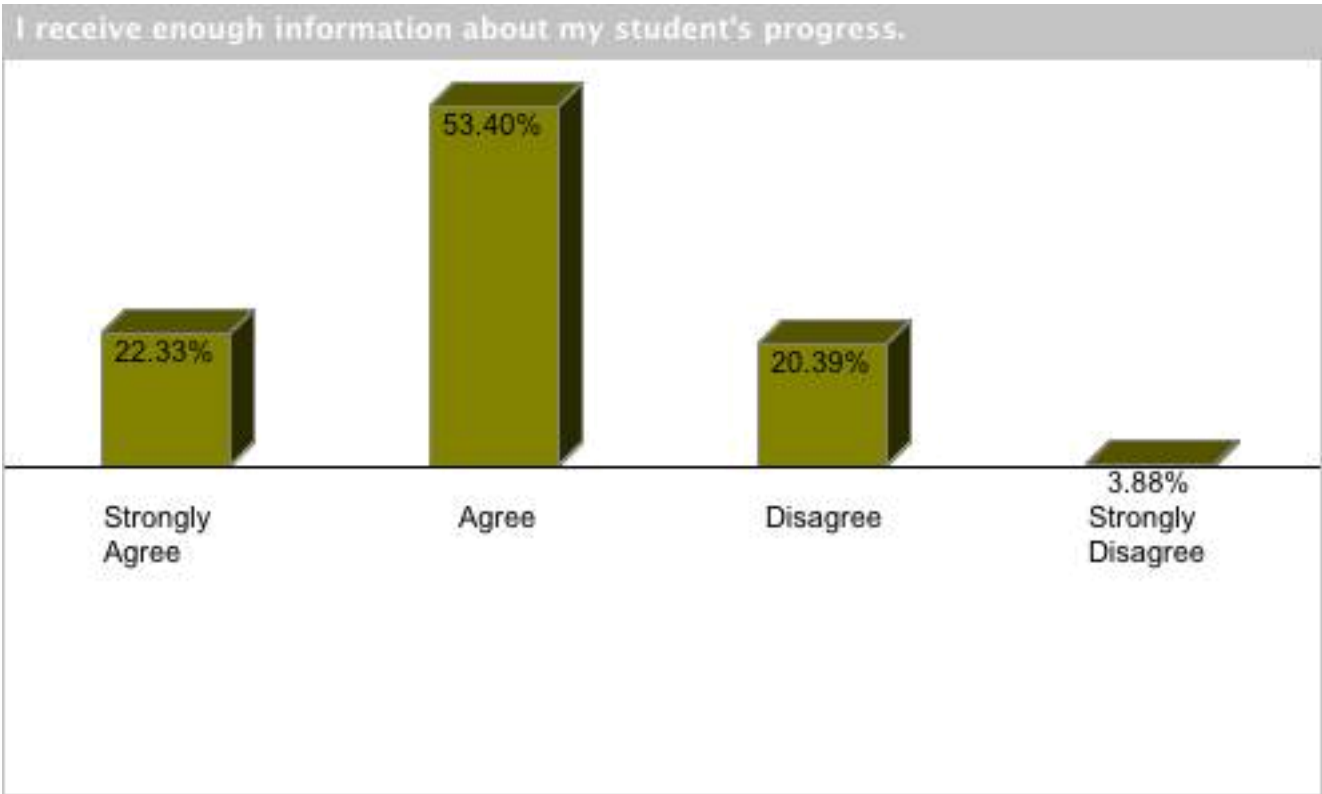
Answers	%	#
Strongly Agree	11.34	11
Agree	51.55	50
Disagree	37.11	36
Strongly Disagree	0.00	0

I read the parent newsletter.



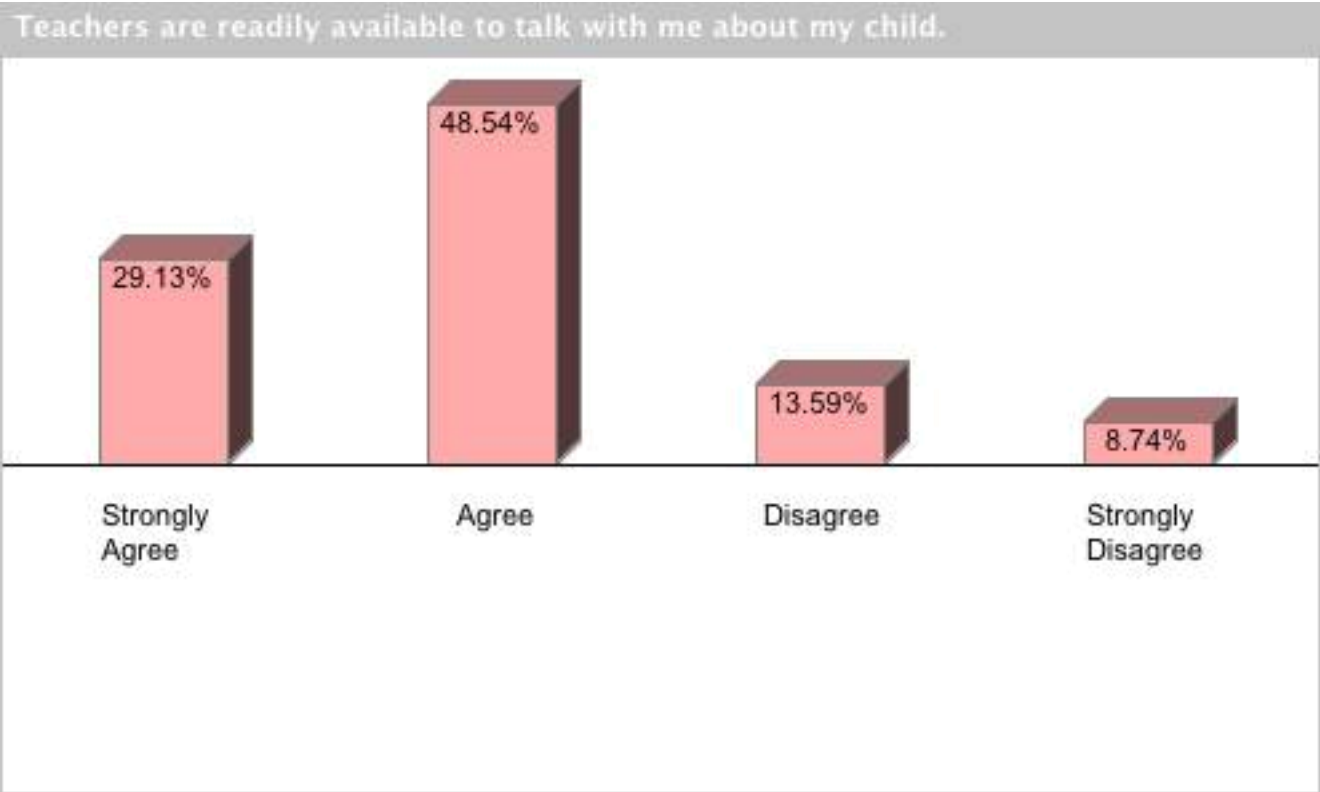
Answers	%	#
Strongly Agree	23.76	24
Agree	52.48	53
Disagree	20.79	21
Strongly Disagree	2.97	3

I receive enough information about my student's progress.



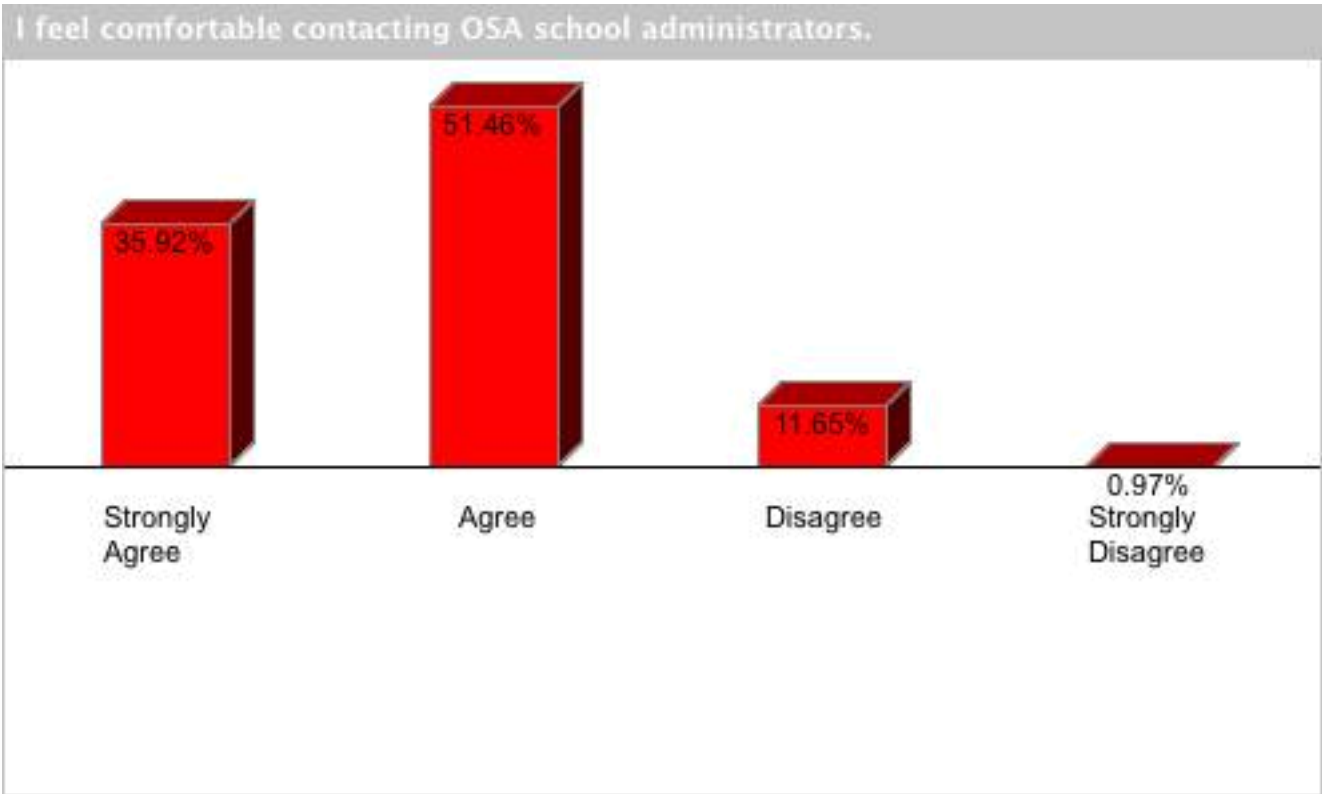
Answers	%	#
Strongly Agree	22.33	23
Agree	53.40	55
Disagree	20.39	21
Strongly Disagree	3.88	4

Teachers are readily available to talk with me about my child.



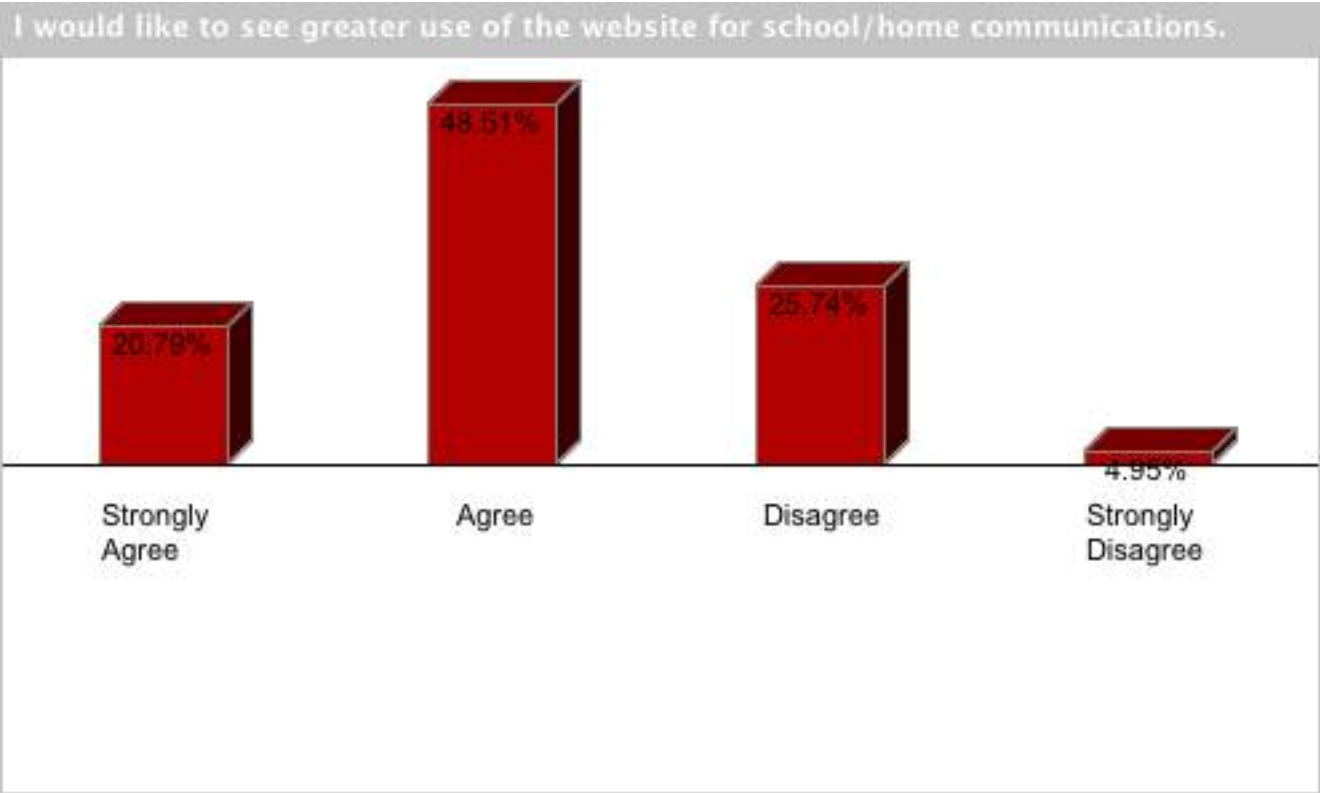
Answers	%	#
Strongly Agree	29.13	30
Agree	48.54	50
Disagree	13.59	14
Strongly Disagree	8.74	9

I feel comfortable contacting OSA school administrators.



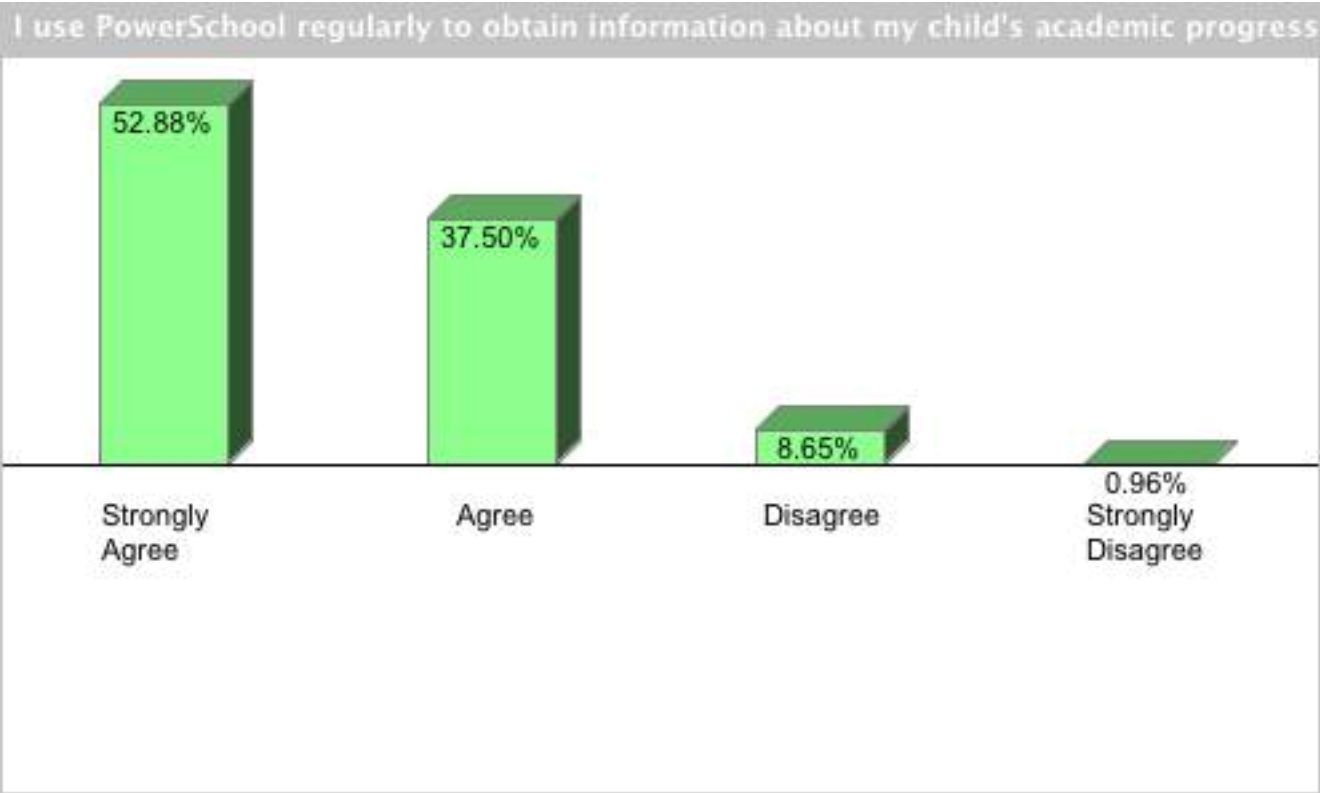
Answers	%	#
Strongly Agree	35.92	37
Agree	51.46	53
Disagree	11.65	12
Strongly Disagree	0.97	1

I would like to see greater use of the website for school/home communications.



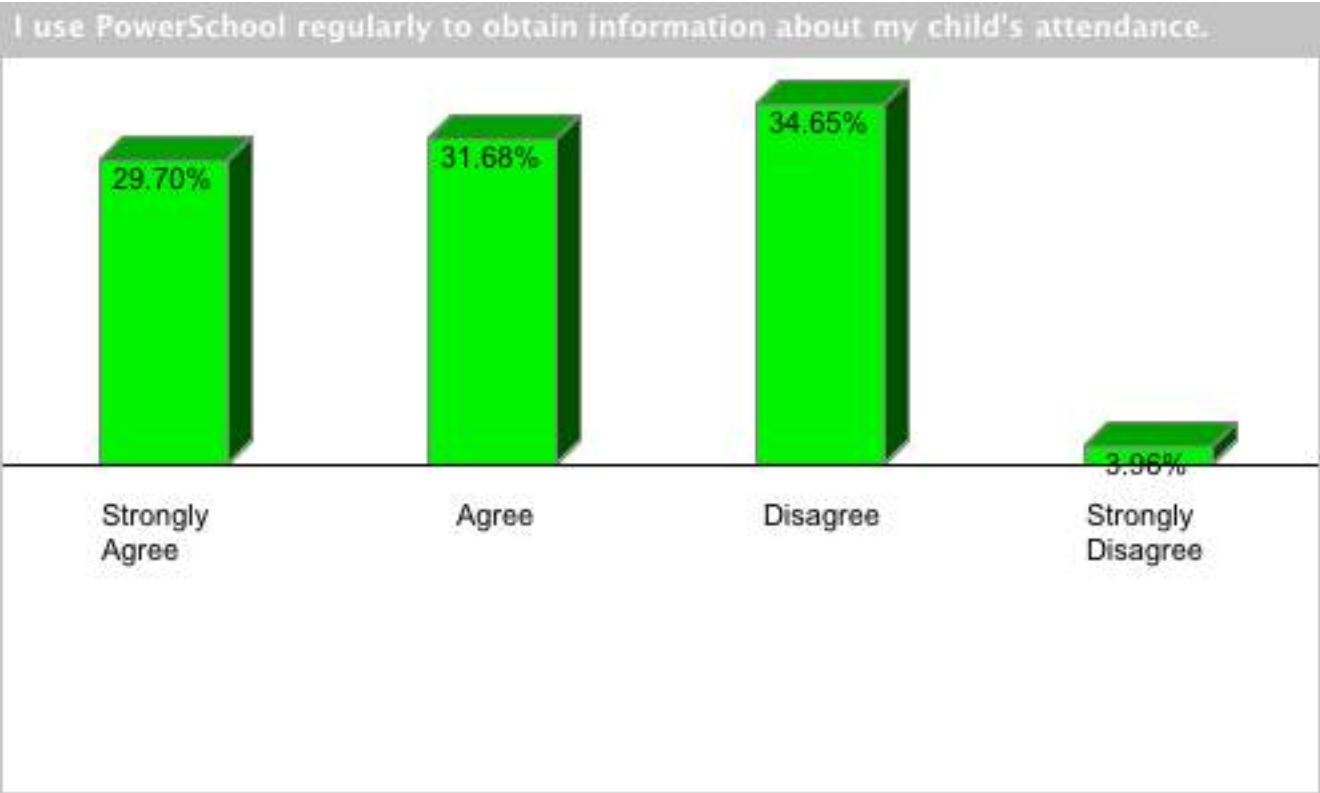
Answers	%	#
Strongly Agree	20.79	21
Agree	48.51	49
Disagree	25.74	26
Strongly Disagree	4.95	5

I use PowerSchool regularly to obtain information about my child's academic progress.



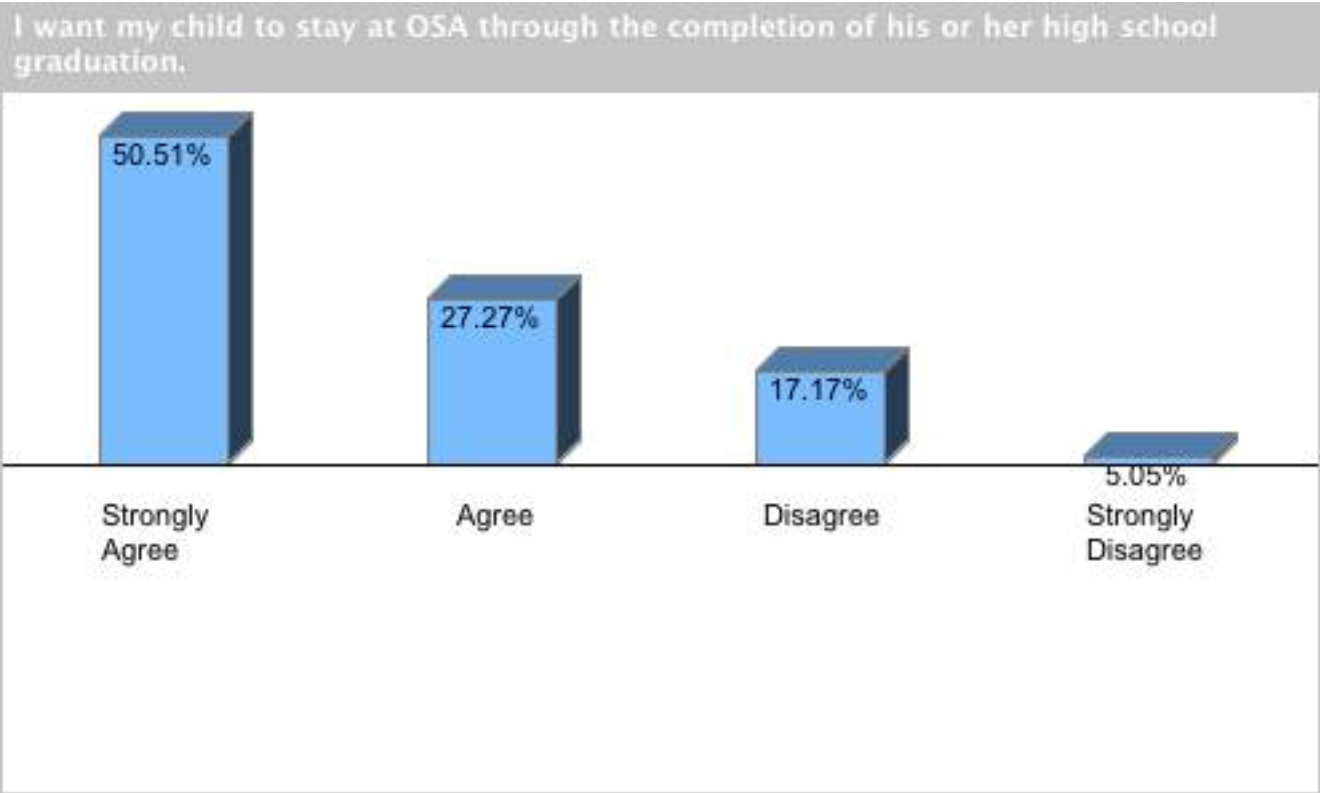
Answers	%	#
Strongly Agree	52.88	55
Agree	37.50	39
Disagree	8.65	9
Strongly Disagree	0.96	1

I use PowerSchool regularly to obtain information about my child's attendance.



Answers	%	#
Strongly Agree	29.70	30
Agree	31.68	32
Disagree	34.65	35
Strongly Disagree	3.96	4

I want my child to stay at OSA through the completion of his or her high school graduation.



Answers	%	#
Strongly Agree	50.51	50
Agree	27.27	27
Disagree	17.17	17
Strongly Disagree	5.05	5

Parent/Student Access Statistics

08/25/2014 - 09/18/2014
Oakland School for the Arts High School

Parent/Student Mobile App Stats

Total sign ins by parents:	0
Total sign ins by students:	294
Total sign ins by parents and students combined:	294
Number of students whose records were accessed:	28 / 422 (6.64%)
Avg. number of parent sign ins per day:	0.0
Avg. number of student sign ins per day:	11.76
Avg. number of parent and student sign ins per day combined:	11.76

Parent/Student Web Portal Stats

Total sign ins by parents:	2699
Total sign ins by students:	903
Total sign ins by parents and students combined:	3602
Number of students whose records were accessed:	320 / 425 (75.2%)
Avg. length of parent visit (minutes):	11.5
Avg. length of student visit (minutes):	11.4
Avg. number of parent sign ins per day:	108.0
Avg. number of student sign ins per day:	36.1
Avg. number of parent and student sign ins per day combined:	144.1

Progress Reports Emailed to Parents

Number of parents signed up to receive progress reports via email:	556 (130.8%)
Number of reports sent out during specified period:	--

**EL DORADO COUNTY CHARTER
SPECIAL EDUCATION LOCAL PLAN AREA**

6767 Green Valley Road
Placerville, California 95667
530-295-2462 or 800-524-8100 ext 2462

**AVISO DE LAS MEDIDAS QUE PROTEGEN LA INTEGRIDAD DE LOS
PROCESOS Y DERECHOS DE LOS PADRES**

*Derechos de Padres y Niños de Educación Especial Bajo el Acta de
Educación para Individuos con Discapacidades, Parte B
Reautorización (H.R. 1350) de 2004*

INTRODUCCIÓN

Esta información les da a ustedes como padres, tutores legales, personas autorizadas para hacer decisiones educacionales, y padres suplentes de niños con discapacidades, de 3 a 21 años de edad, un resumen de sus derechos educativos conocidos como salvaguardias del proceso. Esta misma información se les da a los alumnos quienes a la edad de 18 años tienen el derecho de recibirla. (20 USC 1415, EC 56321) Una copia de estas medidas se les dará una vez al año. Se pueden dar copias adicionales al hacerse la recomendación inicial, al solicitar los padres una evaluación, durante la presentación inicial de una queja entregada bajo la sección 615(b) (6) de H.R. 1350 y a su solicitud. Si su distrito tiene una página in Internet, una copia de las medidas de seguridad puede estar disponible a través de su portal. [615 (d) (1) (A-B)] Usted puede elegir recibir este y otros avisos requeridos bajo esta sección por medio de un correo electrónico (email), si su distrito tiene dicha opción disponible. [615 (n)]

Su participación en las decisiones educativas de su niño

Es su derecho recomendar a su niño para recibir servicios de educación especial. A usted se le debe dar la oportunidad de participar en cualquier conferencia para tomar decisiones concernientes al programa educativo de educación especial. Es su derecho participar en la conferencia del IEP que trate la identificación (elegibilidad), evaluación y ubicación educativa de su niño y otras cuestiones relacionadas con la educación pública gratuita y apropiada para él. [(20 USC 1414 (b), (c), (d) (f), EC 56341(b), 56343(c)]

También es su derecho participar en el desarrollo del IEP y ser informado de la disponibilidad de una educación pública gratuita y apropiada incluyendo las opciones de todo programa y de programas alternos públicos y particulares.

Además, es su derecho grabar en forma electrónica la conferencia con una grabadora de audio. La ley requiere que usted informe al distrito 24 horas antes que tiene la intención de grabar las audiencias (EC 56341.1)

Ayuda adicional

Es importante que llame o se ponga en contacto con el maestro o administradores de su niño cuando exista alguna preocupación o se entere de algún problema. El personal del departamento de educación especial puede contestar sus preguntas y responder a sus inquietudes sobre la educación de su niño, sus derechos y salvaguardias del proceso. Estas conversaciones informales generalmente ayudan a resolver el problema y a mantener abiertas las líneas de comunicación. Le incluimos información sobre servicios adicionales al final de este documento para ayudarle a entender los salvaguardias del proceso.

AVISO, CONSENTIMIENTO, EVALUACIÓN Y ACCESO

Aviso previo por escrito

Es su derecho recibir un aviso por escrito del distrito escolar antes de que se aplique cualquier decisión que afecte la educación especial de su niño. Dentro de tales decisiones se incluye la decisión de:

- identificar a su niño como un niño con discapacidad o cambiar la elegibilidad de su niño de una discapacidad a otra,
- evaluar o reevaluar a su niño,
- ofrecerle a su niño una educación pública gratuita y apropiada o cambiar algún componente de la educación pública gratuita y apropiada de su niño,
- ubicar a su niño en un programa de educación especial, o

- cambiar la ubicación de su niño en educación especial. (20 USC 1415[b]; EC 56500.4)

Los cambios en el reglamento federal respecto a la Ley de Educación para Individuos con Discapacidades les dan a los padres (o al estudiante adulto) el derecho a revocar su permiso para que el estudiante reciba educación especial o servicios afines. Ud. puede revocar su permiso sin ningún recurso del distrito escolar. Ud. deberá presentar por escrito la presente declaración para revocar su permiso, y no El distrito escolar no establecer la razón. El distrito escolar podrá preguntar la razón pero Ud. no tiene obligación de responder. La revocación no entrará en vigencia en forma retroactiva.

Al recibir por escrito su solicitud para la revocación del permiso para recibir educación especial y servicios afines, so requiere que el distrito escolar le dé a Ud. un Aviso Previo por Escrito, en el cual reconozca dicha revocación para recibir educación especial y servicios afines e incluya la fecha en que cesaren todos ellos. Dicha fecha debe tener lugar dentro de un lapso razonable y el distrito escolar no podrá postergar la cesación de dichos servicios. El distrito escolar no podrá exigir que el padre o la madre asistan a una reunión para hablar de la revocación. El distrito escolar no podrá presentar una demanda por debido proceso o disputar la resolución para demorar dicha solicitud de revocación, y no se considerará al distrito escolar en infracción. En el momento de cesar los servicios, se considerará a su hijo/a como un estudiante de educación general para todos fines, inclusive disciplina, graduación y requisitos para rendir exámenes estatales; garantías procesales (con la excepción de los requisitos para "Child Find" proporcionados de acuerdo con IDEA*) ya no estarán a la disposición de su hijo/a. También se terminarán los ajustes y modificaciones recibidos por su hijo/a para quitar toda referencia relacionada con la educación especial y servicios afines previamente recibidos. Si la escuela a la que asistió su hijo/a mediante el proceso del IEP no es la que le corresponde según su domicilio, puede que haya consecuencias en cuanto a la inscripción de su hijo.

Ud. puede optar por no restablecer su permiso para que su hijo/a reciba educación especial y servicios afines. Sin embargo, Ud. o el distrito escolar pueden volver a recomendar en cualquier momento que su hijo/a reciba educación especial. En este caso, dicha recomendación de tratará como si fuera una solicitud inicial para la evaluación incluyendo el cronograma y los requisitos para las evaluaciones.

Usted también tiene el derecho de recibir un aviso por escrito del distrito escolar si el distrito escolar se rehúsa a realizar las acciones que usted solicita.

El aviso previo por escrito debe incluir lo siguiente:

- una descripción de la acción que el distrito escolar propuso o rehusó,
- una explicación del motivo por el cual la acción se propuso o rehusó,
- una descripción de otras opciones tomadas bajo consideración y del motivo por el cual se rehusaron,
- una descripción del procedimiento de cada evaluación, examen, registro o informe usado cómo base para la acción que se propuso o rehusó,
- una descripción de cualquier otro factor relevante a la acción que se propuso o rehusó y
- una declaración indicando que los padres del niño con discapacidad están protegidos bajo las salvaguardias del proceso.

El aviso, cuando no es referente a una recomendación para una evaluación inicial, debe incluir lo siguiente: una declaración que indique que usted tiene protección bajo las salvaguardias del proceso, información sobre cómo puede usted obtener un ejemplar de las salvaguardias del proceso descritos y fuentes de ayuda adicional para entender dichos salvaguardias. (20 USC 1415[c])

Consentimiento de los padres

El consentimiento por escrito de los padres es necesario para la:

- **Primera evaluación:** El distrito escolar debe contar con su consentimiento informado por escrito antes de que pueda evaluar a su niño. A usted se le debe informar de las evaluaciones que se usarán con su niño. Su distrito escolar debe hacer esfuerzos razonables para obtener su consentimiento informado para la primera evaluación.
- **Reevaluación:** El distrito escolar debe contar con su consentimiento informado por escrito antes de reevaluar a su niño. Para evitar una confusión, usted debe informar por escrito a la escuela si usted quiere reusar el consentimiento a una evaluación. El distrito escolar puede reevaluar a su niño sin su consentimiento por escrito si el distrito escolar ha tomado medidas razonables para obtener su consentimiento y usted no ha respondido.

* IDEA: "Individuals with Disabilities Education Act", la Ley de Educación para Individuos con Discapacidades.

- **Ubicación inicial en educación especial:** Usted debe dar su consentimiento informado por escrito antes de que el distrito escolar pueda ubicar a su niño en un programa de educación especial. Usted puede negar su consentimiento para una evaluación, reevaluación o ubicación inicial de su niño en educación especial. El distrito escolar puede procurar la evaluación o continuar la ubicación de su niño en educación especial por medio de una audiencia del proceso legal si cree que esto es necesario en la educación de su niño. Usted y el distrito escolar puede acordar antes a la mediación para tratar de resolver sus desacuerdos. (EC 56321[c], 56346,56506[e]; 20 USC 1414[a][c])

Los formularios de consentimiento deben describir la actividad para la cual se está dando el consentimiento e incluir los registros, si los hay, que se van a entregar y a quién. Usted puede revocar el consentimiento en cualquier momento pero la revocación no es retroactiva (esto no niega las acciones que ocurrieron después de que el consentimiento se diera y antes que fuera revocado). (34 CFR 300.300)

Nombramiento de padres suplentes

Los distritos escolares deben verificar que se asigne a un individuo como padre o madre suplente del niño con discapacidad para protegerle sus derechos cuando no se puede identificar a los padres y cuando el distrito escolar no puede descubrir su paradero. Se puede nombrar a un padre suplente cuando el niño se adjudica como menor dependiente o está bajo la custodia de los tribunales bajo el código de bienestar e instituciones (*Welfare and Institutions Code*) del estado y ha sido recomendado para educación especial o tiene ya un IEP. Un distrito debe hacer esfuerzos razonables para nombrar un suplente dentro de los 30 días después de determinarse que se necesita un suplente. (20 USC 1415[b]; EC 56050)

Mayoría de edad

Cuando su niño cumpla los 18 años de edad todos los derechos bajo el acta de discapacidades (IDEA Part B) se transfieren al niño. La única excepción es si se determina que su hijo es incompetente bajo la ley estatal. (34 CFR 300.517 30; EC 56041.5)

Revocación del permiso de los padres para que un estudiante reciba todo tipo de educación especial y servicios afines

Los cambios en el reglamento federal respecto a la Ley de Educación para Individuos con Discapacidades les dan a los padres (o al estudiante adulto) el derecho a revocar su permiso para que el estudiante reciba educación especial o servicios afines. Ud. puede revocar su permiso sin ningún recurso del distrito escolar. Ud. deberá presentar por escrito la presente declaración para revocar su permiso, y no El distrito escolar no establecer la razón. El distrito escolar podrá preguntar la razón pero Ud. no tiene obligación de responder. La revocación no entrará en vigencia en forma retroactiva.

Al recibir por escrito su solicitud para la revocación del permiso para recibir educación especial y servicios afines, se requiere que el distrito escolar le dé a Ud. un Aviso Previo por Escrito, en el cual reconozca dicha revocación para recibir educación especial y servicios afines e incluya la fecha en que cesaren todos ellos. Dicha fecha debe tener lugar dentro de un lapso razonable y el distrito escolar no podrá postergar la cesación de dichos servicios. El distrito escolar no podrá exigir que el padre o la madre asistan a una reunión para hablar de la revocación. El distrito escolar no podrá presentar una demanda por debido proceso o disputar la resolución para demorar dicha solicitud de revocación, y no se considerará al distrito escolar en infracción. En el momento de cesar los servicios, se considerará a su hijo/a como un estudiante de educación general para todos fines, inclusive disciplina, graduación y requisitos para rendir exámenes estatales; garantías procesales (con la excepción de los requisitos para "Child Find" proporcionados de acuerdo con IDEA*) ya no estarán a la disposición de su hijo/a. También se terminarán los ajustes y modificaciones recibidos por su hijo/a según el proceso del IEP. El distrito escolar no tiene obligación de enmendar los antecedentes de su hijo/a para quitar toda referencia relacionada con la educación especial y servicios afines previamente recibidos. Si la escuela a la que asistió su hijo/-a mediante el proceso del IEP no es la que le corresponde según su domicilio, puede que haya consecuencias en cuanto a la inscripción de su hijo.

Ud. puede optar por no restablecer su permiso para que su hijo/-a reciba educación especial y servicios afines. Sin embargo, Ud. o el distrito escolar pueden volver a recomendar en cualquier momento que su hijo/-a reciba educación especial. En este caso, dicha recomendación se tratará como si fuera una solicitud inicial para la evaluación, incluyendo el cronograma y los requisitos para las evaluaciones.

Evaluación

Evaluación no discriminatoria

Es su derecho recibir una evaluación para su niño de todas las áreas de discapacidad que se sospechen. Ni el material, procedimiento o lugar de la evaluación deben discriminar por motivos raciales, culturales o sexuales. Tanto el material de evaluación como el examen deben ser en el idioma nativo de su niño u otro medio de comunicación a menos que esto claramente no sea factible. Ningún procedimiento por sí solo puede usarse como criterio único para determinar la elegibilidad ni para desarrollar un programa de educación adecuado para su niño. (20 USC 1414[a] [b]; EC 56001[j] y 56320)

*IDEA: "Individuals with Disabilities Education Act", la Ley de Educación para Individuos con Discapacidades.

Plan de evaluación

Cuando el distrito propone evaluar a su niño, usted recibirá por escrito un plan de evaluación. Junto a éste recibirá un ejemplar de las salvaguardias del proceso. Una vez que la evaluación se ha completado, habrá una conferencia con el equipo del IEP, en la que usted, padre y madre o tutor y sus representantes participarán para determinar si el alumno califica para los servicios de educación especial. El equipo del IEP dialogará sobre la evaluación, las recomendaciones educativas y los motivos de dichas recomendaciones. A usted se le darán duplicados del informe de evaluación y de los documentos de elegibilidad. (EC 56329 (a))

Evaluación educativa independiente

Si usted no está de acuerdo con los resultados de la evaluación conducida por el distrito escolar, usted tiene el derecho a pedir una evaluación educativa independiente (IEE) de su niño, por cada evaluación conducida por el distrito, por una persona competente para practicar la evaluación, a costo público. El distrito escolar debe responder a su pedido de una evaluación educativa independiente y proveerle de información, ante su pedido, sobre donde obtener una evaluación educativa independiente. Alternativamente, el distrito escolar debe pedir una audiencia de proceso legal para comprobar que su evaluación es apropiada. Si el distrito prevalece, usted aún tiene el derecho a una evaluación educativa independiente pero no a costo público. El equipo del IEP debe tomar bajo consideración las evaluaciones independientes.

Los procedimientos de evaluación del distrito permiten la observación del alumno dentro de la clase. Si el distrito escolar observó a su niño dentro de la clase durante la evaluación, o si al distrito escolar se le hubiera permitido observar a su niño dentro de la clase, también se le debe permitir al individuo que conduce una evaluación educacional una oportunidad equivalente de observar a su niño en la clase.

Acceso a los registros de educación

Todos los padres de niños matriculados en distritos escolares tienen el derecho de inspeccionar los registros bajo el acta de derechos familiares y de privacidad (*Family Rights and Privacy Act o FERPA*) que se ha aplicado en California bajo las secciones 49060-49079 del código de educación (*Education Code*). Bajo *IDEA*, los padres de un niño con discapacidades (e incluso aquellos que no tienen la tutela y cuyos derechos no han sido limitados) tienen el derecho de revisar todos los registros educativos que tratan de la identificación, evaluación y ubicación educativa del niño y la disposición de una educación pública gratuita y apropiada y recibir una explicación e interpretación de los registros. Bajo los estatutos de California, los padres tienen el derecho a revisar y recibir copias de los registros educacionales. Estos derechos se transfieren al alumno mayor de 18 años de edad que no esté sujeto a un albacea o que asiste a una institución de educación posterior a la preparatoria.

El consentimiento de los padres, o el consentimiento de un estudiante adulto es obligatorio antes de entregar la información personal identificadora a las agencias participantes que proveen o pagan por los servicios de transición relacionados con las metas posteriores a la preparatoria.

"Registro de Educación" (*Education record*) se refiere a aquellos registros que se relacionan directamente con el alumno y que mantiene una agencia educativa o una parte representante de la agencia o institución y pudieran incluir (1) el nombre del niño, de los padres o de otro miembro de la familia, (2) el domicilio del niño, (3) una identificación personal como el número de seguro social del niño o su número de registro de la escuela o del tribunal y (4) una relación de características personales u otra información que haría posible la identificación del niño con una certeza razonable. Tanto las leyes federales como estatales definen aún más el registro del alumno. Su definición incluye cualquier dato que se relacione directamente con un alumno que pudiera identificarse, aparte de la información del directorio, que mantiene el distrito escolar. Aquí se incluye lo que el distrito escolar requiere que un empleado mantenga en el desempeño de sus labores, así sea registrado con su puño y letra o impreso, en cintas de audio, video o microfilm, por computadora o por otros medios. Los registros del alumno no incluyen la información personal que un empleado escolar

ha preparado y mantenido para su uso o para el uso de un suplente. El padre puede tener acceso a sólo la parte del registro que pertenece a su niño si los registros contienen información sobre más alumnos.

Los registros del alumno pueden mantenerse en la escuela o en la oficina del distrito, pero un pedido por escrito de los registros en cualquiera de estos lugares será tratado como un pedido de registros en todos los sitios. El custodio de registros del distrito le dará a usted una lista de todos los tipos y lugares de los registros del alumno (si se piden)

El custodio de los registros limitará el acceso a aquellas personas autorizadas para revisar el registro del alumno. Dentro de las personas autorizadas están los padres del alumno, el alumno de al menos dieciséis años de edad, individuos autorizados por los padres para inspeccionar los registros, empleados escolares con un interés educativo legítimo, instituciones posteriores a la preparatoria designados por el alumno y empleados de agencias educativas federales, estatales y locales. En cualquier otra instancia se negará el acceso a menos que el padre haya proporcionado un consentimiento escrito para permitir el acceso o si el acceso se otorga por medio de una orden jurídica. Los distritos mantendrán un registro donde se indique la hora, el nombre y el propósito del acceso de aquellos individuos no empleados por el distrito escolar.

Es su derecho inspeccionar y revisar todos los registros educativos de su niño sin demora innecesaria incluso antes de la conferencia del IEP de su niño o de una audiencia del proceso legal. El distrito escolar debe darle acceso a los registros, y duplicados si los solicita, dentro de un plazo de cinco días después de haber recibido su solicitud oral o escrita. Se puede cobrar una cuota por la duplicación pero no por la búsqueda ni por su acceso a menos que el cobro de la cuota pudiera negar en forma efectiva el acceso de los padres. (20 USC 1415[b]; EC 56501, 56504 y 49069)

Los padres que creen que la información en los registros de educación recopilada, mantenida o usada en los registros de educación es (entre otras cosas) imprecisa, se presta a una mala interpretación o viola la privacidad u otros derechos del alumno, pueden pedir que el distrito amende la información. Si el distrito concuerda, el registro será enmendado y se informará a los padres. Si el distrito se niega a hacer la enmienda requerida, el distrito notificará a los padres de su derecho y proveerá de una audiencia, si se requiere, para determinar si la información que se cuestiona es incorrecta, confusa o de alguna forma viola los derechos de privacidad u otros derechos del alumno. Si después de la audiencia la mesa directiva decide no enmendar el registro, los padres tendrán el derecho de proporcionar lo que ellos creen ser una aseveración correctiva que se adjuntará al registro en forma permanente. El distrito tiene políticas y procedimientos que rigen la retención y destrucción de registros. Los padres que deseen solicitar la destrucción de registros que ya no son necesarios para el distrito escolar, pueden comunicarse con el custodio de registros del distrito. Sin embargo, hay cierta información que el distrito debe conservar en forma perpetua. (34CFR99; CFR300.561—573; 20USC 1415 [b](1); 34 CFR 500.567; EC 49070)

PROGRAMA INDIVIDUALIZADO DE EDUCACIÓN (IEP)

La agencia de educación pública inicia y conduce conferencias con el propósito de desarrollar, repasar y revisar el programa individualizado de educación de cada niño con una discapacidad. El IEP documenta la elegibilidad de un niño para los servicios de educación especial y los padres reciben una copia de cada IEP de su niño. Estas conferencias son conducidas por el equipo del programa individualizado de educación (IEP).

Cuando el IEP ha sido completado y se ha dado el consentimiento apropiado de los padres, se implementa tan pronto como es posible siguiendo la conferencia del IEP. Una copia del IEP sin costo se les da a los padres y si es necesario, se dará una copia del IEP en el lenguaje primario de los padres, a pedido de padres. Un plan individualizado de servicios familiares (IFSP) para un niño entre las edades de tres a cinco años puede servir como el IEP luego de una explicación completa de la diferencia y el consentimiento escrito de los padres. El equipo del IEP debe considerar las preocupaciones de los padres para realzar la educación de su niño.

Miembros del equipo del IEP y responsabilidades

El equipo del IEP incluye:

- Un administrador o representante designado por la administración quien tiene conocimiento sobre las opciones de los programas apropiados para el niño y está calificado para dar o supervisar el suministro de educación especial,
- Al menos un maestro de educación general del niño, si el niño está, o podría estar participando, en el ambiente de educación general,
- Al menos un maestro de educación especial del niño, o si es apropiado, al menos un proveedor de educación especial del niño, y
- Uno o los dos padres del niño, los individuos seleccionados por los padres, o ambos.

Cuando sea apropiado, el equipo del IEP también incluirá:

- El niño, incluyendo cuando el equipo dialogue sobre los servicios de transición,
- Otras personas que tienen la pericia o el conocimiento necesarios para el desarrollo del IEP,
- Cuando el niño ha sido evaluado con el propósito de desarrollar, repasar o revisar el IEP, la persona que ha conducido la evaluación del niño o que tiene conocimiento sobre los procedimientos de evaluación utilizados para evaluar al niño y está familiarizada con los resultados de la evaluación, y
- Cuando se sospecha que el niño tiene una discapacidad en el aprendizaje, al menos un miembro del equipo del IEP, diferente del maestro de educación regular del niño, será la persona que observará el desempeño educativo del niño en una ubicación apropiada. Si el niño es menor de cinco años de edad o no está matriculado en una escuela, un miembro del equipo observará al niño en un ambiente apropiado para la edad del niño.

Un miembro del equipo del IEP puede ser disculpado de una conferencia del equipo del IEP, en toda o en parte, cuando LEA y los padres están de acuerdo en que la presencia del miembro no es necesaria porque el currículo del área del miembro o los servicios relacionados no serán modificados o no se hablará de ellos en la conferencia. Cuando el currículo del área del miembro o los servicios relacionados sean modificados o se hable de ellos en la conferencia, un miembro necesario del equipo del IEP puede ser disculpado, pero solo cuando LEA y los padres consientan la disculpa por escrito, y el miembro entregue su opinión por escrito para el desarrollo del IEP antes de la conferencia. Las provisiones de la disculpa no aplican a los padres, al estudiante o a las personas con conocimiento o pericia especial

Si el niño no asiste a la conferencia del equipo del IEP donde se dialogará sobre los servicios de transición, el distrito se asegurará de que las necesidades y preferencias del niño sean consideradas. El distrito puede invitar a representantes de otras agencias quienes podrían ser responsables por los servicios de transición.

CÓMO SE RESUELVEN LAS DISPUTAS

Derecho al proceso legal

Es su derecho solicitar una audiencia imparcial del proceso legal debido a:

- la identificación de su niño para determinar su elegibilidad para educación especial,
- la evaluación de su niño,
- la ubicación educativa de su niño,
- la disposición de una educación pública gratuita y apropiada (en inglés FAPE) para su niño.

La solicitud para una audiencia del proceso legal debe tramitarse dentro del plazo de los dos años de la fecha cuando supo o tuvo motivo para conocer los hechos en los cuales se basa la solicitud para una audiencia. [H.R. 1350 §615(f)(3)(C)]

Hay una excepción a esta fecha si anteriormente se le impidió solicitar una audiencia temprana porque:

- a) el distrito mal representó el haber resuelto el problema
- b) el distrito se abstuvo de darle la información que tenía que entregarle. [H.R. 1350 §615(f)(3)(D)]

Mediación y resolución alterna de disputas (ADR)

Usted puede solicitarle al distrito que resuelva las disputas a través de una mediación que es menos adversa a una audiencia del proceso legal. La resolución alterna de la disputa (*Alternative Dispute Resolution o ADR*) puede estar a su disposición en su distrito. La mediación y la ADR son métodos voluntarios para resolver una disputa y no pueden usarse para retrasar su derecho a una audiencia del proceso legal. Los padres y el distrito escolar deben acordar en la

mediación antes de que se lleve a cabo. Un mediador es una persona capacitada en estrategias que ayudan a las personas a llegar a un acuerdo sobre cuestiones difíciles.
(20 USC 1415[e]; EC 56500.3)

Derecho al proceso legal

Es su derecho:

1. tener una audiencia administrativa estatal justa e imparcial con alguien que conoce las leyes que rigen la educación especial y las audiencias administrativas (EC 56501[b]);
2. ser acompañado y representado por un abogado e individuos que tienen conocimiento sobre niños con discapacidades (EC 56505[e]; 20 USC 1415[h]);
3. presentar evidencia y argumentos escritos y orales (EC 56505[e]);
4. enfrentar, interrogar e instar a que haya testigos presentes (EC 56505[e]);
5. recibir un informe escrito, o a instancias del padre, una grabación electrónica textual de la audiencia, incluso del resultado de las investigaciones sobre los hechos, y las decisiones (EC 56505[e]; 20 USC 1415[h]);
6. tener a su niño en la audiencia (EC 56501[c]);
7. tener una audiencia pública o privada (EC 56501[c]);
8. estar informado de los puntos de la otra parte y la resolución propuesta cuando menos diez días del calendario antes de la audiencia (EC 56505[e] and 56043[s]; 20 USC 1415[b]);
9. recibir una copia de toda documentación, incluso evaluaciones y recomendaciones hechas hasta el momento, listas de testigos y el área general de testimonio, en un plazo de cinco días hábiles antes de la audiencia. (EC 56505[e]);
10. contar con un intérprete a expensas de la oficina de educación del estado (California Department of Education) (CCR 3082[d]);
11. tener una conferencia de mediación en cualquier momento durante la audiencia del proceso legal (EC 56501[b]) y
12. recibir aviso de la otra parte, cuando menos diez días antes, de que tiene la intención de ser representada por un abogado. (EC 56507[a])

En cualquier acción o proceso para una audiencia legal, el tribunal, a su discreción, puede otorgarle una cantidad razonable para pagar al abogado como una parte del costo a usted, como padre del niño con discapacidad, si usted es la parte que prevalece en la audiencia. La tarifa razonable del abogado puede hacerse al concluir la audiencia administrativa con un acuerdo entre las dos partes.
(20 USC 1415[i]; EC 56507[b])

La cantidad razonable puede reducirse si:

1. el tribunal decide que usted retrasó sin motivo alguno la resolución final de la controversia,
2. la tarifa por hora del abogado excede la tarifa prevaleciente en de la comunidad por servicios similares para abogados con capacidad, reputación y experiencia razonable equivalente,
3. la duración y los servicios legales proporcionados fueron excesivos, o
4. su abogado no proporcionó al distrito escolar la información apropiada en la demanda del proceso legal.

Sin embargo, la cantidad otorgada para gastos de abogado no se reducirá si el tribunal determina que el estado o el distrito escolar retrasó sin motivo alguno la resolución final de la acción o audiencia o si hubo una violación de las salvaguardias del proceso.

(20 USC 1415[i]) No puede otorgarse una cantidad para gastos de abogado por cualquier conferencia del equipo del IEP a menos que dicha conferencia haya sido convocada como resultado de una audiencia del proceso legal o acción jurídica. Tampoco puede otorgarse una cantidad para gastos de abogado si usted rechaza una oferta razonable presentada por el distrito o agencia pública diez días antes de que comience la audiencia y la decisión del tribunal no es más favorable que la oferta.

(20 USC 1415[d])

Presentar por escrito quejas del proceso legal

Para presentar una solicitud para la mediación o para el proceso legal, comuníquese con:

**Office of Administrative Hearings
Attn: Special Education Division
2349 Gateway Oaks Drive, Suite 200**

Usted necesita presentar una solicitud escrita para la audiencia del proceso legal. La misma que se mantendrá en forma confidencial. Usted o su representante necesita incluir la siguiente información en su solicitud:

1. nombre del niño,
2. domicilio de la residencia del niño,
3. nombre de la escuela a la que va el niño y
4. una descripción de la naturaleza del problema, incluyendo los hechos relacionados con el problema y la resolución propuesta.

La ley estatal requiere que la parte que esté solicitando la audiencia del proceso legal proporcione un duplicado de la solicitud a la otra parte. (20 USC 1415[h]; EC 56502[c])

Ubicación del niño mientras penden los procedimientos del proceso legal

De acuerdo con lo estipulado por la ley, cualquier niño involucrado en un proceso administrativo o jurídico debe permanecer en su ubicación educativa actual (*stay put*) a menos que usted y el distrito escolar concuerden en algo distinto. Si está solicitando la admisión inicial a una escuela pública, su niño puede ser ubicado, con su consentimiento, en un programa de la escuela pública hasta terminar el proceso. (20 USC 1415[j]; EC 56505[d]and [i])

Oportunidad para que el distrito resuelva la queja

Si usted decide presentar una queja del proceso legal como se explica en la sección titulada "Presentando quejas del proceso legal", el distrito deberá programar una junta dentro de un plazo de 15 días después de recibir el aviso de su queja del proceso legal. El propósito de la junta es el de darle a usted la oportunidad de hablar de su queja del proceso legal y los hechos en que se basó para presentar la queja para que el distrito tenga oportunidad de resolver sus preocupaciones y trabajar con usted para llegar a una solución. Esta junta se deberá llevar a cabo antes del inicio de la audiencia del proceso legal, a no ser que usted y el distrito escolar acuerden por escrito en desistir de la junta y usen el proceso de mediación. En la junta deberán estar los padres y otros miembros del equipo del IEP que tengan conocimientos específicos de los hechos. El distrito tiene un plazo de 30 días después de haber recibido la queja del proceso legal para resolver la queja o podría llevarse a cabo la audiencia del proceso legal. Estos plazos son acelerados si usted pide una audiencia relacionada con una acción disciplinaria pendiente.

Si usted no se presenta a participar en la sesión de resolución, el distrito puede (después de 30 días) rechazar su queja.

Si el distrito escolar no conviene o participa en la reunión de sesión de resolución dentro de los 15 días de recibida su queja, usted puede pedir a un oficial de la corte que comience el plazo del proceso legal.

Si los padres y el distrito no son capaces de resolver la queja del proceso legal y se realiza una audiencia, la decisión de la audiencia es definitiva y obligatoria para ambas partes. Una de las partes puede apelar la decisión de la audiencia, mediante una acción civil en una corte estatal o federal dentro de los 90 días después de la decisión final. (20 USC 1415[l]; EC 56505[g]and [i]; EC 56043[u])

PROCEDIMIENTOS ESCOLARES CONCERNIENTES A DISCIPLINA Y UBICACIÓN DE ALUMNOS CON DISCAPACIDADES

Se puede suspender o ubicar en otros lugares alternos en forma interina o en otras ubicaciones a niños con discapacidades siempre y cuando estas opciones puedan también aplicarse a niños sin discapacidades.

Si la estancia del niño en tal ubicación pasa de los diez días, se debe hacer una junta para determinar si la mala conducta del niño es causada por la discapacidad. Esta conferencia debe realizarse de inmediato, si es posible, o en un plazo de diez días de que el distrito escolar decidiera seguir esta forma de acción disciplinaria. (20 USC 1415[k])

A usted, como padre, se le invitará a participar como miembro del equipo. El distrito escolar le debe informar por escrito de la acción que se solicita. Al distrito escolar se le puede pedir que desarrolle un plan de evaluación para tratar la mala conducta, o si su niño ya tiene un plan de intervención de conducta, se le pedirá que lo revise y lo modifique como sea necesario. El distrito escolar podría tomar alguna acción disciplinaria, como la expulsión, como lo haría con un alumno

sin discapacidades, si el equipo concluye que la mala conducta no se debió a una manifestación de la discapacidad del niño.

Usted puede solicitar una audiencia acelerada del proceso legal en la oficina de audiencias de educación especial de California (*California Department of Education Special Education Hearing Office*) si no está de acuerdo con la decisión del equipo. (20 USC 1415[k])

Ubicación interina en un ambiente educativo alternativo

Bajo la ley federal, un distrito escolar puede ubicar a un niño en un ambiente educativo alternativo apropiado bajo ciertas circunstancias en forma interina hasta por cuarenta y cinco días. Dichas circunstancias incluyen el hecho de que el niño haya portado un arma, haya poseído o usado con conocimiento drogas ilegales o haya vendido o solicitado la venta de sustancias controladas en la escuela o en una función escolar, o haya causado un daño físico grave a otra persona. (20 USC 1415[k])

Su niño permanecerá en la ubicación alterna interina aún cuando usted solicite una audiencia o una apelación sobre una acción disciplinaria o determinación de la manifestación a menos que se cumpla el plazo máximo de 45 días o los padres y el distrito escolar concuerden en otra ubicación. (34 CFR 300.526)

La ubicación educativa alterna, cuando sea posible, debe permitir que el niño continúe participando en el currículo general y reciba los servicios diseñados para corregir el comportamiento para que éste no se repita. (20 USC 1415[k])

NIÑOS QUE ASISTEN A ESCUELAS PARTICULARES

El distrito escolar es responsable del costo total de la educación especial en una escuela ya sea particular o no-pública y no perteneciente a una entidad religiosa cuando el distrito escolar junto con el equipo del IEP recomienda que esa sería una ubicación más apropiada para el estudiante. (20 USC[a][10][B]; CFR 300.401; CFR 300.349[c]; EC 56361)

Observación de su niño en una escuela no-pública

El distrito escolar debe tener primero la oportunidad de observar y ver a su niño dentro de la ubicación propuesta si usted en forma unilateral coloca a su niño en una escuela no-pública y propone que la colocación en una escuela no-pública sea financiada por el público. El distrito escolar no puede observar o evaluar a ningún otro niño en la escuela no-pública sin permiso de su padre o tutor.

(EC 56329(d))

Colocación unilateral en una escuela no-pública o privada por parte del padre

El distrito escolar puede reembolsarle sus gastos si usted, en forma unilateral, sin consentimiento o recomendación de un agente del tribunal o de la audiencia coloca a su niño en una escuela particular o no-pública no perteneciente a una entidad religiosa únicamente si el niño antes recibió educación especial y servicios relacionados bajo la autoridad de la agencia pública y el agente del tribunal o audiencia determina que el distrito escolar no puso a disposición una educación apropiada y gratuita en forma oportuna.

Un tribunal o un oficial de la agencia no puede reducir o negarle el reembolso si usted no informó al distrito escolar debido a lo siguiente:

- Analfabetismo o incapacidad para escribir en inglés,
- Dar aviso muy posiblemente resultaría en serio daño físico o emocional para su niño,
- La escuela le impidió dar aviso, o
- Usted no recibió un duplicado de estas salvaguardias o no se le informó en forma alguna de este requisito (20 USC 1412[a]; 34 CFR 300.403)

Un tribunal o un oficial de la corte puede reducirle o negarle el reembolso si usted no puso a su niño a disposición del distrito escolar para una evaluación, tras haber recibido de ellos un aviso escrito. También puede negarle el reembolso si usted no informó al distrito escolar que usted rechazaba la ubicación en educación especial propuesta por el distrito escolar y no compartió con ellos sus preocupaciones y su intención de matricular a su niño en una escuela particular a expensas públicas.

Para notificar al distrito

Usted debe notificar al distrito de su intento de poner a su niño en una escuela particular:

- durante la más reciente conferencia de IEP a la cual usted asistió antes de sacarlo de la escuela pública o
- por escrito al distrito escolar, cuándo menos 10 días hábiles (incluyendo días festivos) antes de sacarlo de la escuela pública. (20 USC 1412[a]; 34 CFR 300.403)

El distrito escolar no está obligado a ofrecer una educación pública gratuita y apropiada a los niños cuyos padres hayan matriculado voluntariamente a su niño en una escuela particular. En tales casos el distrito propondrá un plan de servicio individual para alumnos en escuelas particulares (*Individual Services Plan for Private School Students*) (20 USC 1412(a)(10)(A)(I))

PROCEDIMIENTO DE QUEJAS

Proceso de apelación ante el estado

Aviso: Los procedimientos de quejas en esta sección están relacionados específicamente con el proceso de apelación del estado de California (*California State Appeal Process*) y no es igual a los procedimientos del derecho al proceso legal que se mencionó anteriormente en este documento.

Si desea presentar una queja con el Departamento de Educación de California, hágalo por escrito y envíelo a:

**California Department of Education
Special Education Division
Procedural Safeguards Referral Service
1430 N Street, Suite 2401
Sacramento, California 95814
Attn: PSRS Intake**

En un plazo de sesenta días de haberse presentado una queja, el Departamento de Educación realizará una investigación independiente, dará la oportunidad al peticionario de presentar información adicional, revisará toda la información y determinará si la agencia educativa local (*Local Education Agency o LEA*) ha violado las leyes o regulaciones e emitirá una decisión escrita sobre cada una de los cargos.

Para quejas sobre cuestiones no incluidas en IDEA, consulte el Proceso Uniforme de Quejas (*Uniform Complaint Procedures, UCP*) de su distrito escolar.

El distrito desea trabajar con usted para resolver todas sus quejas en el ámbito local siempre que esto sea posible. Le invitamos a reunirse con el administrador delegado para trabajar con asuntos de cumplimiento y tratar de resolver su preocupación de manera informal antes de presentar una queja. Él o ella mantendrá la confidencialidad como lo permite la ley. Si su queja no puede resolverse, se iniciará una investigación formal o se le referirá a la agencia apropiada para recibir ayuda.

Información para comunicarse con el distrito

Por favor comuníquese con el administrador de Educación Especial marcando el número de teléfono indicado para su distrito escolar, si desea:

- ♦ ejemplares adicionales de las Medidas que protegen la integridad de los procesos,
- ♦ ayuda para entender las estipulaciones de sus derechos y medidas o
- ♦ una traducción oral, o por otros medios, a un idioma diferente u otro modo de comunicación.

Si necesita ayuda adicional a la que recibe en su distrito local u oficina del condado o si desea información general sobre programas y servicios de educación especial, comuníquese con la oficina del plan de área local de Educación Especial del consorcio del condado El Dorado Charter, marcando el número (530) 295-2462 o (800) 524-8100 ext 2462 o visite el portal de SELPA en <http://www.edcoecharterselpa.org>



2010 STAR Test Results

Oakland School for the Arts School

All Students - California Standards Test Scores

County Name: Alameda County

District Name: Oakland School for the Arts District

School Name: Oakland School for the Arts School

CDS Code: 01-61259-3030772

Total Enrollment on First Day of Testing: 439

Total Number Tested: 439

Total Number Tested in Selected Subgroup: 439

Note: The first row in each table contains numbers 2 through 11 which represent Grade 2 through Grade 11 respectively. Additionally, EOC stands for End-of-Course.

An asterisk (*) appears on the Internet reports to protect student privacy when ten or fewer students had valid test scores.

Reported Enrollment

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Reported Enrollment					79	83	74	80	76	47	

CST English-Language Arts

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					79	83	74	79	74	45	
% of Enrollment					100.0 %	100.0 %	100.0 %	98.8 %	97.4 %	95.7 %	
Students with Scores					79	83	74	79	74	45	
Mean Scale Score					383.6	381.2	361.1	351.9	347.6	357.3	
% Advanced					47 %	33 %	28 %	15 %	22 %	29 %	

% Proficient					24 %	42 %	28 %	39 %	28 %	22 %	
% Basic					18 %	18 %	26 %	30 %	28 %	36 %	
% Below Basic					6 %	5 %	9 %	6 %	20 %	7 %	
% Far Below Basic					5 %	2 %	8 %	9 %	1 %	7 %	

CST Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					79	81					
% of Enrollment					100.0 %	97.6 %					
Students with Scores					79	81					
Mean Scale Score					362.5	346.4					
% Advanced					25 %	11 %					
% Proficient					32 %	27 %					
% Basic					23 %	44 %					
% Below Basic					14 %	14 %					
% Far Below Basic					6 %	4 %					

CST General Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							38	23			61
% of Enrollment							51.4 %	28.8 %			
Students with Scores							38	23			61
Mean Scale Score							322.3	305.8			316.3
% Advanced							0 %	0 %			0 %
% Proficient							29 %	22 %			26 %
% Basic							37 %	17 %			30 %
% Below Basic							29 %	43 %			34 %
% Far Below Basic							5 %	17 %			10 %

CST Algebra I

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested						1	33	34	20	2	90
% of Enrollment						1.2 %	44.6 %	42.5 %	26.3 %	4.3 %	
Students with Scores						1	33	34	20	2	90
Mean Scale Score						*	342.8	335.2	275.4	*	327.2
% Advanced						*	3 %	0 %	0 %	*	2 %
% Proficient						*	45 %	29 %	0 %	*	29 %

% Far Below Basic										9 %	
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CST Science - Grade 5, Grade 8, and Grade 10 Life Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							73		75		
% of Enrollment							98.6 %		98.7 %		
Students with Scores							73		75		
Mean Scale Score							375.4		337.6		
% Advanced							41 %		17 %		
% Proficient							15 %		28 %		
% Basic							25 %		23 %		
% Below Basic							10 %		13 %		
% Far Below Basic							10 %		19 %		

CST Biology

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								1	69	5	75
% of Enrollment								1.3 %	90.8 %	10.6 %	
Students with Scores								1	69	5	75
Mean Scale Score								*	334.4	*	334.3
% Advanced								*	9 %	*	8 %
% Proficient								*	29 %	*	29 %
% Basic								*	33 %	*	35 %
% Below Basic								*	14 %	*	15 %
% Far Below Basic								*	14 %	*	13 %

CST Chemistry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									6	37	43
% of Enrollment									7.9 %	78.7 %	
Students with Scores									6	37	43
Mean Scale Score									*	296.4	297.9
% Advanced									*	0 %	0 %
% Proficient									*	14 %	14 %
% Basic									*	27 %	28 %
% Below Basic									*	24 %	23 %
% Far Below Basic									*	35 %	35 %

CST Physics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested										3	3
% of Enrollment										6.4 %	
Students with Scores										3	3
Mean Scale Score										*	*
% Advanced										*	*
% Proficient										*	*
% Basic										*	*
% Below Basic										*	*
% Far Below Basic										*	*

CST Integrated/Coordinated Science 1

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								76			76
% of Enrollment								95.0 %			
Students with Scores								76			76
Mean Scale Score								305.6			305.6
% Advanced								0 %			0 %
% Proficient								7 %			7 %
% Basic								51 %			51 %
% Below Basic								20 %			20 %
% Far Below Basic								22 %			22 %

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2010 STAR Test Results

Oakland School for the Arts School

All Students - California Standards Test Scores

County Name: Alameda County

District Name: Oakland School for the Arts District

School Name: Oakland School for the Arts School

CDS Code: 01-61259-3030772

Total Enrollment on First Day of Testing: 439

Total Number Tested: 439

Total Number Tested in Selected Subgroup: 439

Note: The first row in each table contains numbers 2 through 11 which represent Grade 2 through Grade 11 respectively. Additionally, EOC stands for End-of-Course.

An asterisk (*) appears on the Internet reports to protect student privacy when ten or fewer students had valid test scores.

Reported Enrollment

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Reported Enrollment					79	83	74	80	76	47	

CST English-Language Arts

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					79	83	74	79	74	45	
% of Enrollment					100.0 %	100.0 %	100.0 %	98.8 %	97.4 %	95.7 %	
Students with Scores					79	83	74	79	74	45	
Mean Scale Score					383.6	381.2	361.1	351.9	347.6	357.3	
% Advanced					47 %	33 %	28 %	15 %	22 %	29 %	

% Proficient					24 %	42 %	28 %	39 %	28 %	22 %	
% Basic					18 %	18 %	26 %	30 %	28 %	36 %	
% Below Basic					6 %	5 %	9 %	6 %	20 %	7 %	
% Far Below Basic					5 %	2 %	8 %	9 %	1 %	7 %	

CST Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					79	81					
% of Enrollment					100.0 %	97.6 %					
Students with Scores					79	81					
Mean Scale Score					362.5	346.4					
% Advanced					25 %	11 %					
% Proficient					32 %	27 %					
% Basic					23 %	44 %					
% Below Basic					14 %	14 %					
% Far Below Basic					6 %	4 %					

CST General Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							38	23			61
% of Enrollment							51.4 %	28.8 %			
Students with Scores							38	23			61
Mean Scale Score							322.3	305.8			316.3
% Advanced							0 %	0 %			0 %
% Proficient							29 %	22 %			26 %
% Basic							37 %	17 %			30 %
% Below Basic							29 %	43 %			34 %
% Far Below Basic							5 %	17 %			10 %

CST Algebra I

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested						1	33	34	20	2	90
% of Enrollment						1.2 %	44.6 %	42.5 %	26.3 %	4.3 %	
Students with Scores						1	33	34	20	2	90
Mean Scale Score						*	342.8	335.2	275.4	*	327.2
% Advanced						*	3 %	0 %	0 %	*	2 %
% Proficient						*	45 %	29 %	0 %	*	29 %

% Far Below Basic										9 %	
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CST Science - Grade 5, Grade 8, and Grade 10 Life Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							73		75		
% of Enrollment							98.6 %		98.7 %		
Students with Scores							73		75		
Mean Scale Score							375.4		337.6		
% Advanced							41 %		17 %		
% Proficient							15 %		28 %		
% Basic							25 %		23 %		
% Below Basic							10 %		13 %		
% Far Below Basic							10 %		19 %		

CST Biology

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								1	69	5	75
% of Enrollment								1.3 %	90.8 %	10.6 %	
Students with Scores								1	69	5	75
Mean Scale Score								*	334.4	*	334.3
% Advanced								*	9 %	*	8 %
% Proficient								*	29 %	*	29 %
% Basic								*	33 %	*	35 %
% Below Basic								*	14 %	*	15 %
% Far Below Basic								*	14 %	*	13 %

CST Chemistry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									6	37	43
% of Enrollment									7.9 %	78.7 %	
Students with Scores									6	37	43
Mean Scale Score									*	296.4	297.9
% Advanced									*	0 %	0 %
% Proficient									*	14 %	14 %
% Basic									*	27 %	28 %
% Below Basic									*	24 %	23 %
% Far Below Basic									*	35 %	35 %

CST Physics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested										3	3
% of Enrollment										6.4 %	
Students with Scores										3	3
Mean Scale Score										*	*
% Advanced										*	*
% Proficient										*	*
% Basic										*	*
% Below Basic										*	*
% Far Below Basic										*	*

CST Integrated/Coordinated Science 1

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								76			76
% of Enrollment								95.0 %			
Students with Scores								76			76
Mean Scale Score								305.6			305.6
% Advanced								0 %			0 %
% Proficient								7 %			7 %
% Basic								51 %			51 %
% Below Basic								20 %			20 %
% Far Below Basic								22 %			22 %

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2011 STAR Test Results

Oakland School for the Arts School

All Students - California Standards Test Scores

County Name: Alameda County

District Name: Oakland School for the Arts District

School Name: Oakland School for the Arts School

CDS Code: 01-61259-3030772

Total Enrollment on First Day of Testing: 541

Total Number Tested: 531

Total Number Tested in Selected Subgroup: 531

Note: The first row in each table contains numbers 2 through 11 which represent grades two through eleven respectively. Additionally, EOC stands for End-of-Course.

An asterisk (*) appears on the Internet reports to protect student privacy when 10 or fewer students had valid test scores.

Reported Enrollment

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Reported Enrollment					86	92	103	96	88	76	

CST English-Language Arts

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					84	90	103	91	85	65	
% of Enrollment					97.7 %	97.8 %	100.0 %	94.8 %	96.6 %	85.5 %	
Students with Scores					84	90	103	90	85	65	
Mean Scale Score					384.0	387.6	387.6	374.8	344.3	353.4	
% Advanced					51 %	49 %	47 %	40 %	21 %	22 %	

% Proficient					17 %	21 %	29 %	27 %	33 %	32 %	
% Basic					23 %	16 %	16 %	18 %	22 %	31 %	
% Below Basic					8 %	8 %	3 %	9 %	13 %	6 %	
% Far Below Basic					1 %	7 %	6 %	7 %	11 %	9 %	

CST Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					84	71					
% of Enrollment					97.7 %	77.2 %					
Students with Scores					84	70					
Mean Scale Score					354.7	340.5					
% Advanced					20 %	11 %					
% Proficient					26 %	33 %					
% Basic					29 %	29 %					
% Below Basic					18 %	19 %					
% Far Below Basic					7 %	9 %					

CST General Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							49				49
% of Enrollment							47.6 %				
Students with Scores							49				49
Mean Scale Score							332.6				332.6
% Advanced							8 %				8 %
% Proficient							27 %				27 %
% Basic							43 %				43 %
% Below Basic							16 %				16 %
% Far Below Basic							6 %				6 %

CST Algebra I

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested						21	49	51	21		142
% of Enrollment						22.8 %	47.6 %	53.1 %	23.9 %		
Students with Scores						21	49	51	21		142
Mean Scale Score						412.6	378.4	294.0	270.4		337.2
% Advanced						24 %	22 %	2 %	0 %		12 %
% Proficient						76 %	39 %	8 %	0 %		27 %

% Basic						0 %	27 %	27 %	10 %		20 %
% Below Basic						0 %	12 %	47 %	67 %		31 %
% Far Below Basic						0 %	0 %	16 %	24 %		9 %

CST Geometry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								2	20	32	54
% of Enrollment								2.1 %	22.7 %	42.1 %	
Students with Scores								2	20	32	54
Mean Scale Score								*	347.6	280.9	309.4
% Advanced								*	5 %	0 %	4 %
% Proficient								*	40 %	9 %	20 %
% Basic								*	45 %	19 %	28 %
% Below Basic								*	10 %	50 %	35 %
% Far Below Basic								*	0 %	22 %	13 %

CST Integrated Math 2

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									1		1
% of Enrollment									1.1 %		
Students with Scores									1		1
Mean Scale Score									*		*
% Advanced									*		*
% Proficient									*		*
% Basic									*		*
% Below Basic									*		*
% Far Below Basic									*		*

CST Algebra II

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							2	33	40	10	85
% of Enrollment							1.9 %	34.4 %	45.5 %	13.2 %	
Students with Scores							2	33	40	10	85
Mean Scale Score							*	324.0	270.0	*	291.0
% Advanced							*	9 %	5 %	*	7 %
% Proficient							*	18 %	3 %	*	9 %
% Basic							*	42 %	8 %	*	22 %

% Below Basic							*	18 %	35 %	*	24 %
% Far Below Basic							*	12 %	50 %	*	38 %

CST Summative High School Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested										21	21
% of Enrollment										27.6 %	
Students with Scores										21	21
Mean Scale Score										285.1	285.1
% Advanced										0 %	0 %
% Proficient										14 %	14 %
% Basic										24 %	24 %
% Below Basic										43 %	43 %
% Far Below Basic										19 %	19 %

CST History - Social Science Grade 8

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							102				
% of Enrollment							99.0 %				
Students with Scores							102				
Mean Scale Score							404.5				
% Advanced							55 %				
% Proficient							27 %				
% Basic							11 %				
% Below Basic							5 %				
% Far Below Basic							2 %				

CST World History

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									82	1	83
% of Enrollment									93.2 %	1.3 %	
Students with Scores									82	1	83
Mean Scale Score									351.2	*	351.0
% Advanced									17 %	*	17 %
% Proficient									38 %	*	37 %
% Basic									22 %	*	23 %
% Below Basic									12 %	*	12 %

% Far Below Basic									11 %	*	11 %
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CST U.S. History

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested										67	
% of Enrollment										88.2 %	
Students with Scores										67	
Mean Scale Score										338.9	
% Advanced										15 %	
% Proficient										31 %	
% Basic										25 %	
% Below Basic										13 %	
% Far Below Basic										15 %	

CST Science - Grade 5, Grade 8, and Grade 10 Life Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							102		84		
% of Enrollment							99.0 %		95.5 %		
Students with Scores							102		84		
Mean Scale Score							419.6		350.2		
% Advanced							55 %		26 %		
% Proficient							24 %		33 %		
% Basic							13 %		18 %		
% Below Basic							6 %		10 %		
% Far Below Basic							3 %		13 %		

CST Biology

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								1	74		75
% of Enrollment								1.0 %	84.1 %		
Students with Scores								1	74		75
Mean Scale Score								*	343.2		343.1
% Advanced								*	18 %		17 %
% Proficient								*	32 %		32 %
% Basic								*	34 %		35 %
% Below Basic								*	7 %		7 %
% Far Below Basic								*	9 %		9 %

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									7	55	62
% of Enrollment									8.0 %	72.4 %	
Students with Scores									7	55	62
Mean Scale Score									*	314.2	316.0
% Advanced									*	4 %	5 %
% Proficient									*	13 %	13 %
% Basic									*	45 %	44 %
% Below Basic									*	25 %	27 %
% Far Below Basic									*	13 %	11 %

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								89	2	1	92
% of Enrollment								92.7 %	2.3 %	1.3 %	
Students with Scores								89	2	1	92
Mean Scale Score								340.7	*	*	339.8
% Advanced								21 %	*	*	21 %
% Proficient								20 %	*	*	20 %
% Basic								35 %	*	*	36 %
% Below Basic								11 %	*	*	12 %
% Far Below Basic								12 %	*	*	12 %

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2012 STAR Test Results

Oakland School for the Arts School

All Students - California Standards Test Scores

County Name: Alameda County

District Name: Oakland School for the Arts District

School Name: Oakland School for the Arts School

CDS Code: 01-61259-3030772

Total Enrollment on First Day of Testing: 533

Total Number Tested: 523

Total Number Tested in Selected Subgroup: 523

Note: The first row in each table contains numbers 2 through 11 which represent grades two through eleven respectively. EOC stands for end-of-course.

An asterisk (*) appears on the Internet reports to protect student privacy when 10 or fewer students had valid test scores.

Reported Enrollment

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Reported Enrollment					87	91	92	101	83	79	

CST English-Language Arts

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					87	88	90	98	79	74	
% of Enrollment					100.0 %	96.7 %	97.8 %	97.0 %	95.2 %	93.7 %	
Students with Scores					87	88	90	98	79	74	
Mean Scale Score					407.9	404.4	409.2	394.4	375.3	338.7	
% Advanced					69 %	57 %	62 %	47 %	38 %	23 %	

% Proficient					20 %	23 %	13 %	36 %	33 %	28 %	
% Basic					10 %	15 %	18 %	14 %	18 %	22 %	
% Below Basic					1 %	3 %	3 %	2 %	6 %	14 %	
% Far Below Basic					0 %	2 %	3 %	1 %	5 %	14 %	

CST Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					87	75					
% of Enrollment					100.0 %	82.4 %					
Students with Scores					87	75					
Mean Scale Score					381.5	338.1					
% Advanced					26 %	4 %					
% Proficient					40 %	40 %					
% Basic					26 %	32 %					
% Below Basic					7 %	17 %					
% Far Below Basic					0 %	7 %					

CST General Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							27	22			49
% of Enrollment							29.3 %	21.8 %			
Students with Scores							27	22			49
Mean Scale Score							313.3	312.2			312.8
% Advanced							0 %	0 %			0 %
% Proficient							26 %	14 %			20 %
% Basic							33 %	50 %			41 %
% Below Basic							33 %	27 %			31 %
% Far Below Basic							7 %	9 %			8 %

CST Algebra I

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested						12	47	44	12		115
% of Enrollment						13.2 %	51.1 %	43.6 %	14.5 %		
Students with Scores						12	47	43	11		113
Mean Scale Score						415.3	371.4	327.6	250.3		347.6
% Advanced						42 %	15 %	5 %	0 %		12 %
% Proficient						50 %	53 %	28 %	0 %		38 %

% Basic						8 %	21 %	37 %	0 %		24 %
% Below Basic						0 %	11 %	26 %	36 %		18 %
% Far Below Basic						0 %	0 %	5 %	64 %		8 %

CST Geometry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								2	22	33	57
% of Enrollment								2.0 %	26.5 %	41.8 %	
Students with Scores								2	21	33	56
Mean Scale Score								*	351.6	273.5	310.4
% Advanced								*	14 %	0 %	9 %
% Proficient								*	33 %	3 %	14 %
% Basic								*	52 %	27 %	36 %
% Below Basic								*	0 %	55 %	32 %
% Far Below Basic								*	0 %	15 %	9 %

CST Algebra II

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							14	28	38	17	97
% of Enrollment							15.2 %	27.7 %	45.8 %	21.5 %	
Students with Scores							14	28	38	17	97
Mean Scale Score							412.7	370.7	271.1	244.7	315.7
% Advanced							50 %	21 %	0 %	0 %	13 %
% Proficient							21 %	39 %	3 %	0 %	15 %
% Basic							29 %	25 %	16 %	6 %	19 %
% Below Basic							0 %	4 %	45 %	24 %	23 %
% Far Below Basic							0 %	11 %	37 %	71 %	30 %

CST Summative High School Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									4	17	21
% of Enrollment									4.8 %	21.5 %	
Students with Scores									4	17	21
Mean Scale Score									*	286.3	306.5
% Advanced									*	6 %	10 %
% Proficient									*	18 %	24 %
% Basic									*	6 %	10 %

% Far Below Basic										19 %	
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CST Science - Grade 5, Grade 8, and Grade 10 Life Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							90		78		
% of Enrollment							97.8 %		94.0 %		
Students with Scores							90		78		
Mean Scale Score							450.8		371.9		
% Advanced							68 %		36 %		
% Proficient							14 %		23 %		
% Basic							11 %		24 %		
% Below Basic							6 %		8 %		
% Far Below Basic							1 %		9 %		

CST Biology

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								2	72		74
% of Enrollment								2.0 %	86.7 %		
Students with Scores								2	72		74
Mean Scale Score								*	360.8		361.0
% Advanced								*	31 %		31 %
% Proficient								*	32 %		31 %
% Basic								*	21 %		22 %
% Below Basic								*	7 %		7 %
% Far Below Basic								*	10 %		9 %

CST Chemistry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								1	3	67	71
% of Enrollment								1.0 %	3.6 %	84.8 %	
Students with Scores								1	3	67	71
Mean Scale Score								*	*	285.6	286.9
% Advanced								*	*	0 %	0 %
% Proficient								*	*	4 %	4 %
% Basic								*	*	21 %	24 %
% Below Basic								*	*	27 %	25 %
% Far Below Basic								*	*	48 %	46 %

CST Earth Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								91			91
% of Enrollment								90.1 %			
Students with Scores								91			91
Mean Scale Score								376.6			376.6
% Advanced								43 %			43 %
% Proficient								30 %			30 %
% Basic								18 %			18 %
% Below Basic								3 %			3 %
% Far Below Basic								7 %			7 %

CST Physics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested										2	2
% of Enrollment										2.5 %	
Students with Scores										2	2
Mean Scale Score										*	*
% Advanced										*	*
% Proficient										*	*
% Basic										*	*
% Below Basic										*	*
% Far Below Basic										*	*

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2013 STAR Test Results

Oakland School for the Arts School

All Students - California Standards Test Scores

County Name: Alameda County

District Name: Oakland School for the Arts District

School Name: Oakland School for the Arts School

CDS Code: 01-61259-3030772

Total Enrollment on First Day of Testing: 539

Total Number Tested: 527

Total Number Tested in Selected Subgroup: 527

Note: The first row in each table contains numbers 2 through 11 which represent grades two through eleven respectively. EOC stands for end-of-course.

An asterisk (*) appears on the Internet reports to protect student privacy when 10 or fewer students had valid test scores.

Reported Enrollment

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Reported Enrollment					82	102	94	88	95	78	

CST English-Language Arts

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					82	102	88	81	93	69	
% of Enrollment					100.0 %	100.0 %	93.6 %	92.0 %	97.9 %	88.5 %	
Students with Scores					81	102	88	80	93	67	
Mean Scale Score					405.6	403.2	391.5	390.5	375.9	370.6	
% Advanced					59 %	54 %	48 %	46 %	38 %	31 %	
% Proficient					28 %	26 %	30 %	33 %	34 %	34 %	
% Basic					7 %	18 %	14 %	9 %	19 %	24 %	
% Below Basic					2 %	2 %	3 %	9 %	5 %	7 %	
% Far Below Basic					2 %	0 %	6 %	4 %	3 %	3 %	

CST Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					82	102					
% of Enrollment					100.0 %	100.0 %					
Students with Scores					82	102					
Mean Scale Score					369.7	379.7					
% Advanced					20 %	26 %					
% Proficient					37 %	39 %					
% Basic					33 %	24 %					
% Below Basic					11 %	11 %					
% Far Below Basic					0 %	0 %					

CST General Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							47				47
% of Enrollment							50.0 %				
Students with Scores							46				46
Mean Scale Score							334.8				334.8
% Advanced							7 %				7 %
% Proficient							28 %				28 %
% Basic							43 %				43 %
% Below Basic							17 %				17 %
% Far Below Basic							4 %				4 %

CST Algebra I

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							29	37	12		78
% of Enrollment							30.9 %	42.0 %	12.6 %		
Students with Scores							29	37	12		78
Mean Scale Score							349.3	297.5	277.8		313.7
% Advanced							3 %	0 %	0 %		1 %
% Proficient							41 %	14 %	8 %		23 %
% Basic							34 %	32 %	8 %		29 %
% Below Basic							17 %	32 %	67 %		32 %
% Far Below Basic							3 %	22 %	17 %		14 %

CST Geometry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								3	24	32	59
% of Enrollment								3.4 %	25.3 %	41.0 %	
Students with Scores								3	22	31	56
Mean Scale Score								*	384.9	284.0	332.4
% Advanced								*	27 %	0 %	14 %
% Proficient								*	27 %	13 %	18 %
% Basic								*	27 %	10 %	18 %
% Below Basic								*	18 %	61 %	41 %
% Far Below Basic								*	0 %	16 %	9 %

CST Algebra II

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							11	41	48	13	113
% of Enrollment							11.7 %	46.6 %	50.5 %	16.7 %	
Students with Scores							11	41	47	13	112
Mean Scale Score							385.7	315.8	265.3	224.4	291.1
% Advanced							27 %	2 %	0 %	0 %	4 %
% Proficient							36 %	17 %	4 %	0 %	12 %
% Basic							36 %	39 %	9 %	8 %	22 %
% Below Basic							0 %	34 %	45 %	8 %	32 %
% Far Below Basic							0 %	7 %	43 %	85 %	30 %

CST Integrated Math 3

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							1				1
% of Enrollment							1.1 %				
Students with Scores							1				1

Mean Scale Score							*				*
% Advanced							*				*
% Proficient							*				*
% Basic							*				*
% Below Basic							*				*
% Far Below Basic							*				*

CST Summative High School Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									2	20	22
% of Enrollment									2.1 %	25.6 %	
Students with Scores									2	19	21
Mean Scale Score									*	304.5	311.0
% Advanced									*	0 %	5 %
% Proficient									*	26 %	24 %
% Basic									*	16 %	14 %
% Below Basic									*	47 %	48 %
% Far Below Basic									*	11 %	10 %

CST History - Social Science Grade 8

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							90				
% of Enrollment							95.7 %				
Students with Scores							90				
Mean Scale Score							404.3				
% Advanced							59 %				
% Proficient							18 %				
% Basic							14 %				
% Below Basic							6 %				
% Far Below Basic							3 %				

CST World History

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								2	83	3	88
% of Enrollment								2.3 %	87.4 %	3.8 %	
Students with Scores								1	82	2	85
Mean Scale Score								*	385.7	*	384.4
% Advanced								*	40 %	*	41 %
% Proficient								*	29 %	*	28 %
% Basic								*	18 %	*	18 %
% Below Basic								*	4 %	*	4 %
% Far Below Basic								*	9 %	*	9 %

CST U.S. History

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CST Science - Grade 5, Grade 8, and Grade 10 Life Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							87		91		
% of Enrollment							92.6 %		95.8 %		
Students with Scores							87		91		
Mean Scale Score							402.8		393.7		
% Advanced							51 %		42 %		
% Proficient							23 %		35 %		
% Basic							15 %		14 %		
% Below Basic							8 %		7 %		
% Far Below Basic							3 %		2 %		

CST Biology

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								1	85	3	89
% of Enrollment								1.1 %	89.5 %	3.8 %	
Students with Scores								1	84	3	88
Mean Scale Score								*	368.5	*	367.6
% Advanced								*	25 %	*	24 %
% Proficient								*	43 %	*	42 %
% Basic								*	23 %	*	25 %
% Below Basic								*	2 %	*	2 %
% Far Below Basic								*	7 %	*	7 %

CST Chemistry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									5	61	66
% of Enrollment									5.3 %	78.2 %	
Students with Scores									5	60	65
Mean Scale Score									*	320.2	321.3
% Advanced									*	3 %	3 %
% Proficient									*	17 %	17 %
% Basic									*	53 %	55 %
% Below Basic									*	18 %	17 %
% Far Below Basic									*	8 %	8 %

CST Earth Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								81	3		84
% of Enrollment								92.0 %	3.2 %		
Students with Scores								78	3		81
Mean Scale Score								384.2	*		383.6
% Advanced								55 %	*		54 %
% Proficient								21 %	*		21 %
% Basic								14 %	*		15 %
% Below Basic								8 %	*		7 %
% Far Below Basic								3 %	*		2 %

CST Physics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
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Students Tested										4	4
% of Enrollment										5.1 %	
Students with Scores										4	4
Mean Scale Score										*	*
% Advanced										*	*
% Proficient										*	*
% Basic										*	*
% Below Basic										*	*
% Far Below Basic										*	*

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2011 STAR Test Results

Oakland School for the Arts School

All Students - California Standards Test Scores

County Name: Alameda County

District Name: Oakland School for the Arts District

School Name: Oakland School for the Arts School

CDS Code: 01-61259-3030772

Total Enrollment on First Day of Testing: 541

Total Number Tested: 531

Total Number Tested in Selected Subgroup: 531

Note: The first row in each table contains numbers 2 through 11 which represent grades two through eleven respectively. Additionally, EOC stands for End-of-Course.

An asterisk (*) appears on the Internet reports to protect student privacy when 10 or fewer students had valid test scores.

Reported Enrollment

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Reported Enrollment					86	92	103	96	88	76	

CST English-Language Arts

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					84	90	103	91	85	65	
% of Enrollment					97.7 %	97.8 %	100.0 %	94.8 %	96.6 %	85.5 %	
Students with Scores					84	90	103	90	85	65	
Mean Scale Score					384.0	387.6	387.6	374.8	344.3	353.4	
% Advanced					51 %	49 %	47 %	40 %	21 %	22 %	

% Proficient					17 %	21 %	29 %	27 %	33 %	32 %	
% Basic					23 %	16 %	16 %	18 %	22 %	31 %	
% Below Basic					8 %	8 %	3 %	9 %	13 %	6 %	
% Far Below Basic					1 %	7 %	6 %	7 %	11 %	9 %	

CST Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					84	71					
% of Enrollment					97.7 %	77.2 %					
Students with Scores					84	70					
Mean Scale Score					354.7	340.5					
% Advanced					20 %	11 %					
% Proficient					26 %	33 %					
% Basic					29 %	29 %					
% Below Basic					18 %	19 %					
% Far Below Basic					7 %	9 %					

CST General Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							49				49
% of Enrollment							47.6 %				
Students with Scores							49				49
Mean Scale Score							332.6				332.6
% Advanced							8 %				8 %
% Proficient							27 %				27 %
% Basic							43 %				43 %
% Below Basic							16 %				16 %
% Far Below Basic							6 %				6 %

CST Algebra I

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested						21	49	51	21		142
% of Enrollment						22.8 %	47.6 %	53.1 %	23.9 %		
Students with Scores						21	49	51	21		142
Mean Scale Score						412.6	378.4	294.0	270.4		337.2
% Advanced						24 %	22 %	2 %	0 %		12 %
% Proficient						76 %	39 %	8 %	0 %		27 %

% Basic						0 %	27 %	27 %	10 %		20 %
% Below Basic						0 %	12 %	47 %	67 %		31 %
% Far Below Basic						0 %	0 %	16 %	24 %		9 %

CST Geometry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								2	20	32	54
% of Enrollment								2.1 %	22.7 %	42.1 %	
Students with Scores								2	20	32	54
Mean Scale Score								*	347.6	280.9	309.4
% Advanced								*	5 %	0 %	4 %
% Proficient								*	40 %	9 %	20 %
% Basic								*	45 %	19 %	28 %
% Below Basic								*	10 %	50 %	35 %
% Far Below Basic								*	0 %	22 %	13 %

CST Integrated Math 2

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									1		1
% of Enrollment									1.1 %		
Students with Scores									1		1
Mean Scale Score									*		*
% Advanced									*		*
% Proficient									*		*
% Basic									*		*
% Below Basic									*		*
% Far Below Basic									*		*

CST Algebra II

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							2	33	40	10	85
% of Enrollment							1.9 %	34.4 %	45.5 %	13.2 %	
Students with Scores							2	33	40	10	85
Mean Scale Score							*	324.0	270.0	*	291.0
% Advanced							*	9 %	5 %	*	7 %
% Proficient							*	18 %	3 %	*	9 %
% Basic							*	42 %	8 %	*	22 %

% Below Basic							*	18 %	35 %	*	24 %
% Far Below Basic							*	12 %	50 %	*	38 %

CST Summative High School Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested										21	21
% of Enrollment										27.6 %	
Students with Scores										21	21
Mean Scale Score										285.1	285.1
% Advanced										0 %	0 %
% Proficient										14 %	14 %
% Basic										24 %	24 %
% Below Basic										43 %	43 %
% Far Below Basic										19 %	19 %

CST History - Social Science Grade 8

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							102				
% of Enrollment							99.0 %				
Students with Scores							102				
Mean Scale Score							404.5				
% Advanced							55 %				
% Proficient							27 %				
% Basic							11 %				
% Below Basic							5 %				
% Far Below Basic							2 %				

CST World History

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									82	1	83
% of Enrollment									93.2 %	1.3 %	
Students with Scores									82	1	83
Mean Scale Score									351.2	*	351.0
% Advanced									17 %	*	17 %
% Proficient									38 %	*	37 %
% Basic									22 %	*	23 %
% Below Basic									12 %	*	12 %

% Far Below Basic									11 %	*	11 %
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CST U.S. History

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested										67	
% of Enrollment										88.2 %	
Students with Scores										67	
Mean Scale Score										338.9	
% Advanced										15 %	
% Proficient										31 %	
% Basic										25 %	
% Below Basic										13 %	
% Far Below Basic										15 %	

CST Science - Grade 5, Grade 8, and Grade 10 Life Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							102		84		
% of Enrollment							99.0 %		95.5 %		
Students with Scores							102		84		
Mean Scale Score							419.6		350.2		
% Advanced							55 %		26 %		
% Proficient							24 %		33 %		
% Basic							13 %		18 %		
% Below Basic							6 %		10 %		
% Far Below Basic							3 %		13 %		

CST Biology

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								1	74		75
% of Enrollment								1.0 %	84.1 %		
Students with Scores								1	74		75
Mean Scale Score								*	343.2		343.1
% Advanced								*	18 %		17 %
% Proficient								*	32 %		32 %
% Basic								*	34 %		35 %
% Below Basic								*	7 %		7 %
% Far Below Basic								*	9 %		9 %

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									7	55	62
% of Enrollment									8.0 %	72.4 %	
Students with Scores									7	55	62
Mean Scale Score									*	314.2	316.0
% Advanced									*	4 %	5 %
% Proficient									*	13 %	13 %
% Basic									*	45 %	44 %
% Below Basic									*	25 %	27 %
% Far Below Basic									*	13 %	11 %

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								89	2	1	92
% of Enrollment								92.7 %	2.3 %	1.3 %	
Students with Scores								89	2	1	92
Mean Scale Score								340.7	*	*	339.8
% Advanced								21 %	*	*	21 %
% Proficient								20 %	*	*	20 %
% Basic								35 %	*	*	36 %
% Below Basic								11 %	*	*	12 %
% Far Below Basic								12 %	*	*	12 %

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2012 STAR Test Results

Oakland School for the Arts School

All Students - California Standards Test Scores

County Name: Alameda County

District Name: Oakland School for the Arts District

School Name: Oakland School for the Arts School

CDS Code: 01-61259-3030772

Total Enrollment on First Day of Testing: 533

Total Number Tested: 523

Total Number Tested in Selected Subgroup: 523

Note: The first row in each table contains numbers 2 through 11 which represent grades two through eleven respectively. EOC stands for end-of-course.

An asterisk (*) appears on the Internet reports to protect student privacy when 10 or fewer students had valid test scores.

Reported Enrollment

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Reported Enrollment					87	91	92	101	83	79	

CST English-Language Arts

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					87	88	90	98	79	74	
% of Enrollment					100.0 %	96.7 %	97.8 %	97.0 %	95.2 %	93.7 %	
Students with Scores					87	88	90	98	79	74	
Mean Scale Score					407.9	404.4	409.2	394.4	375.3	338.7	
% Advanced					69 %	57 %	62 %	47 %	38 %	23 %	

% Proficient					20 %	23 %	13 %	36 %	33 %	28 %	
% Basic					10 %	15 %	18 %	14 %	18 %	22 %	
% Below Basic					1 %	3 %	3 %	2 %	6 %	14 %	
% Far Below Basic					0 %	2 %	3 %	1 %	5 %	14 %	

CST Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					87	75					
% of Enrollment					100.0 %	82.4 %					
Students with Scores					87	75					
Mean Scale Score					381.5	338.1					
% Advanced					26 %	4 %					
% Proficient					40 %	40 %					
% Basic					26 %	32 %					
% Below Basic					7 %	17 %					
% Far Below Basic					0 %	7 %					

CST General Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							27	22			49
% of Enrollment							29.3 %	21.8 %			
Students with Scores							27	22			49
Mean Scale Score							313.3	312.2			312.8
% Advanced							0 %	0 %			0 %
% Proficient							26 %	14 %			20 %
% Basic							33 %	50 %			41 %
% Below Basic							33 %	27 %			31 %
% Far Below Basic							7 %	9 %			8 %

CST Algebra I

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested						12	47	44	12		115
% of Enrollment						13.2 %	51.1 %	43.6 %	14.5 %		
Students with Scores						12	47	43	11		113
Mean Scale Score						415.3	371.4	327.6	250.3		347.6
% Advanced						42 %	15 %	5 %	0 %		12 %
% Proficient						50 %	53 %	28 %	0 %		38 %

% Basic						8 %	21 %	37 %	0 %		24 %
% Below Basic						0 %	11 %	26 %	36 %		18 %
% Far Below Basic						0 %	0 %	5 %	64 %		8 %

CST Geometry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								2	22	33	57
% of Enrollment								2.0 %	26.5 %	41.8 %	
Students with Scores								2	21	33	56
Mean Scale Score								*	351.6	273.5	310.4
% Advanced								*	14 %	0 %	9 %
% Proficient								*	33 %	3 %	14 %
% Basic								*	52 %	27 %	36 %
% Below Basic								*	0 %	55 %	32 %
% Far Below Basic								*	0 %	15 %	9 %

CST Algebra II

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							14	28	38	17	97
% of Enrollment							15.2 %	27.7 %	45.8 %	21.5 %	
Students with Scores							14	28	38	17	97
Mean Scale Score							412.7	370.7	271.1	244.7	315.7
% Advanced							50 %	21 %	0 %	0 %	13 %
% Proficient							21 %	39 %	3 %	0 %	15 %
% Basic							29 %	25 %	16 %	6 %	19 %
% Below Basic							0 %	4 %	45 %	24 %	23 %
% Far Below Basic							0 %	11 %	37 %	71 %	30 %

CST Summative High School Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									4	17	21
% of Enrollment									4.8 %	21.5 %	
Students with Scores									4	17	21
Mean Scale Score									*	286.3	306.5
% Advanced									*	6 %	10 %
% Proficient									*	18 %	24 %
% Basic									*	6 %	10 %

% Far Below Basic										19 %	
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CST Science - Grade 5, Grade 8, and Grade 10 Life Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							90		78		
% of Enrollment							97.8 %		94.0 %		
Students with Scores							90		78		
Mean Scale Score							450.8		371.9		
% Advanced							68 %		36 %		
% Proficient							14 %		23 %		
% Basic							11 %		24 %		
% Below Basic							6 %		8 %		
% Far Below Basic							1 %		9 %		

CST Biology

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								2	72		74
% of Enrollment								2.0 %	86.7 %		
Students with Scores								2	72		74
Mean Scale Score								*	360.8		361.0
% Advanced								*	31 %		31 %
% Proficient								*	32 %		31 %
% Basic								*	21 %		22 %
% Below Basic								*	7 %		7 %
% Far Below Basic								*	10 %		9 %

CST Chemistry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								1	3	67	71
% of Enrollment								1.0 %	3.6 %	84.8 %	
Students with Scores								1	3	67	71
Mean Scale Score								*	*	285.6	286.9
% Advanced								*	*	0 %	0 %
% Proficient								*	*	4 %	4 %
% Basic								*	*	21 %	24 %
% Below Basic								*	*	27 %	25 %
% Far Below Basic								*	*	48 %	46 %

CST Earth Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								91			91
% of Enrollment								90.1 %			
Students with Scores								91			91
Mean Scale Score								376.6			376.6
% Advanced								43 %			43 %
% Proficient								30 %			30 %
% Basic								18 %			18 %
% Below Basic								3 %			3 %
% Far Below Basic								7 %			7 %

CST Physics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested										2	2
% of Enrollment										2.5 %	
Students with Scores										2	2
Mean Scale Score										*	*
% Advanced										*	*
% Proficient										*	*
% Basic										*	*
% Below Basic										*	*
% Far Below Basic										*	*

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2013 STAR Test Results

Oakland School for the Arts School

All Students - California Standards Test Scores

County Name: Alameda County

District Name: Oakland School for the Arts District

School Name: Oakland School for the Arts School

CDS Code: 01-61259-3030772

Total Enrollment on First Day of Testing: 539

Total Number Tested: 527

Total Number Tested in Selected Subgroup: 527

Note: The first row in each table contains numbers 2 through 11 which represent grades two through eleven respectively. EOC stands for end-of-course.

An asterisk (*) appears on the Internet reports to protect student privacy when 10 or fewer students had valid test scores.

Reported Enrollment

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Reported Enrollment					82	102	94	88	95	78	

CST English-Language Arts

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					82	102	88	81	93	69	
% of Enrollment					100.0 %	100.0 %	93.6 %	92.0 %	97.9 %	88.5 %	
Students with Scores					81	102	88	80	93	67	
Mean Scale Score					405.6	403.2	391.5	390.5	375.9	370.6	
% Advanced					59 %	54 %	48 %	46 %	38 %	31 %	
% Proficient					28 %	26 %	30 %	33 %	34 %	34 %	
% Basic					7 %	18 %	14 %	9 %	19 %	24 %	
% Below Basic					2 %	2 %	3 %	9 %	5 %	7 %	
% Far Below Basic					2 %	0 %	6 %	4 %	3 %	3 %	

CST Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested					82	102					
% of Enrollment					100.0 %	100.0 %					
Students with Scores					82	102					
Mean Scale Score					369.7	379.7					
% Advanced					20 %	26 %					
% Proficient					37 %	39 %					
% Basic					33 %	24 %					
% Below Basic					11 %	11 %					
% Far Below Basic					0 %	0 %					

CST General Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							47				47
% of Enrollment							50.0 %				
Students with Scores							46				46
Mean Scale Score							334.8				334.8
% Advanced							7 %				7 %
% Proficient							28 %				28 %
% Basic							43 %				43 %
% Below Basic							17 %				17 %
% Far Below Basic							4 %				4 %

CST Algebra I

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							29	37	12		78
% of Enrollment							30.9 %	42.0 %	12.6 %		
Students with Scores							29	37	12		78
Mean Scale Score							349.3	297.5	277.8		313.7
% Advanced							3 %	0 %	0 %		1 %
% Proficient							41 %	14 %	8 %		23 %
% Basic							34 %	32 %	8 %		29 %
% Below Basic							17 %	32 %	67 %		32 %
% Far Below Basic							3 %	22 %	17 %		14 %

CST Geometry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								3	24	32	59
% of Enrollment								3.4 %	25.3 %	41.0 %	
Students with Scores								3	22	31	56
Mean Scale Score								*	384.9	284.0	332.4
% Advanced								*	27 %	0 %	14 %
% Proficient								*	27 %	13 %	18 %
% Basic								*	27 %	10 %	18 %
% Below Basic								*	18 %	61 %	41 %
% Far Below Basic								*	0 %	16 %	9 %

CST Algebra II

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							11	41	48	13	113
% of Enrollment							11.7 %	46.6 %	50.5 %	16.7 %	
Students with Scores							11	41	47	13	112
Mean Scale Score							385.7	315.8	265.3	224.4	291.1
% Advanced							27 %	2 %	0 %	0 %	4 %
% Proficient							36 %	17 %	4 %	0 %	12 %
% Basic							36 %	39 %	9 %	8 %	22 %
% Below Basic							0 %	34 %	45 %	8 %	32 %
% Far Below Basic							0 %	7 %	43 %	85 %	30 %

CST Integrated Math 3

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							1				1
% of Enrollment							1.1 %				
Students with Scores							1				1

Mean Scale Score							*				*
% Advanced							*				*
% Proficient							*				*
% Basic							*				*
% Below Basic							*				*
% Far Below Basic							*				*

CST Summative High School Mathematics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									2	20	22
% of Enrollment									2.1 %	25.6 %	
Students with Scores									2	19	21
Mean Scale Score									*	304.5	311.0
% Advanced									*	0 %	5 %
% Proficient									*	26 %	24 %
% Basic									*	16 %	14 %
% Below Basic									*	47 %	48 %
% Far Below Basic									*	11 %	10 %

CST History - Social Science Grade 8

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							90				
% of Enrollment							95.7 %				
Students with Scores							90				
Mean Scale Score							404.3				
% Advanced							59 %				
% Proficient							18 %				
% Basic							14 %				
% Below Basic							6 %				
% Far Below Basic							3 %				

CST World History

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								2	83	3	88
% of Enrollment								2.3 %	87.4 %	3.8 %	
Students with Scores								1	82	2	85
Mean Scale Score								*	385.7	*	384.4
% Advanced								*	40 %	*	41 %
% Proficient								*	29 %	*	28 %
% Basic								*	18 %	*	18 %
% Below Basic								*	4 %	*	4 %
% Far Below Basic								*	9 %	*	9 %

CST U.S. History

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% Far Below Basic										7 %	
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CST Science - Grade 5, Grade 8, and Grade 10 Life Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested							87		91		
% of Enrollment							92.6 %		95.8 %		
Students with Scores							87		91		
Mean Scale Score							402.8		393.7		
% Advanced							51 %		42 %		
% Proficient							23 %		35 %		
% Basic							15 %		14 %		
% Below Basic							8 %		7 %		
% Far Below Basic							3 %		2 %		

CST Biology

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								1	85	3	89
% of Enrollment								1.1 %	89.5 %	3.8 %	
Students with Scores								1	84	3	88
Mean Scale Score								*	368.5	*	367.6
% Advanced								*	25 %	*	24 %
% Proficient								*	43 %	*	42 %
% Basic								*	23 %	*	25 %
% Below Basic								*	2 %	*	2 %
% Far Below Basic								*	7 %	*	7 %

CST Chemistry

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested									5	61	66
% of Enrollment									5.3 %	78.2 %	
Students with Scores									5	60	65
Mean Scale Score									*	320.2	321.3
% Advanced									*	3 %	3 %
% Proficient									*	17 %	17 %
% Basic									*	53 %	55 %
% Below Basic									*	18 %	17 %
% Far Below Basic									*	8 %	8 %

CST Earth Science

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
Students Tested								81	3		84
% of Enrollment								92.0 %	3.2 %		
Students with Scores								78	3		81
Mean Scale Score								384.2	*		383.6
% Advanced								55 %	*		54 %
% Proficient								21 %	*		21 %
% Basic								14 %	*		15 %
% Below Basic								8 %	*		7 %
% Far Below Basic								3 %	*		2 %

CST Physics

Result Type	2	3	4	5	6	7	8	9	10	11	EOC
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Students Tested										4	4
% of Enrollment										5.1 %	
Students with Scores										4	4
Mean Scale Score										*	*
% Advanced										*	*
% Proficient										*	*
% Basic										*	*
% Below Basic										*	*
% Far Below Basic										*	*

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Oakland School for the Arts

The Oakland School for the Arts balances an immersive arts program with a comprehensive academic curriculum, providing students unique opportunities for learning, expression, innovation and personal growth. OSA's arts and academic programs build discipline and confidence, effectively preparing creative youth to achieve their potential both in and outside of the arts.

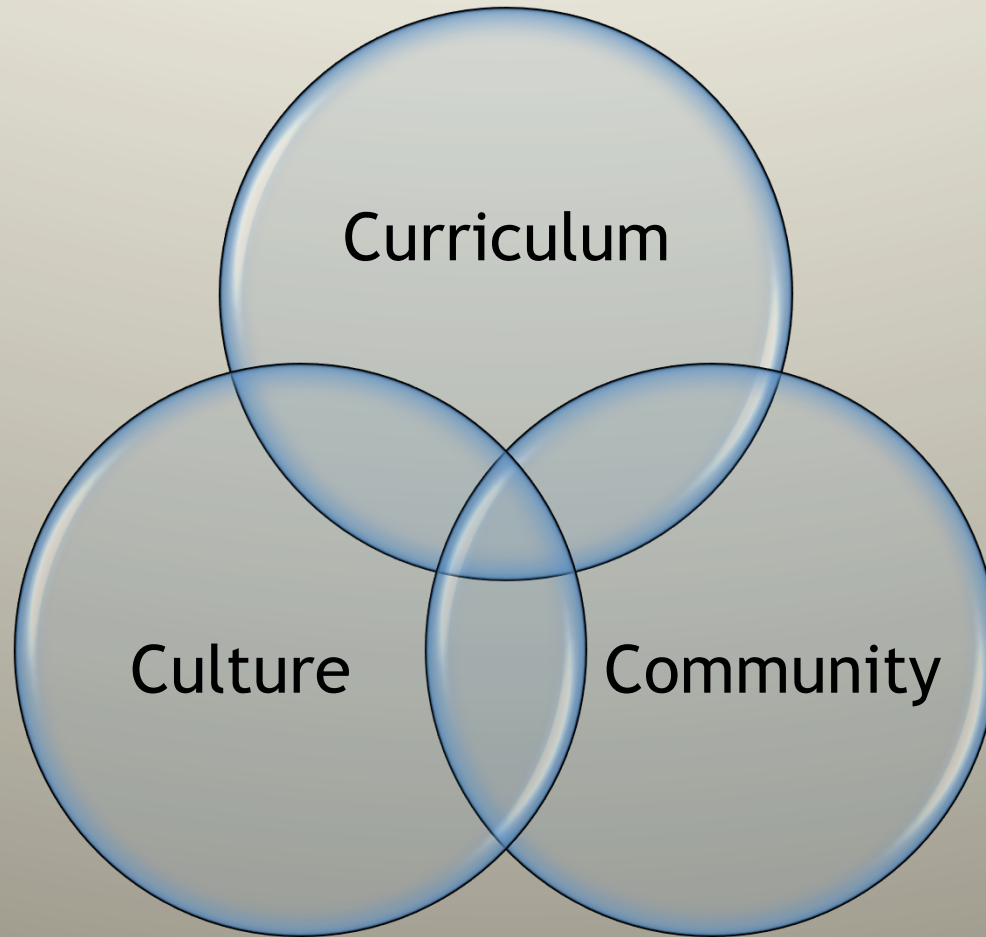
OSA Mission Statement, 2011

“There are only three ways to improve student learning... You can raise the level of the content that students are taught. You can increase the skill and knowledge that teachers bring to the teaching of that content. And you can increase the level of students' active learning of the content. That's it. Everything else is instrumental.”

Richard F. Elmore (2008). *Improving the Instructional Core*

2011 - 2012

Professional Development Priorities



School Culture Values



Why Culture?

Culture is “the complex webs of traditions and rituals built up over time as teachers, students, parents, and administrators work together and deal with crises and accomplishments... culture consists of the stable, underlying social meanings that shape beliefs and behavior over time.”

Deal and Peterson (2009), Shaping School Culture.

Why do we care?

Teaching

Learning

Culture

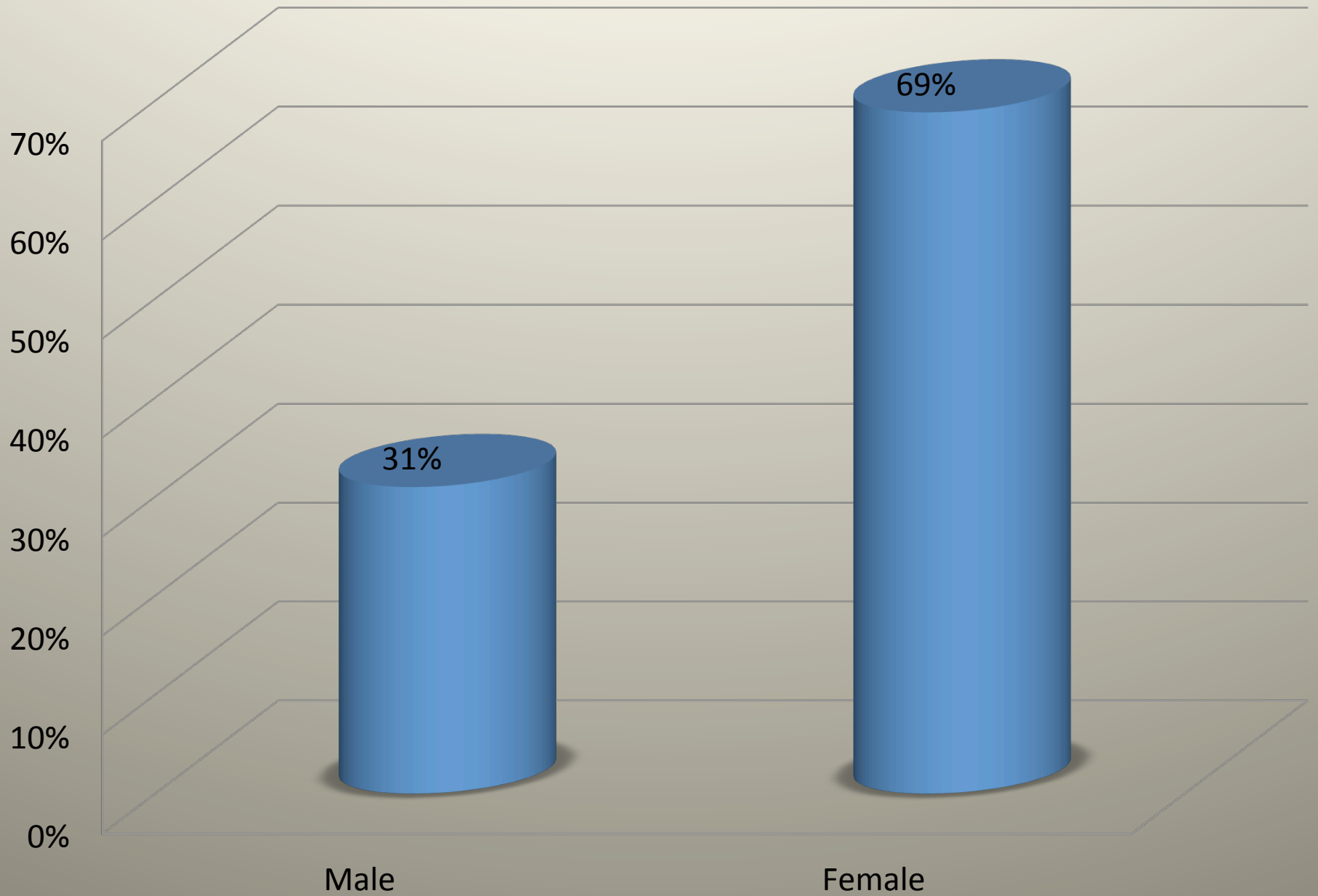
Recruitment

Retention

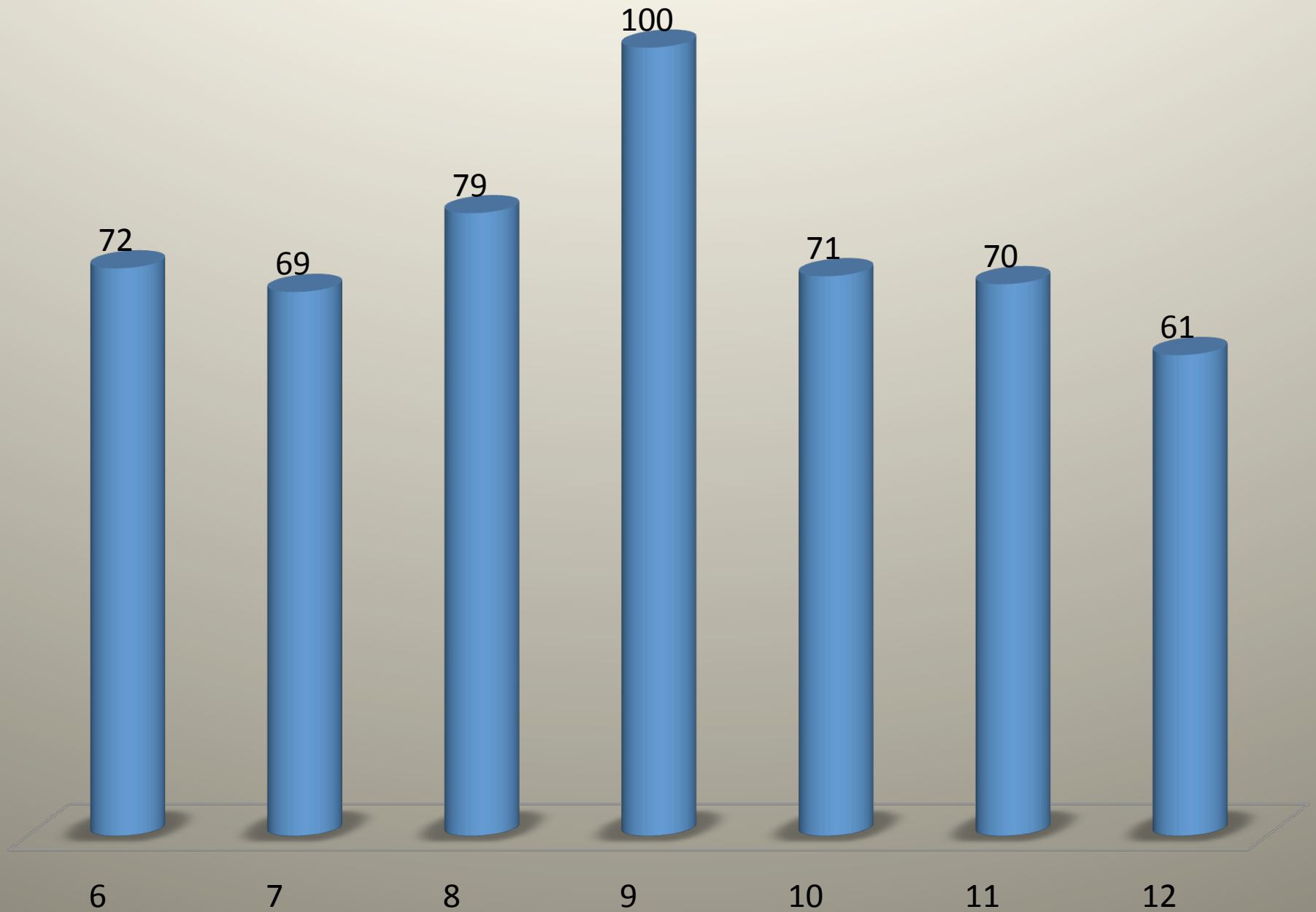
Oakland School for the Arts School Culture Student Survey Fall 2011

- ✓ Designed by: School Culture Advisory
- ✓ MS: PE Classes
- ✓ HS: English Classes
- ✓ 523 responses of 612 students (85.4%)

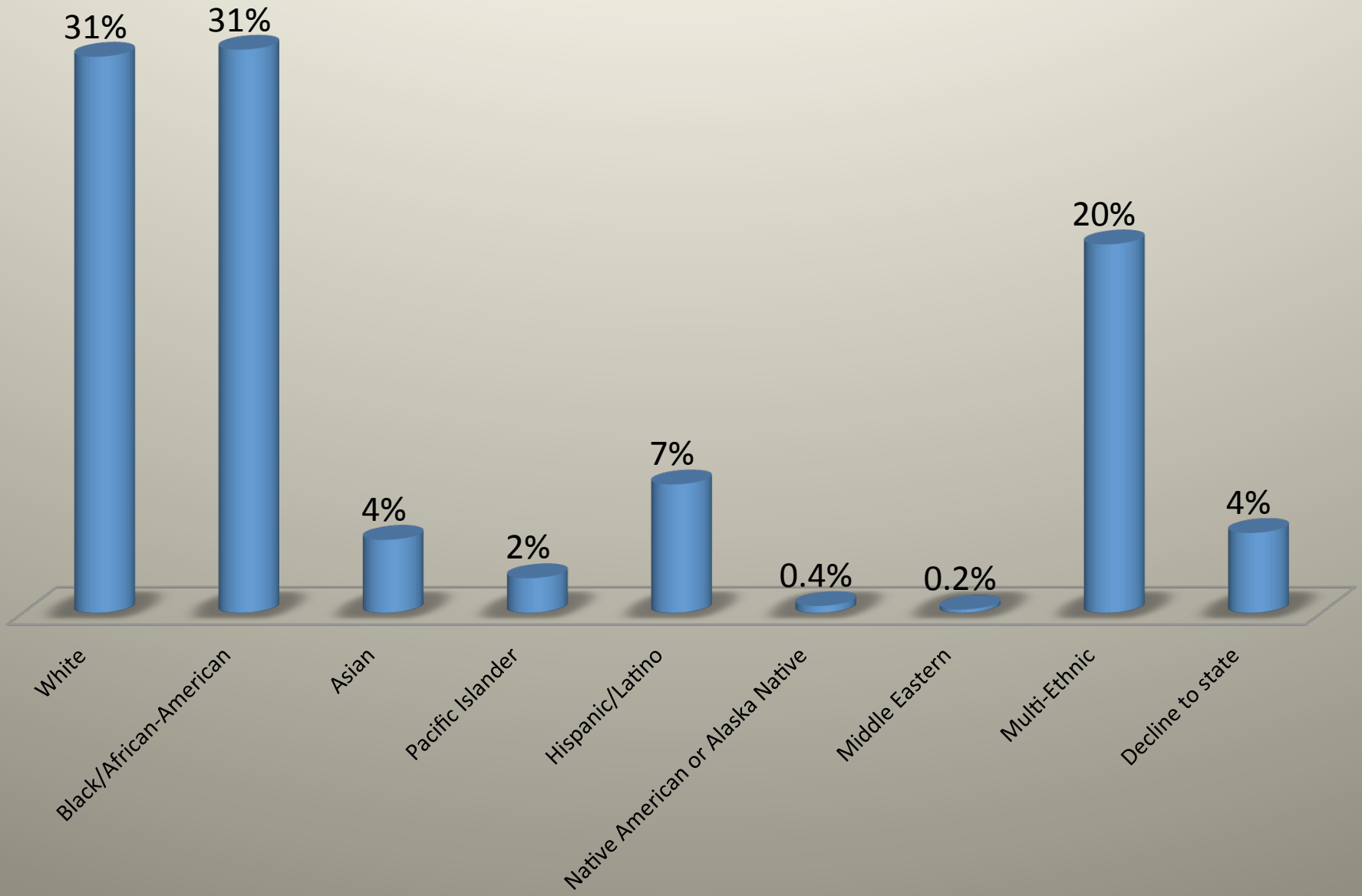
Gender



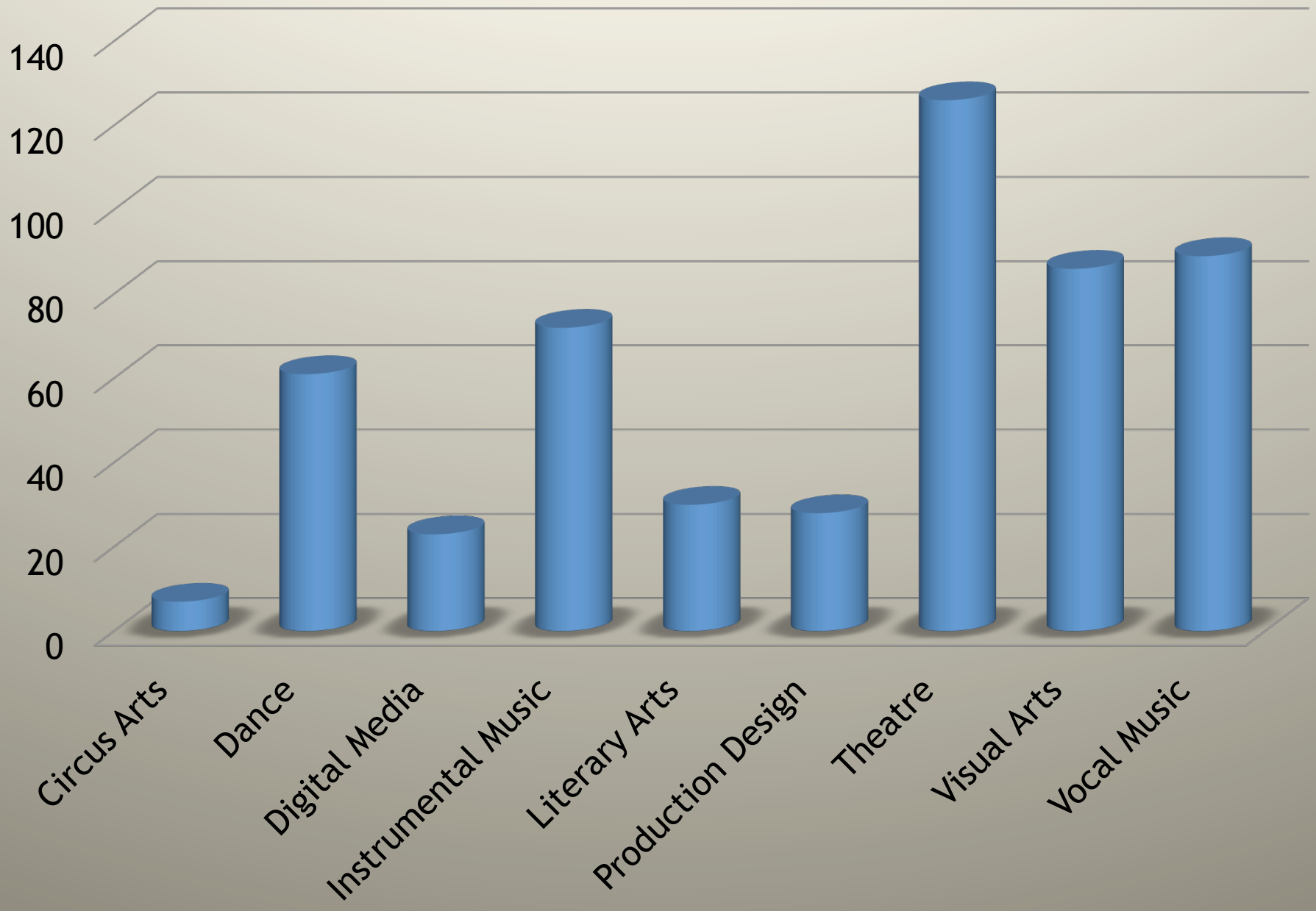
Grade Level



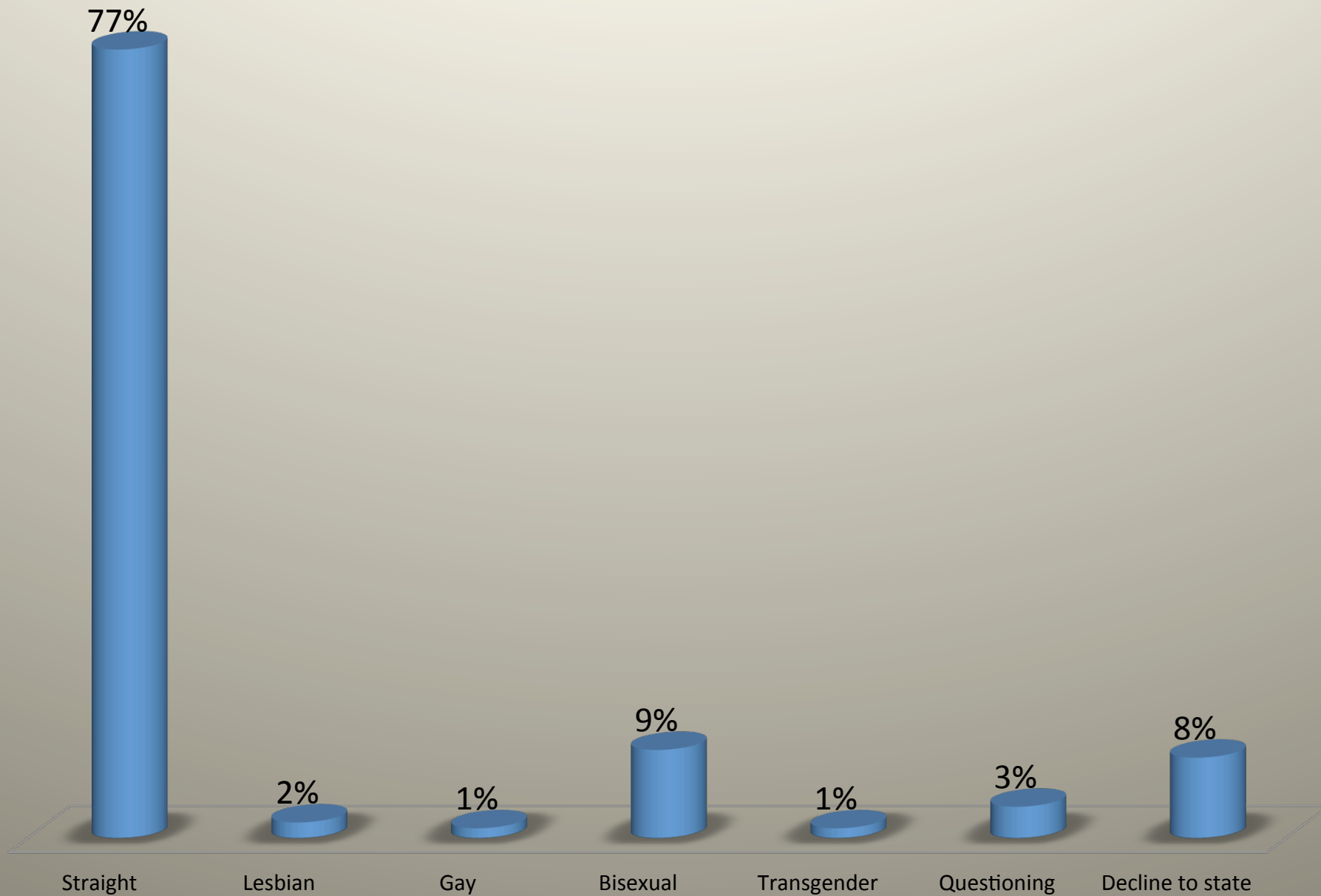
Ethnicity



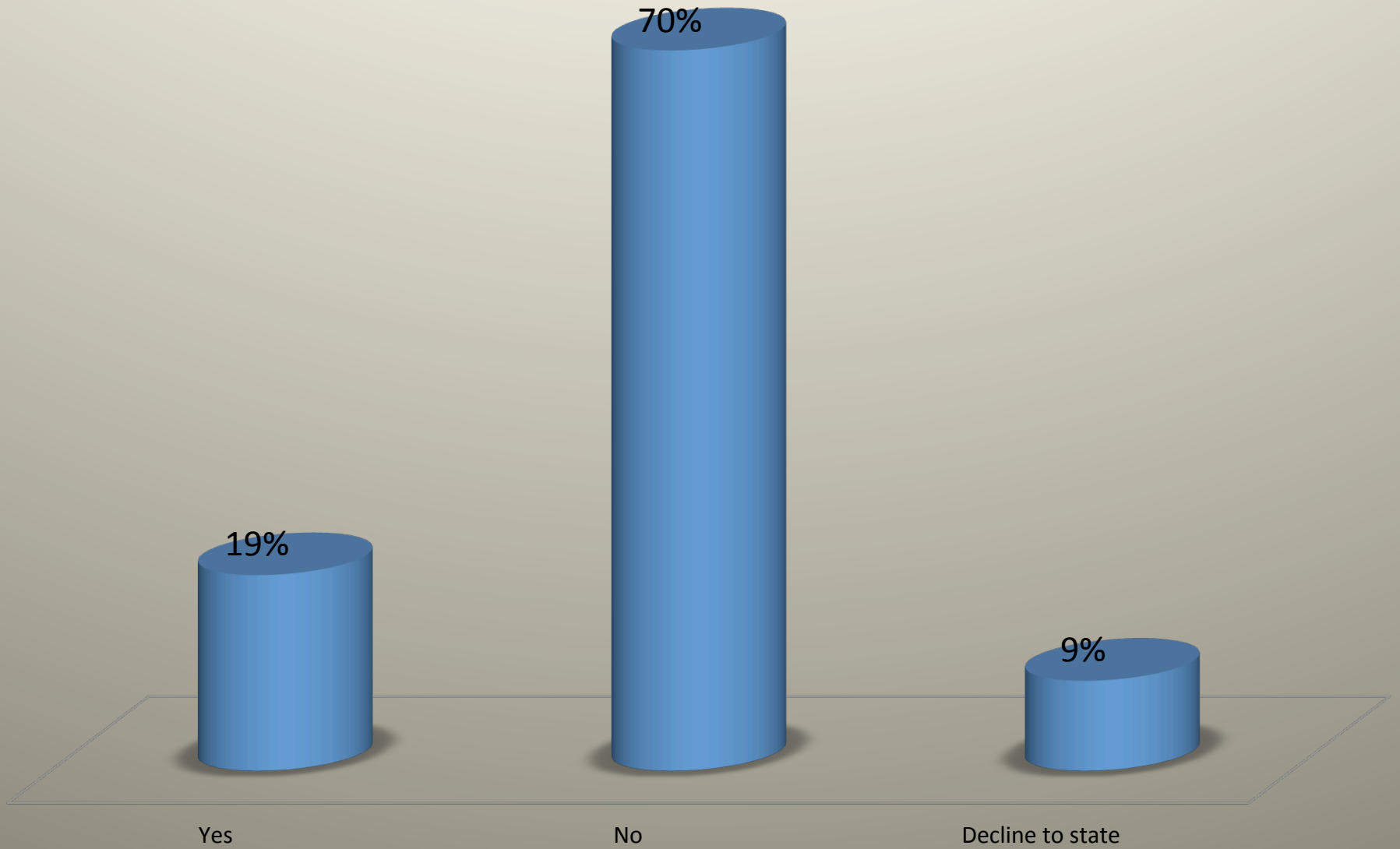
Emphasis



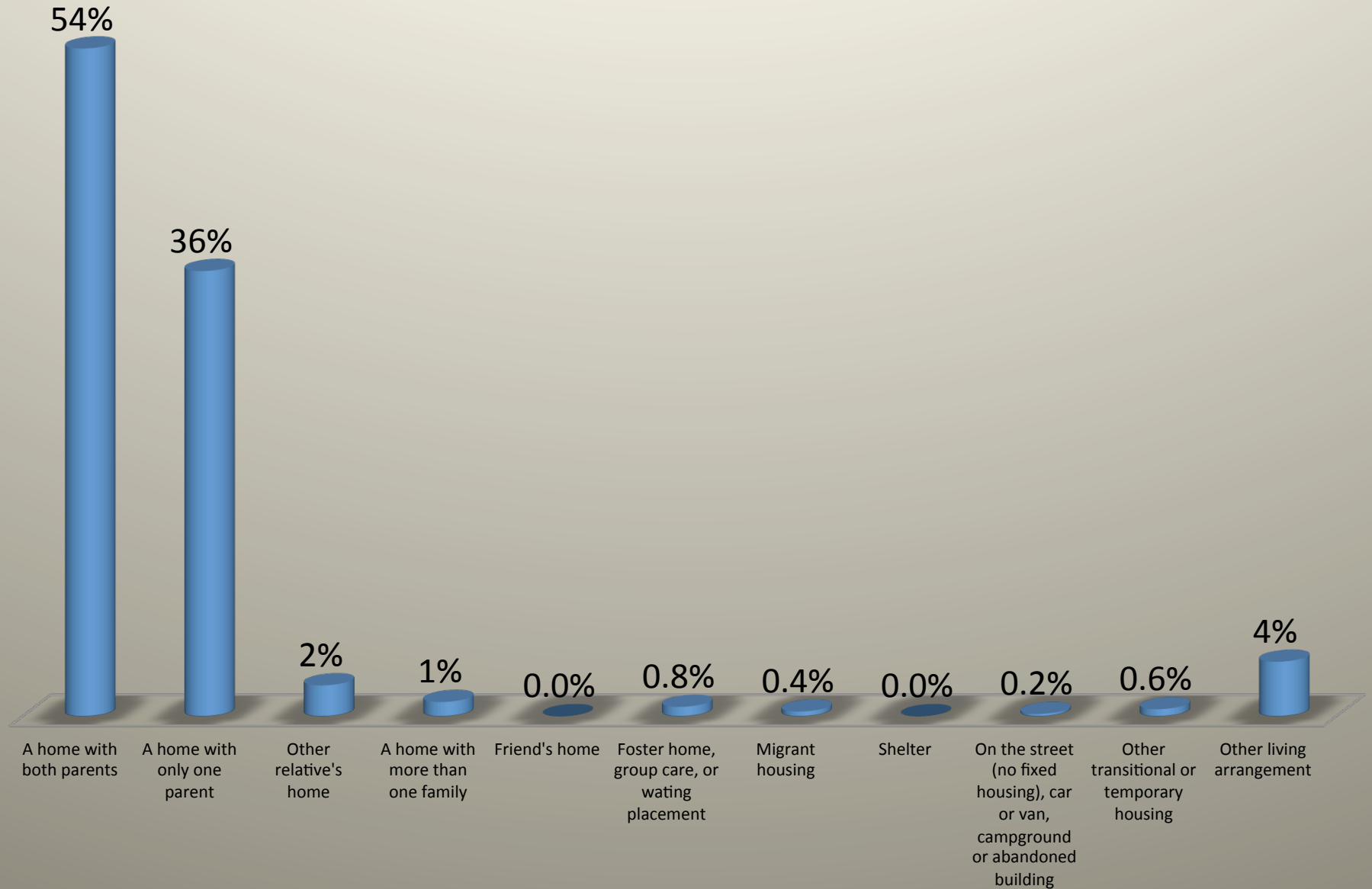
Orientation



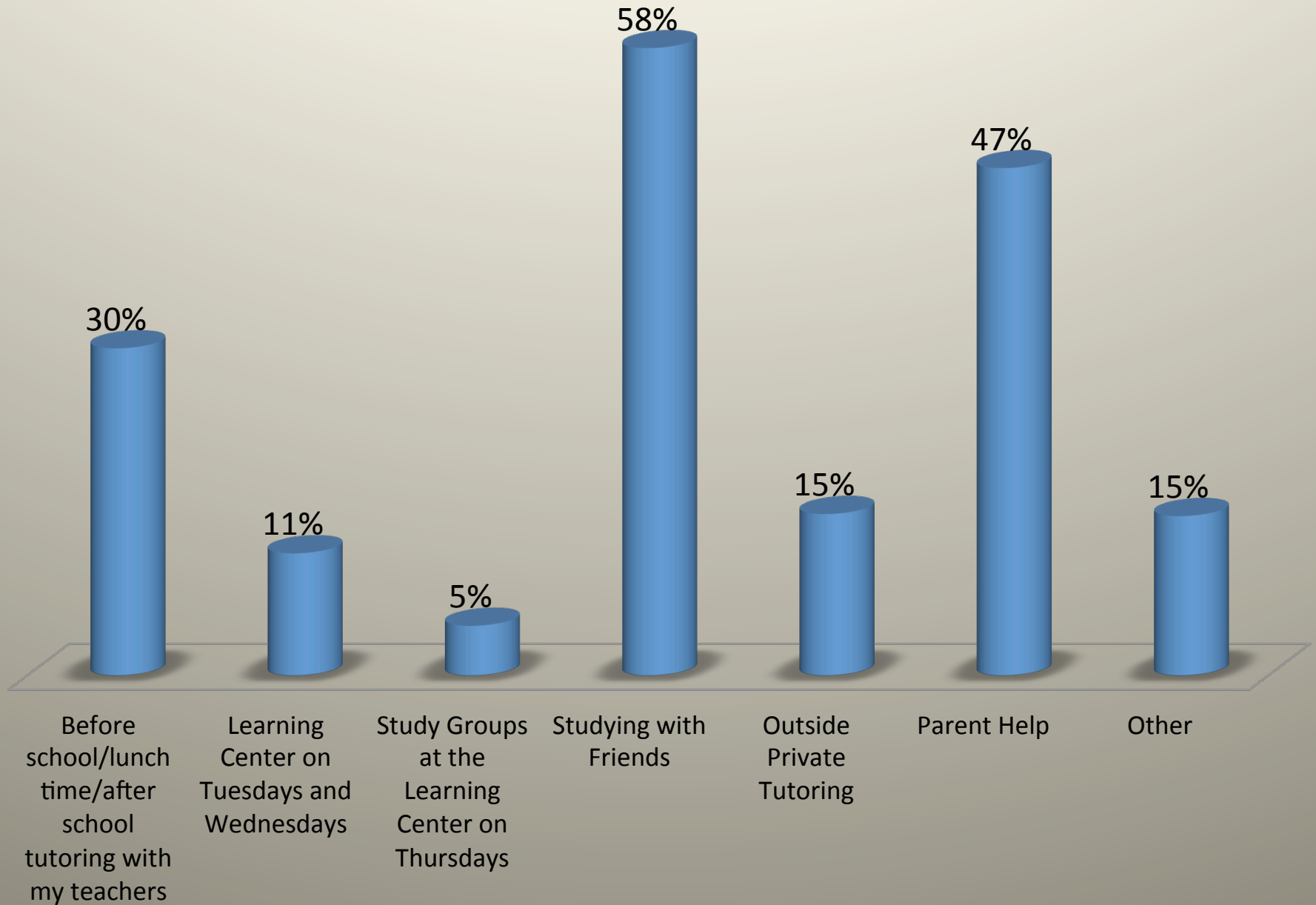
Reduced Lunch



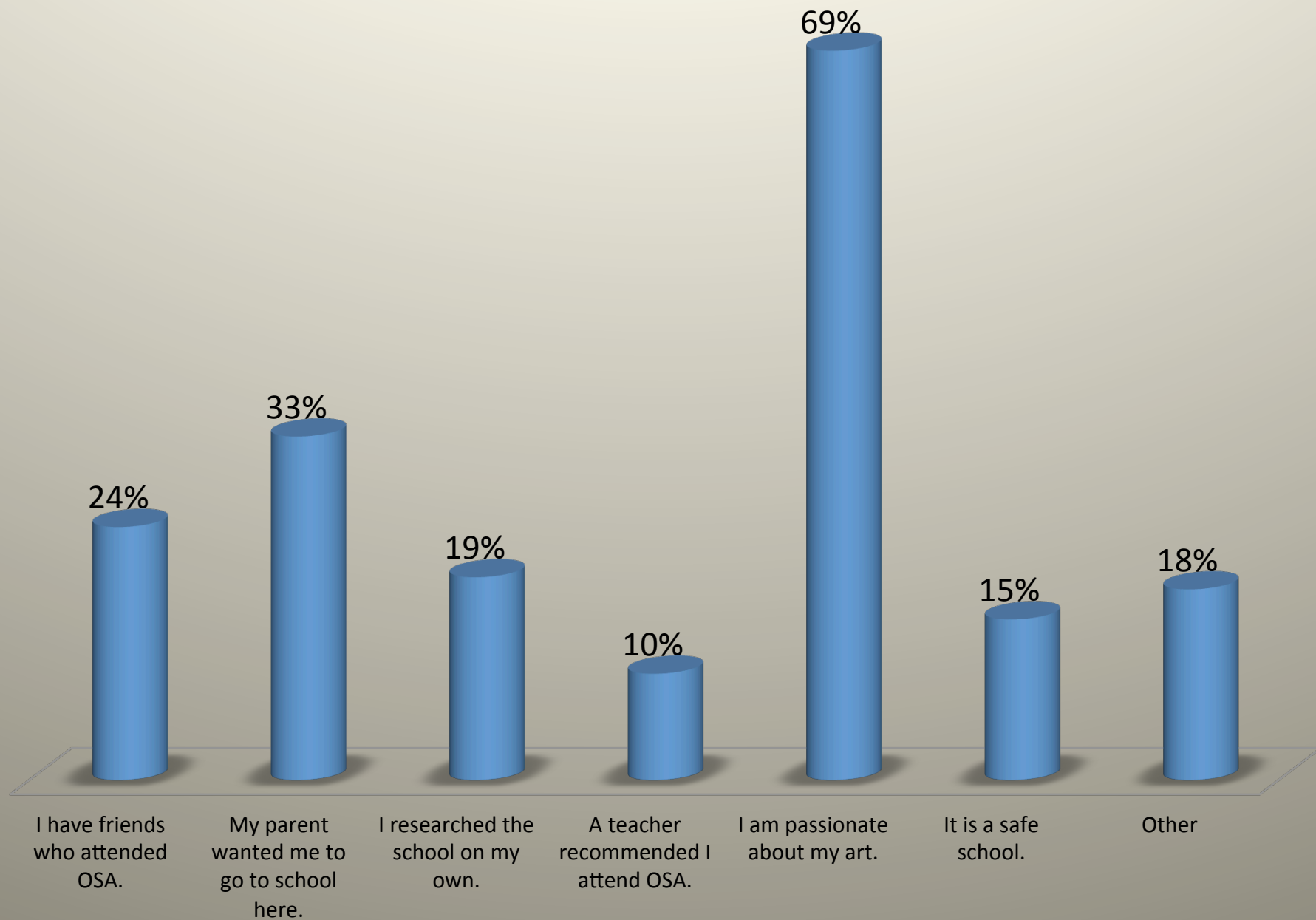
Home Environment



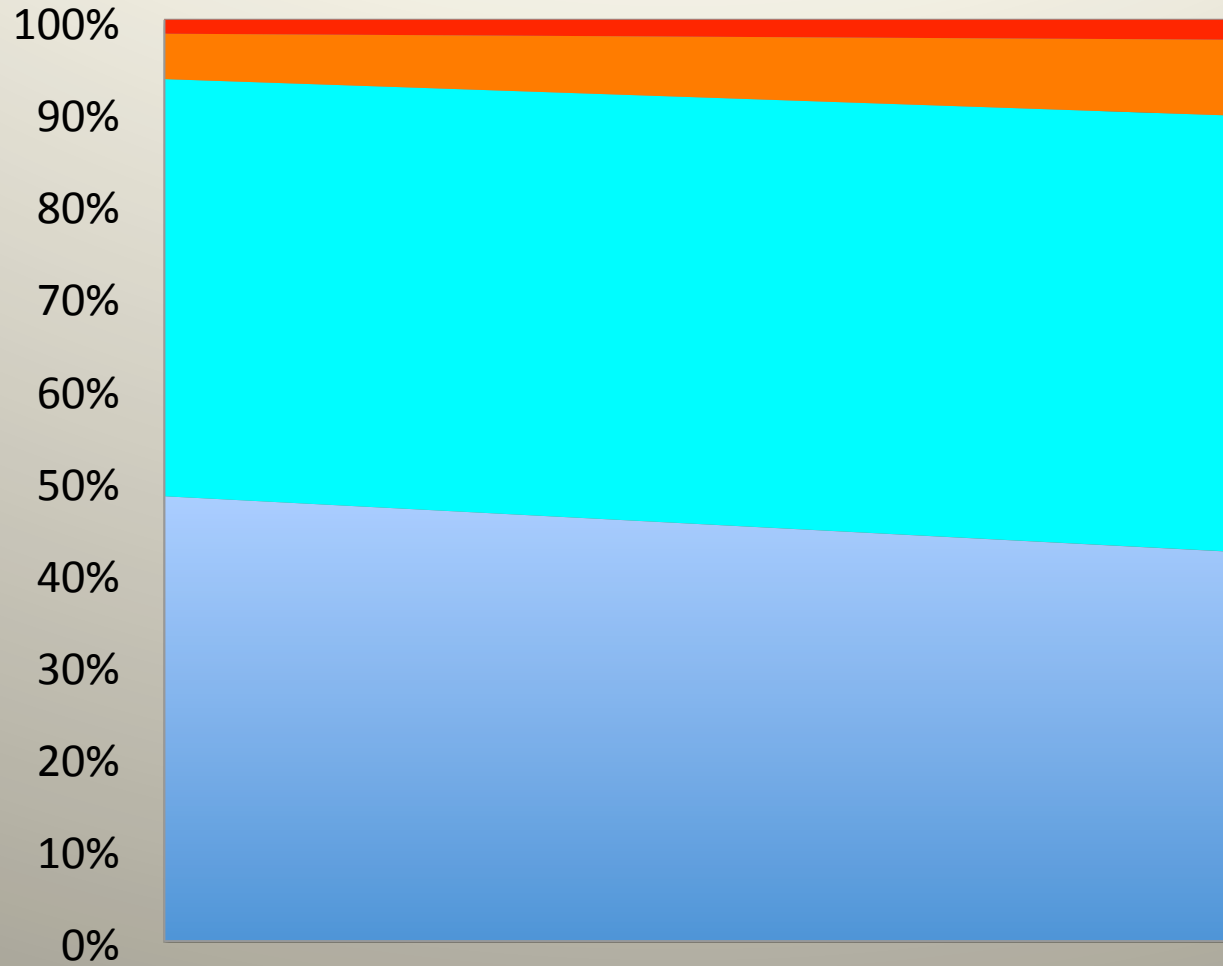
Learning Opportunities



Why I went to OSA.



Welcoming Atmosphere



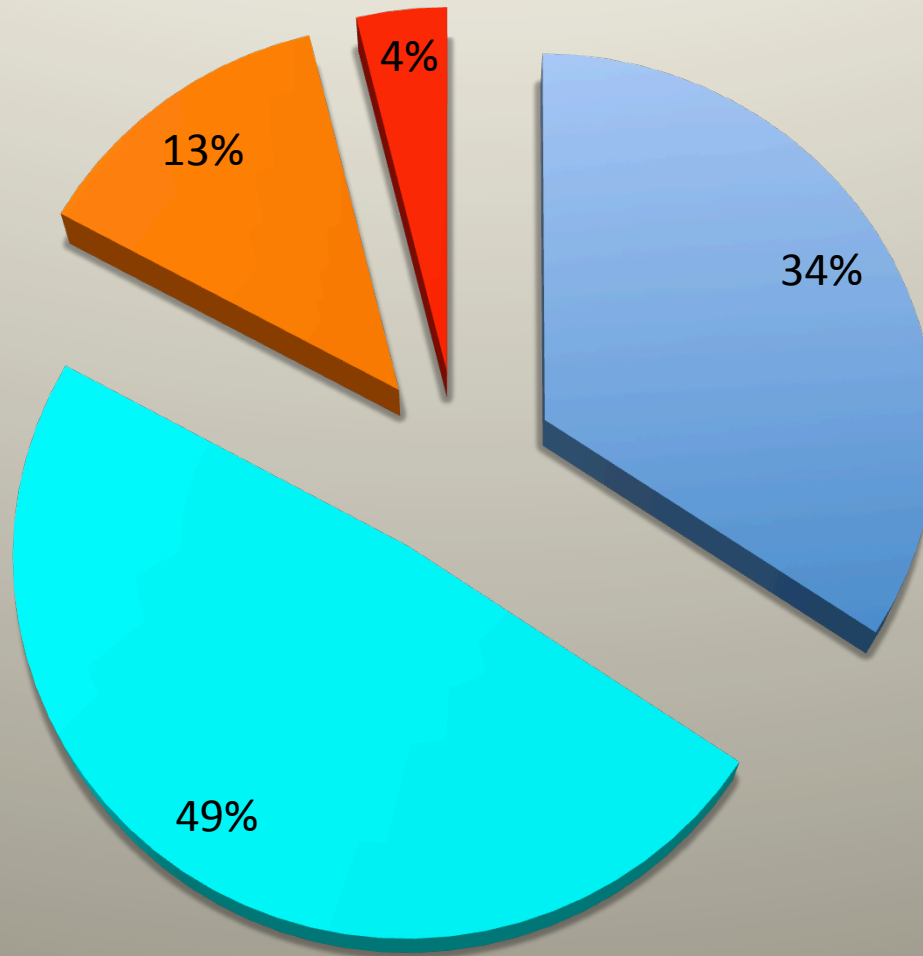
How welcoming were the faculty and staff when you first arrived at OSA?

How welcoming were the other students when you first arrived at OSA?

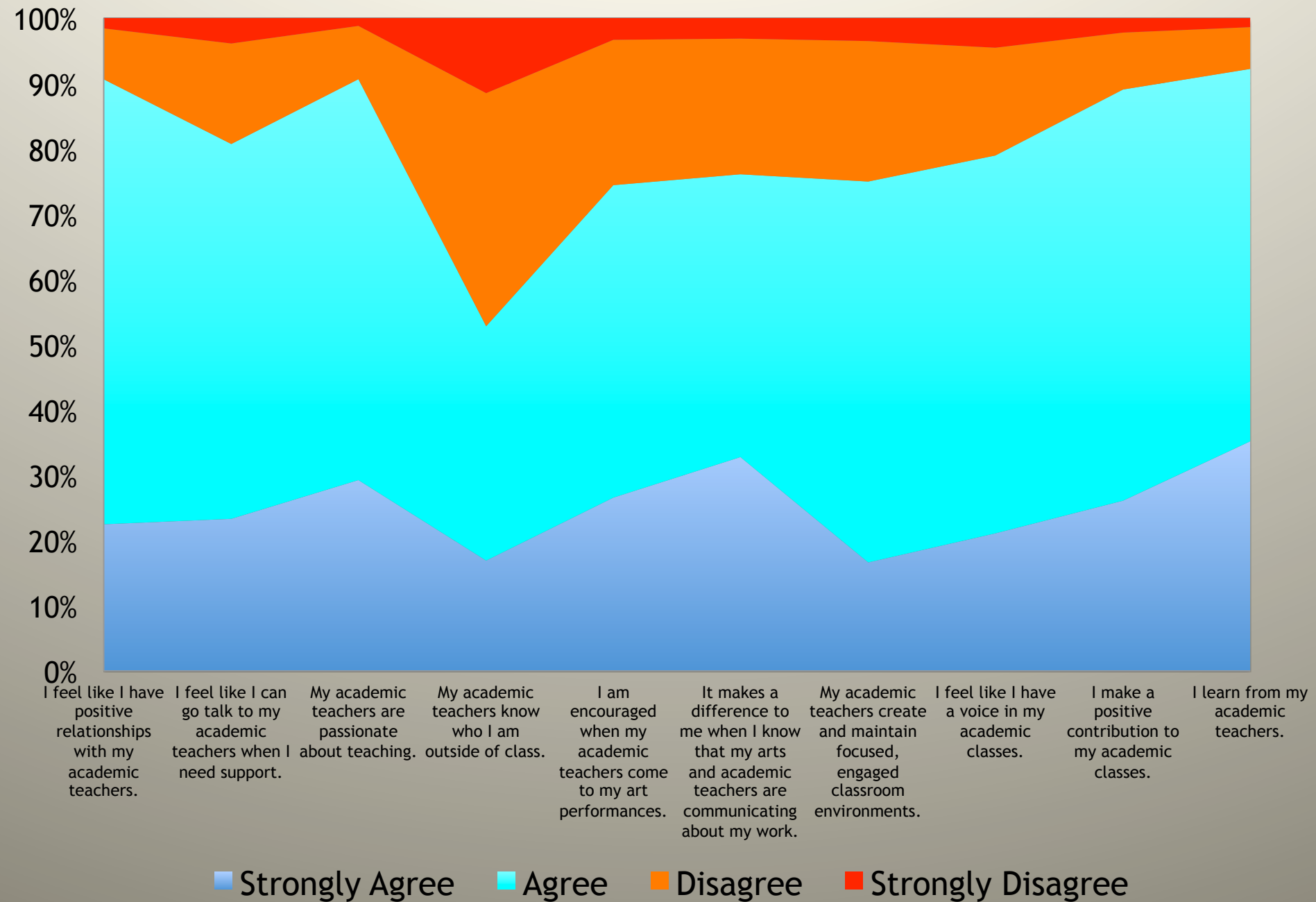
Very welcoming Adequately welcoming Somewhat unfriendly Very unfriendly

Feel a part of OSA

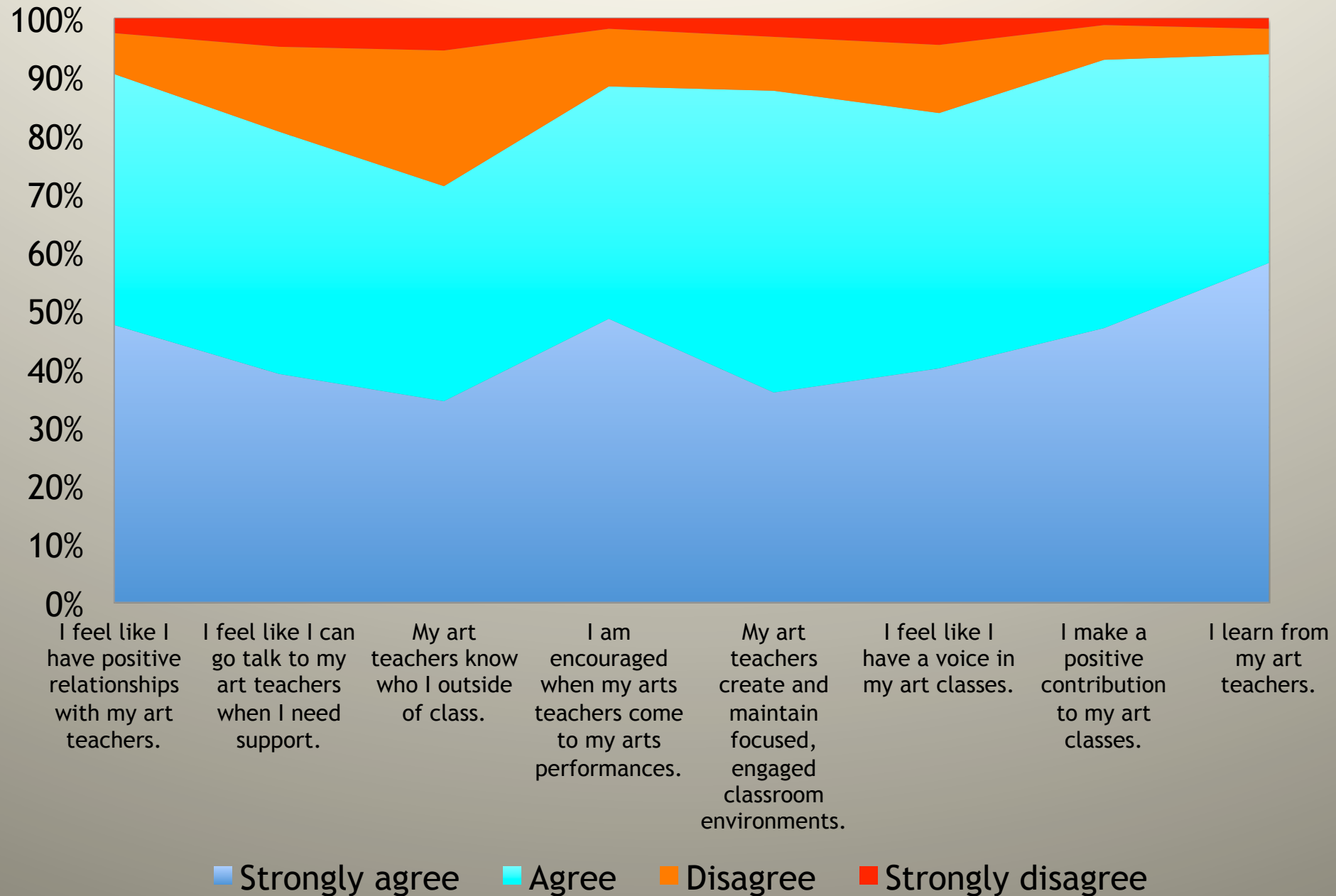
■ Strongly agree ■ Agree ■ Disagree ■ Strongly disagree



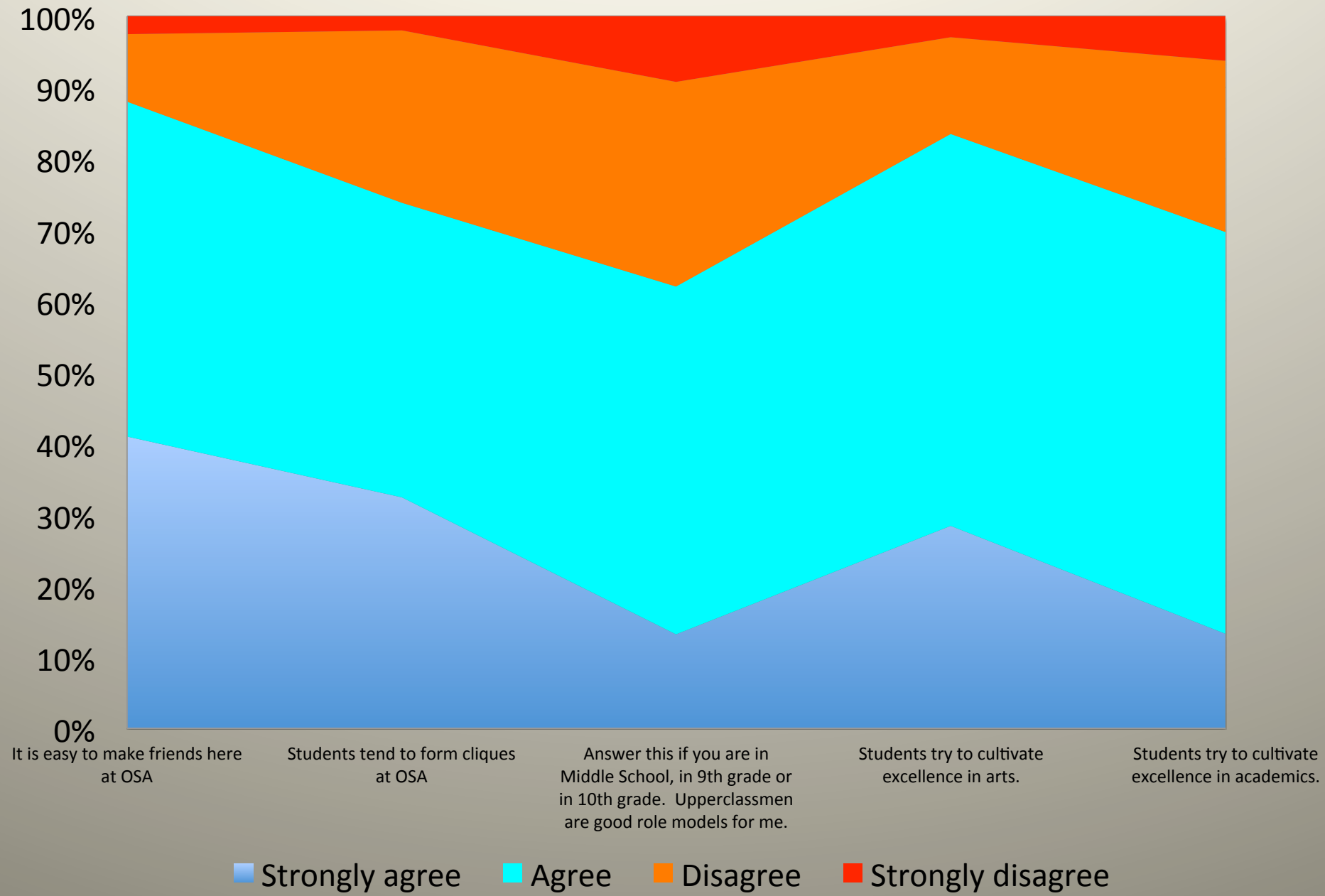
Academic Teacher Relationships



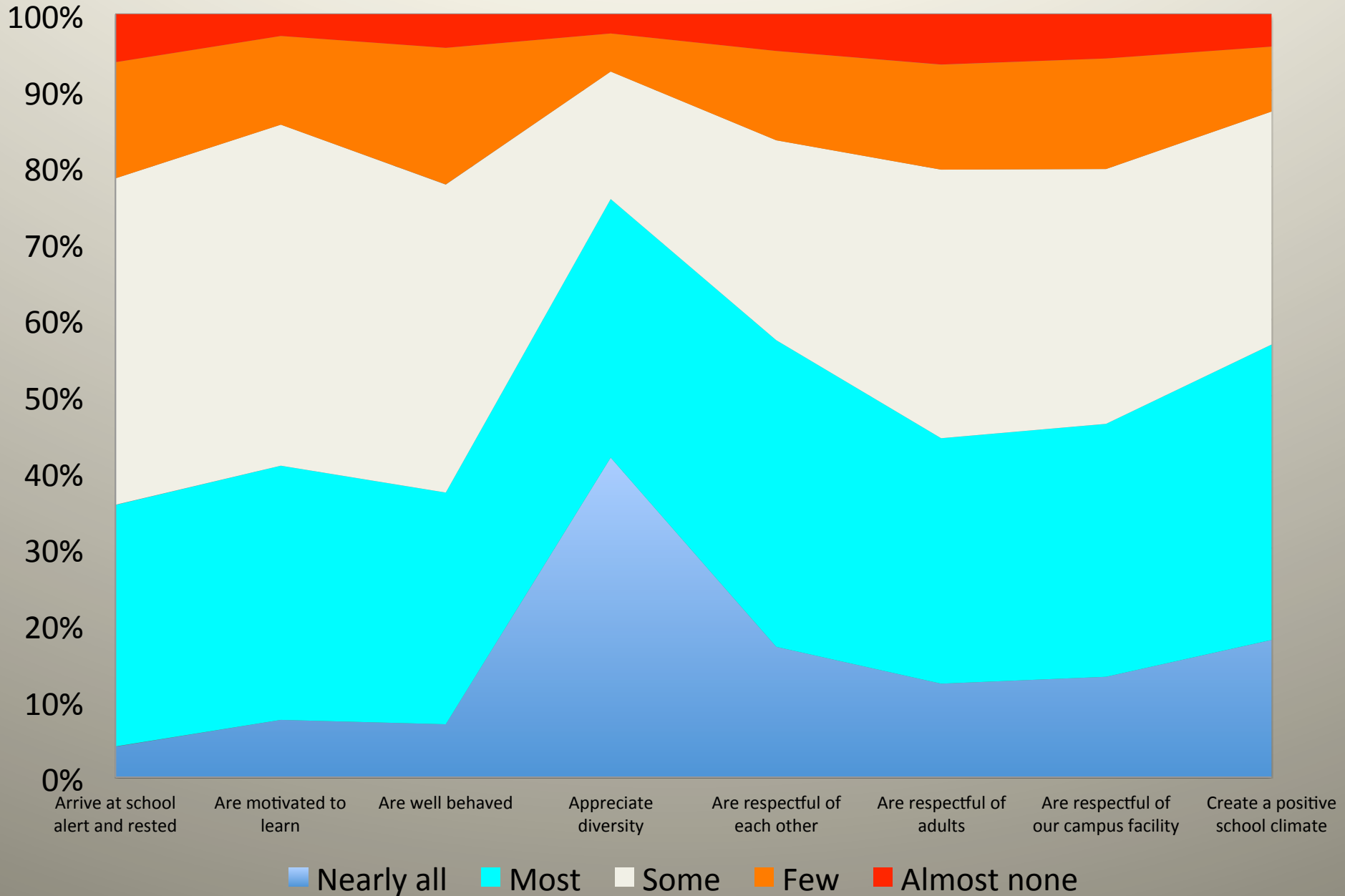
Art Teacher Relationships



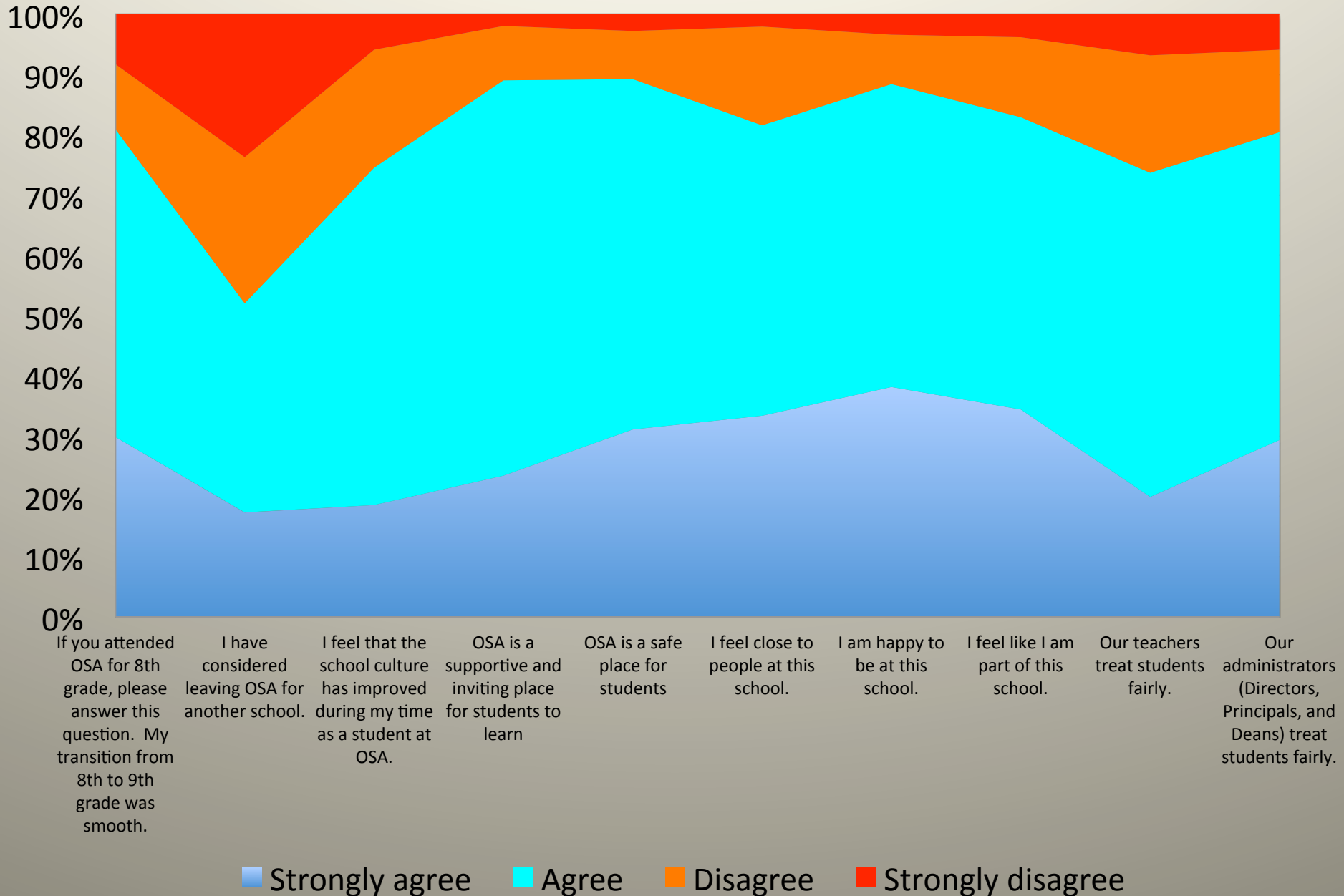
Student Experiences



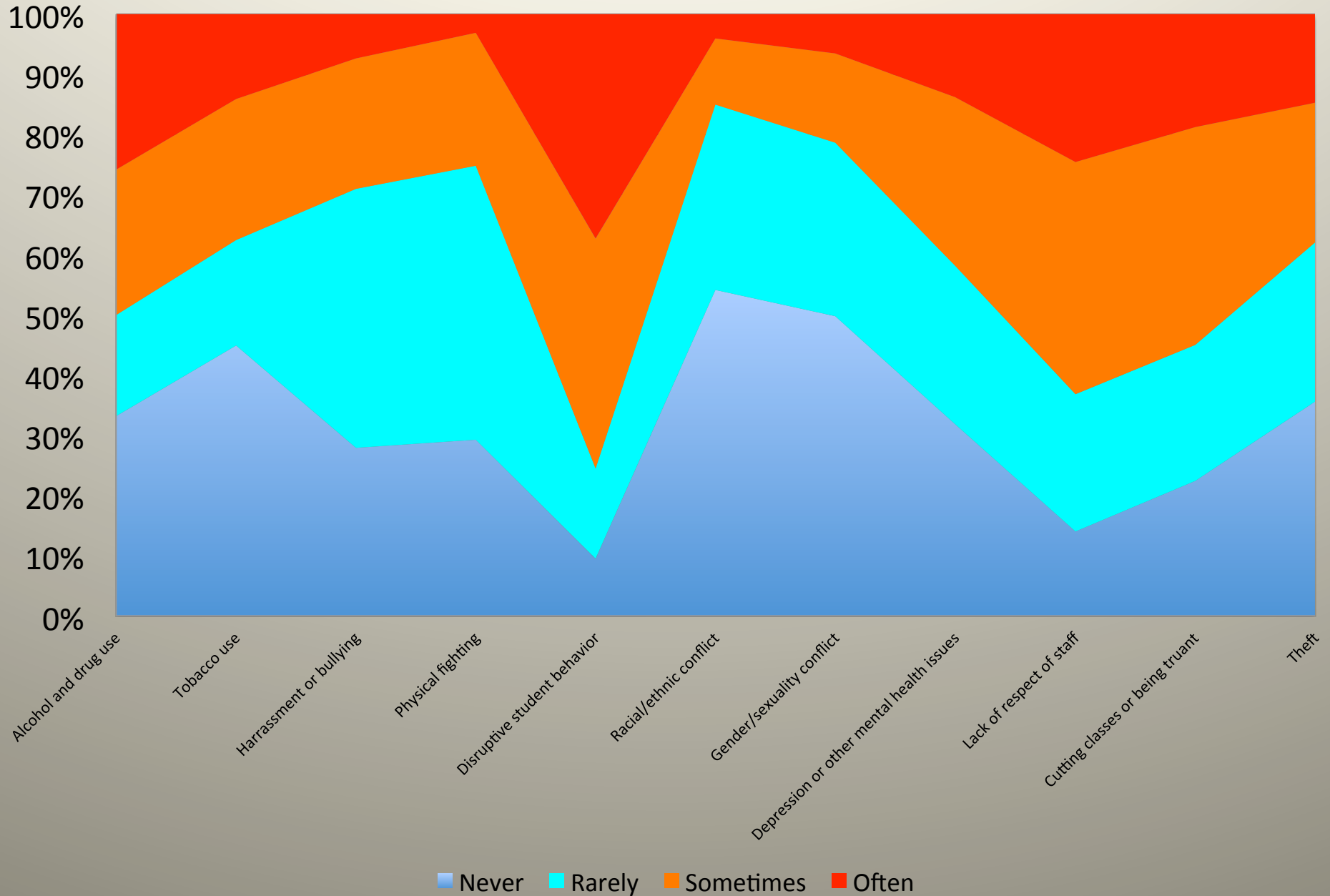
What are other students like?



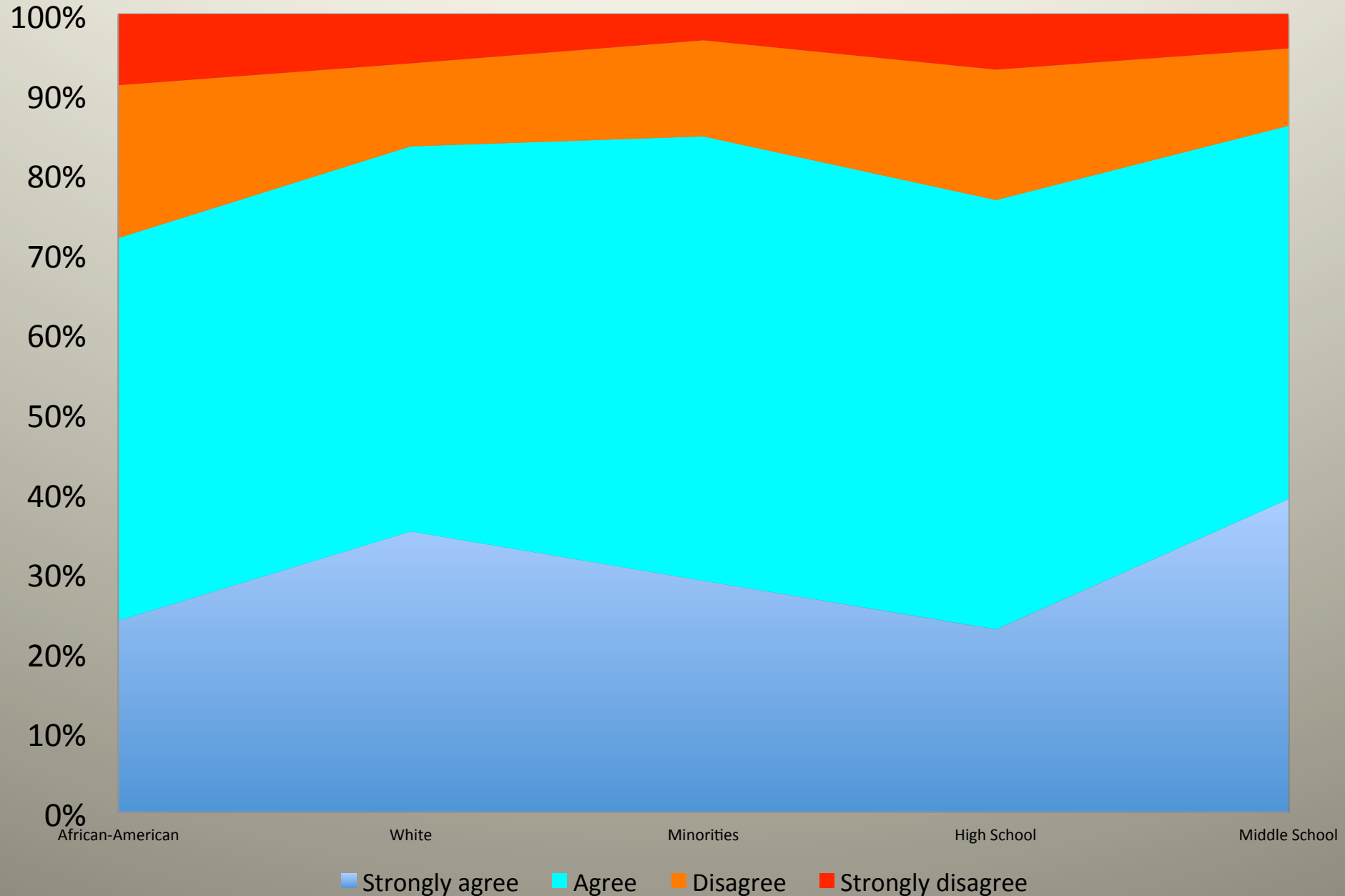
School Climate: Positive Experiences



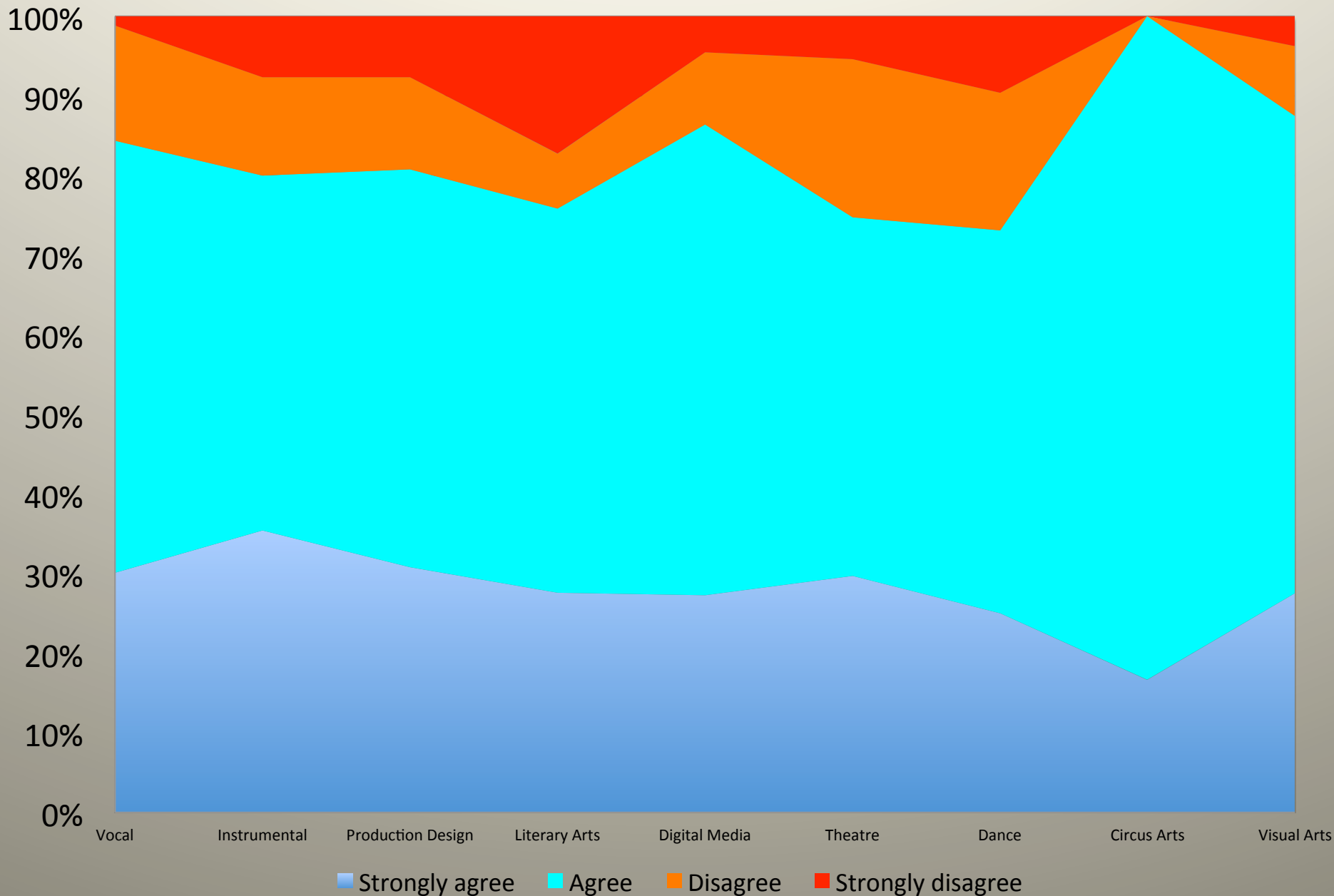
School Climate: Negative Experiences



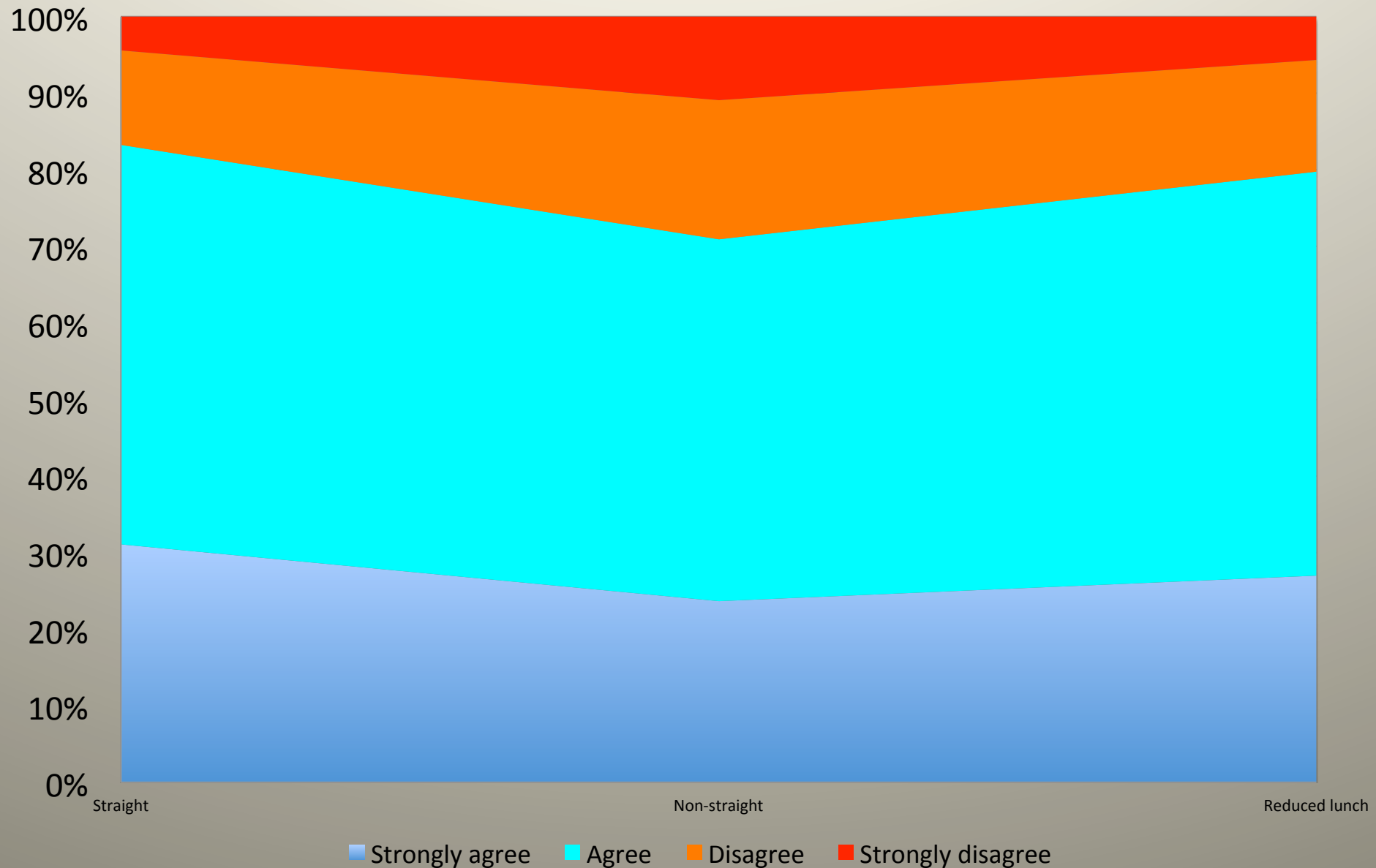
Fair Treatment by Administration by Demographic



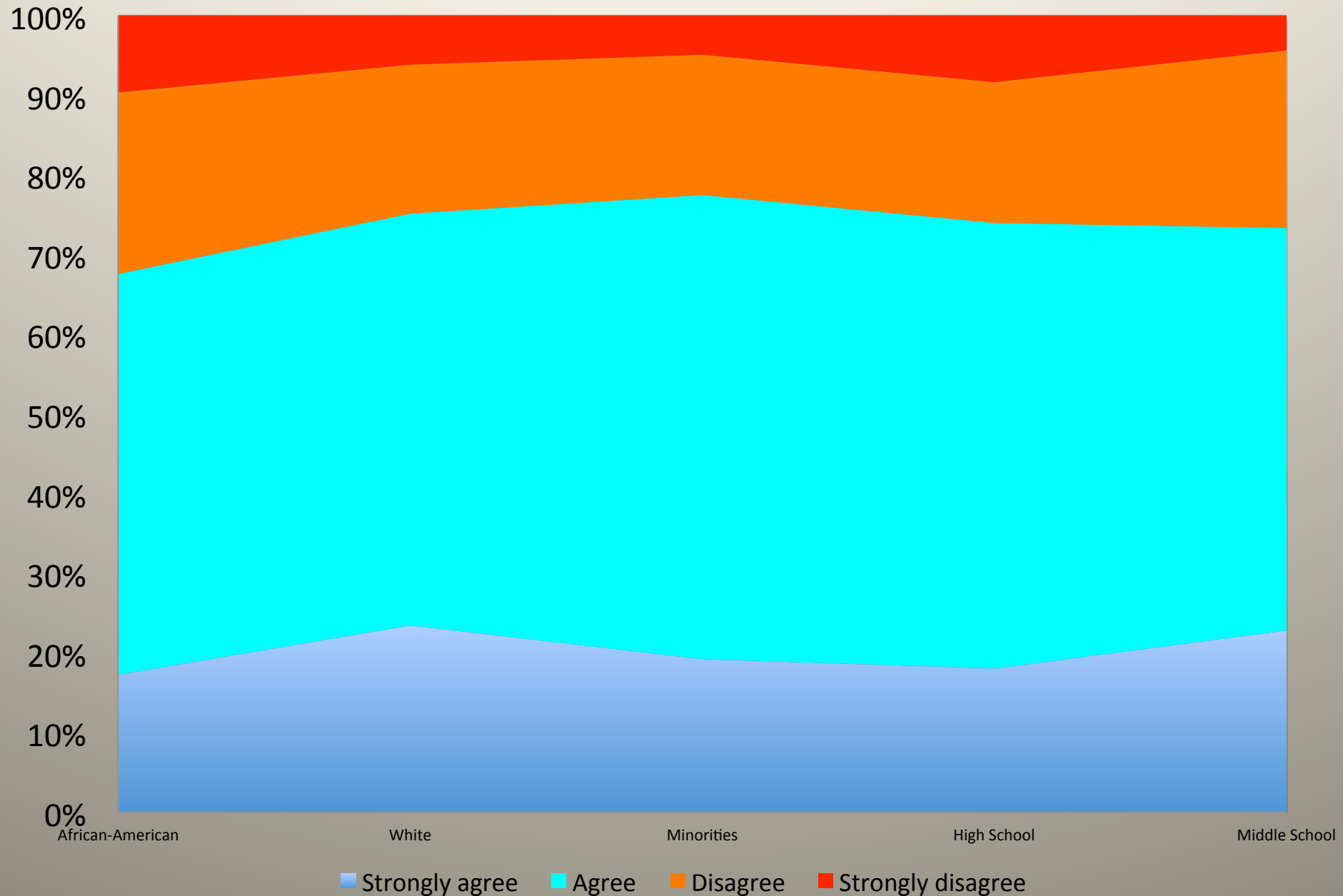
Fair Treatment by Administration by Emphasis



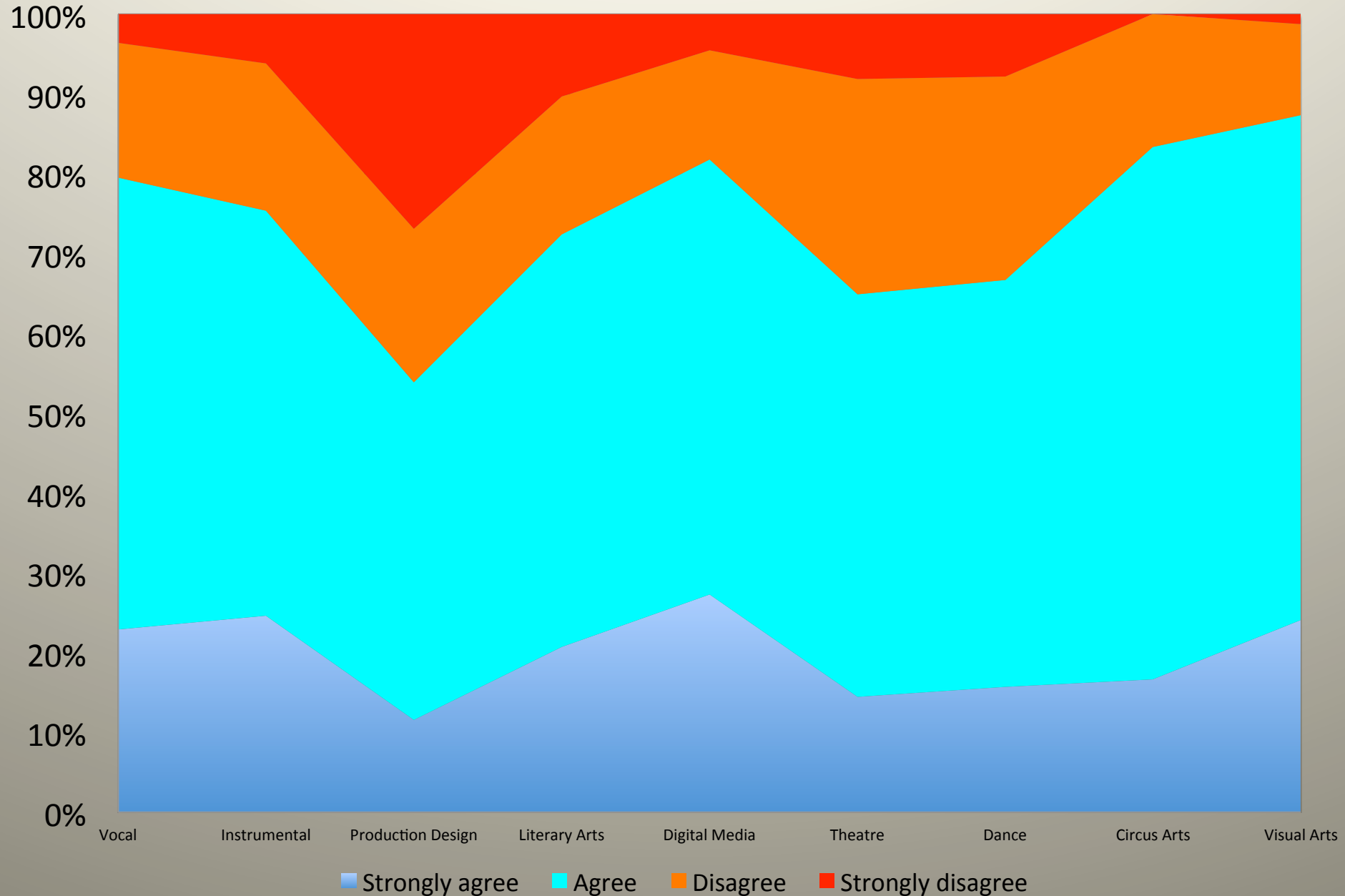
Fair Treatment by Administration by Orientation & Reduced Lunch



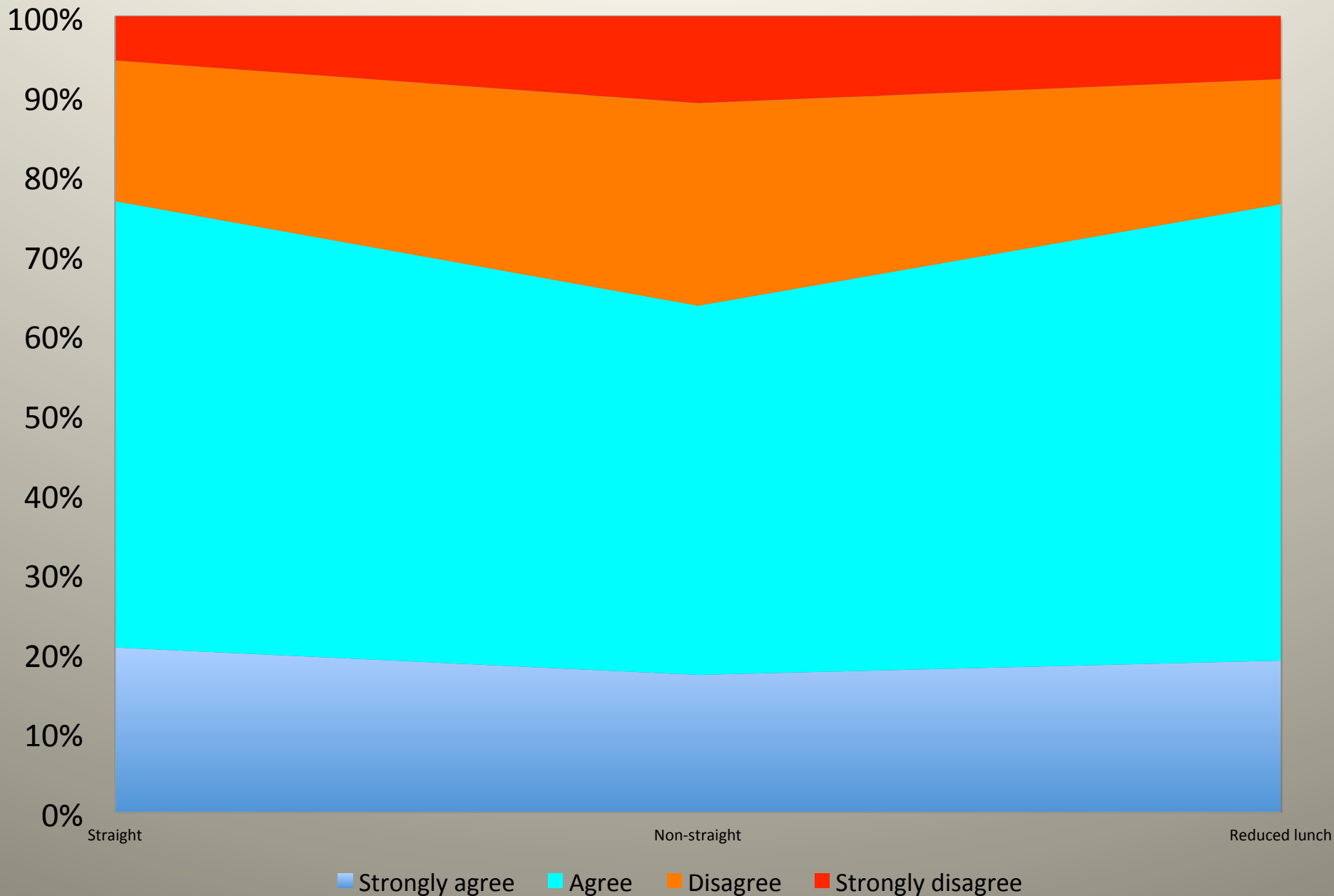
Fair Treatment from Faculty by Demographic



Fair Treatment from Faculty by Emphasis

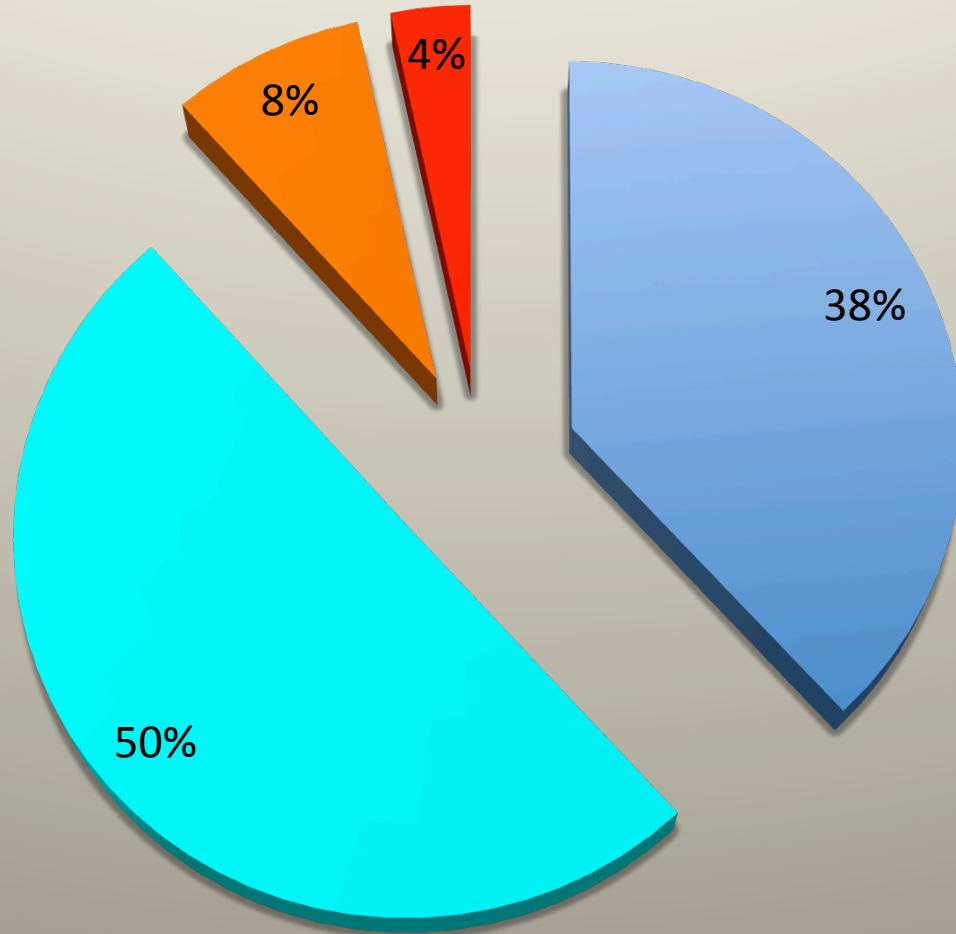


Fair Treatment from Faculty by Orientation & Reduced Lunch

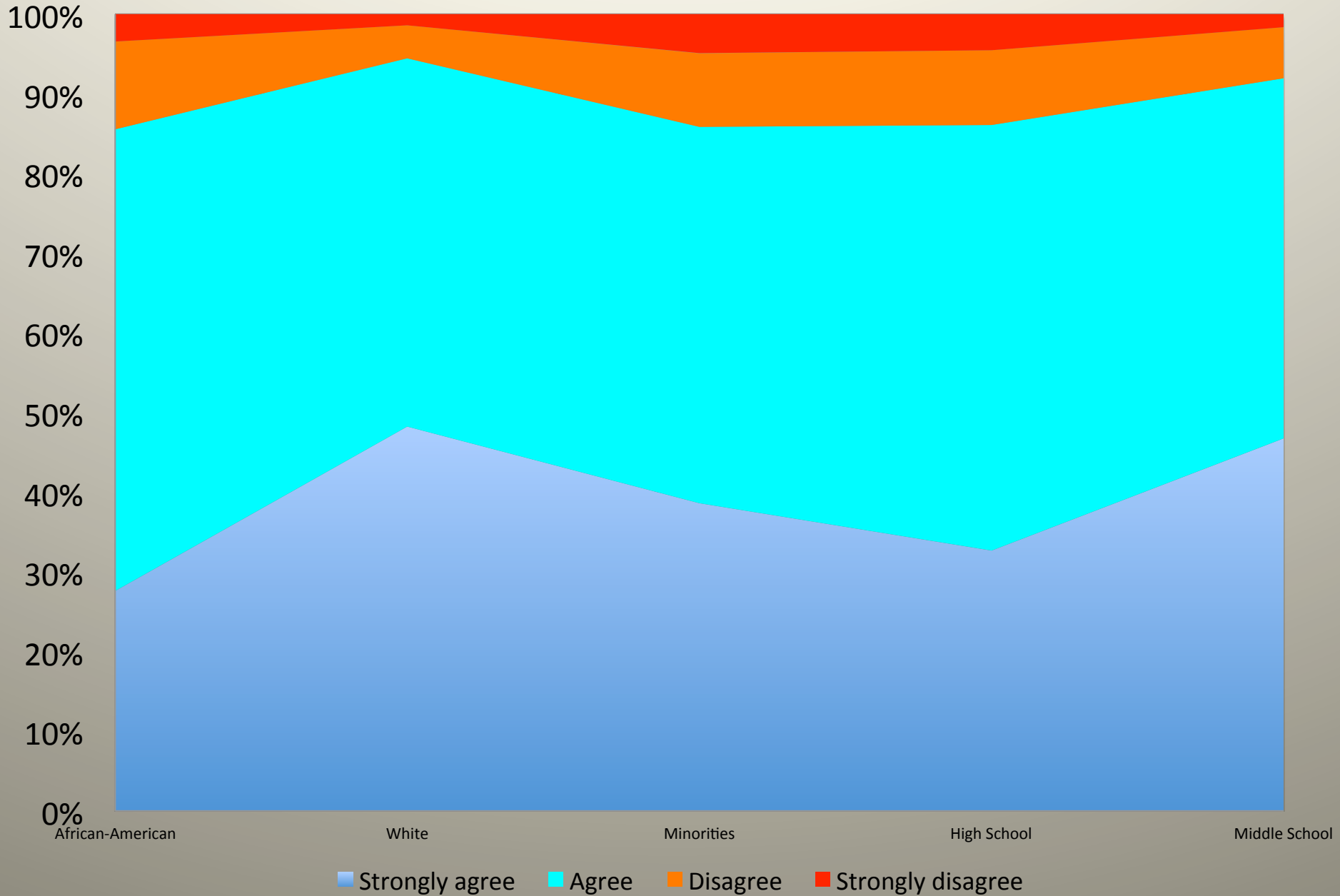


Happy to be at OSA

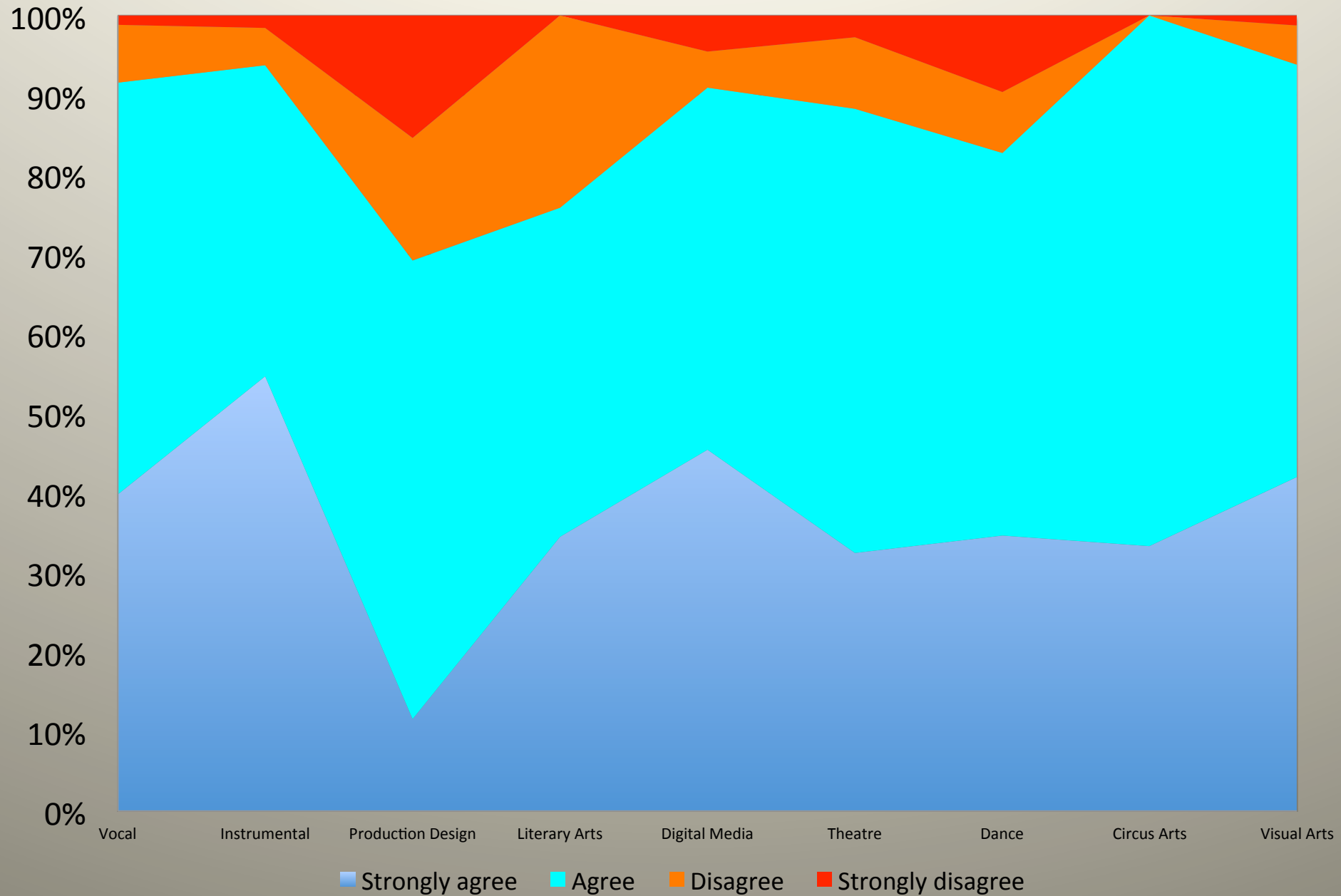
■ Strongly agree ■ Agree ■ Disagree ■ Strongly disagree



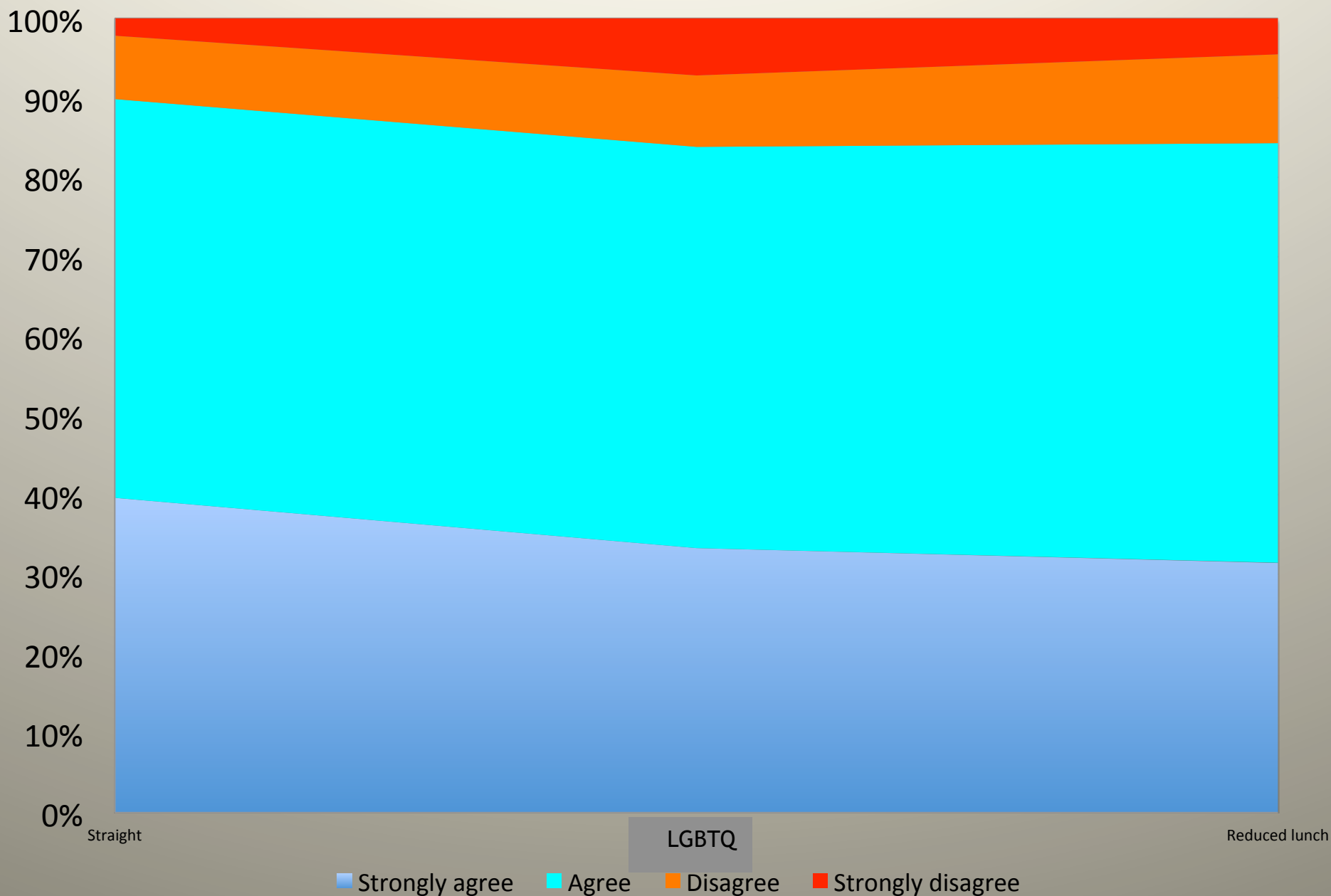
Happiness By Demographic



Happiness by Emphasis

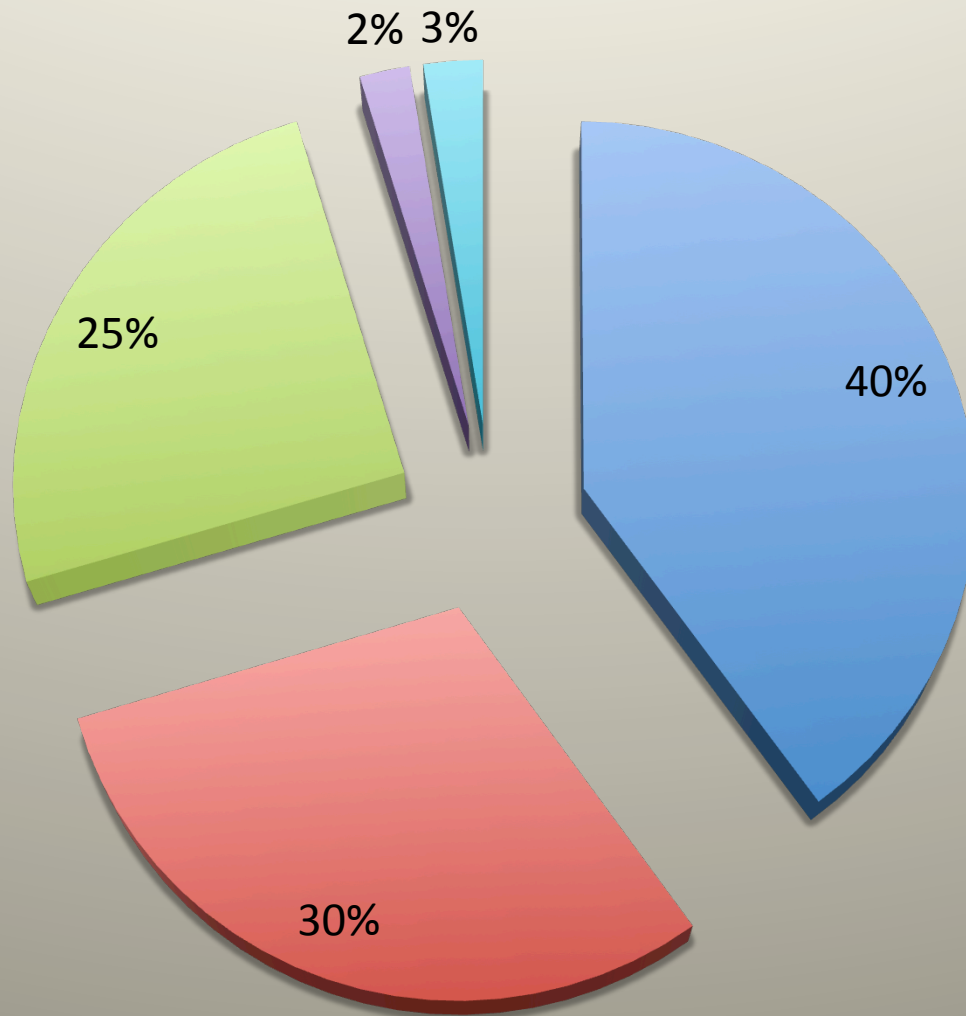


Happiness By Orientation & Reduced Lunch

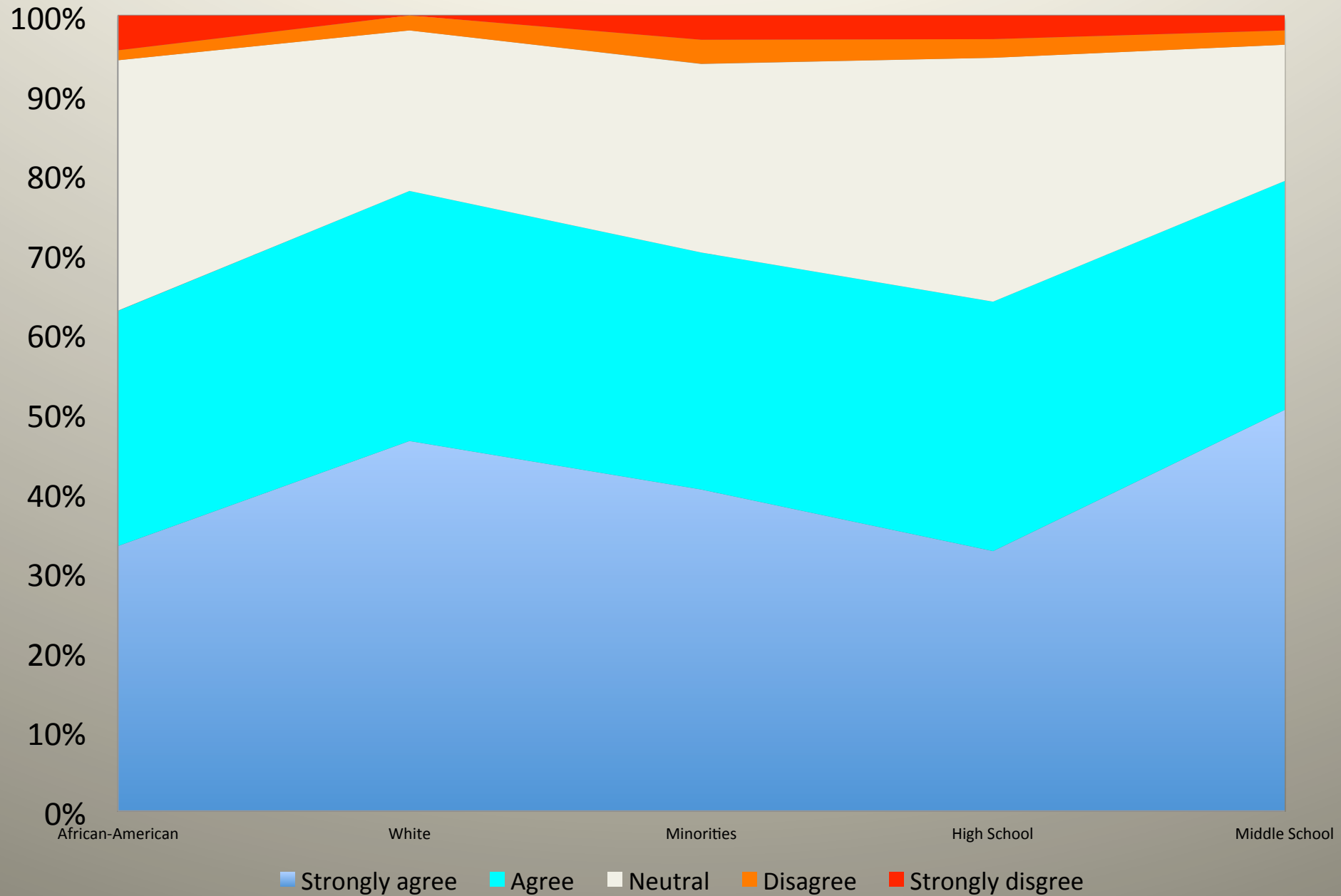


I feel proud to be an OSA Student

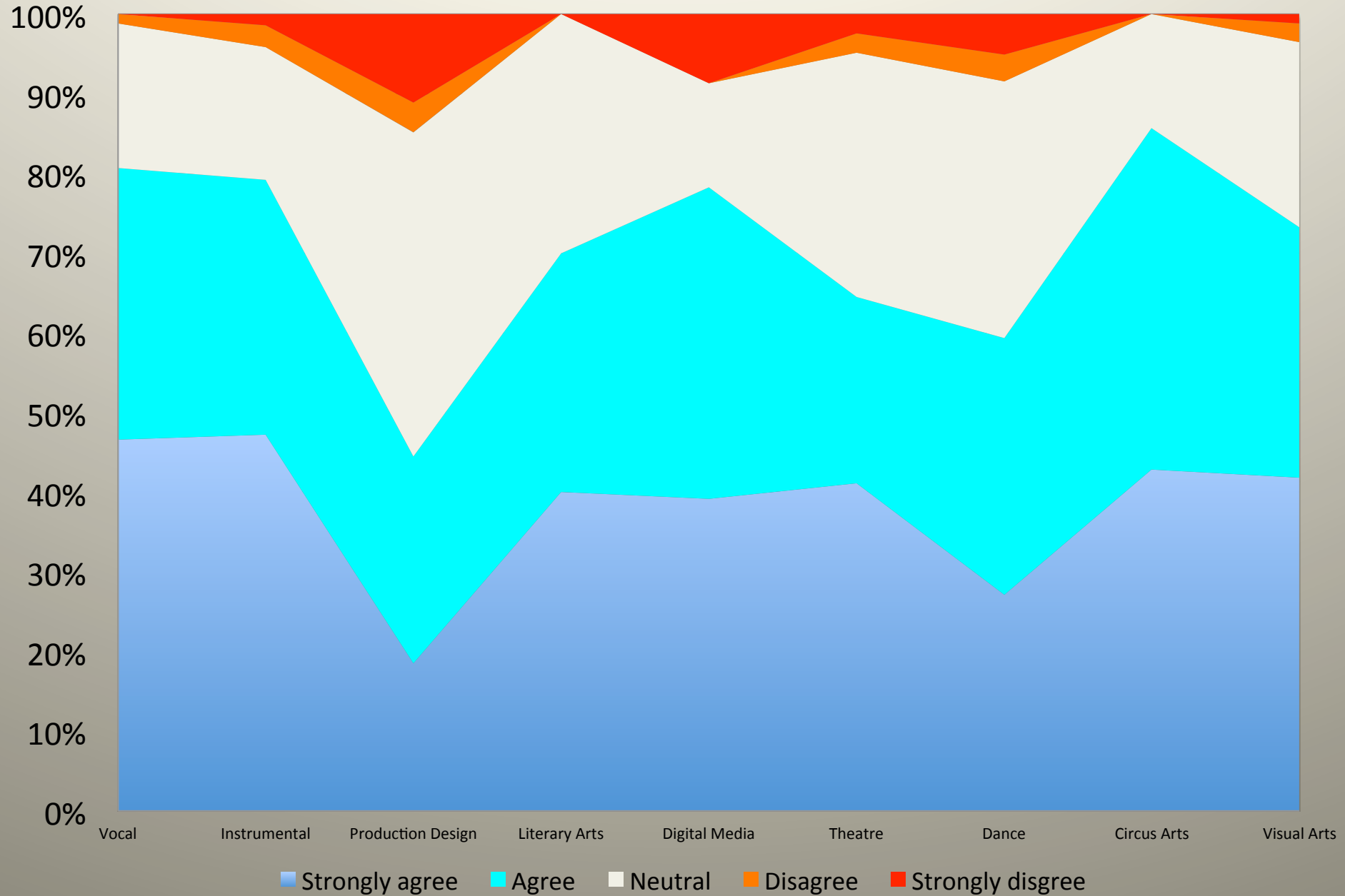
Strongly agree Agree Neutral Disagree Strongly disagree



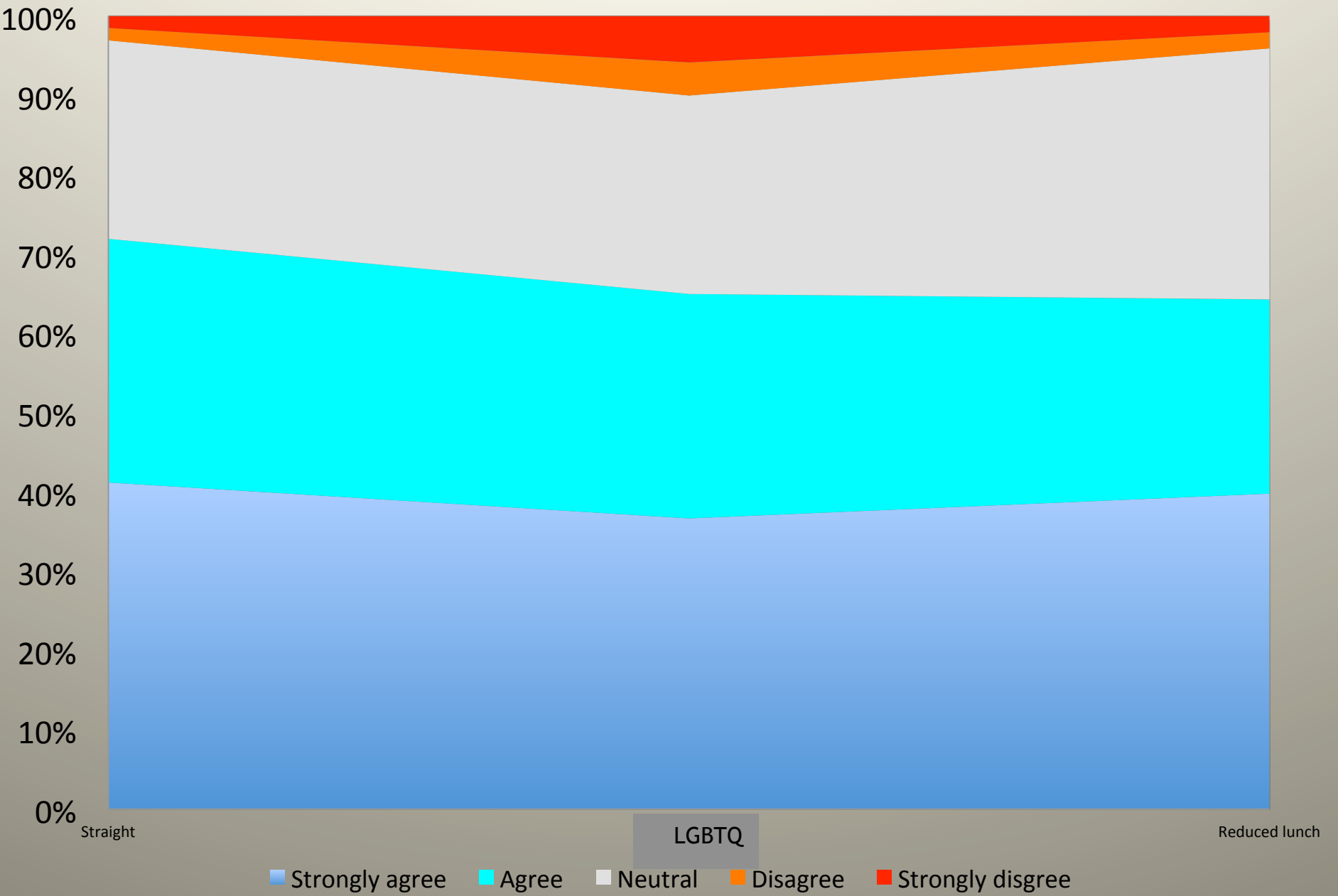
Proud to be at OSA by Demographic



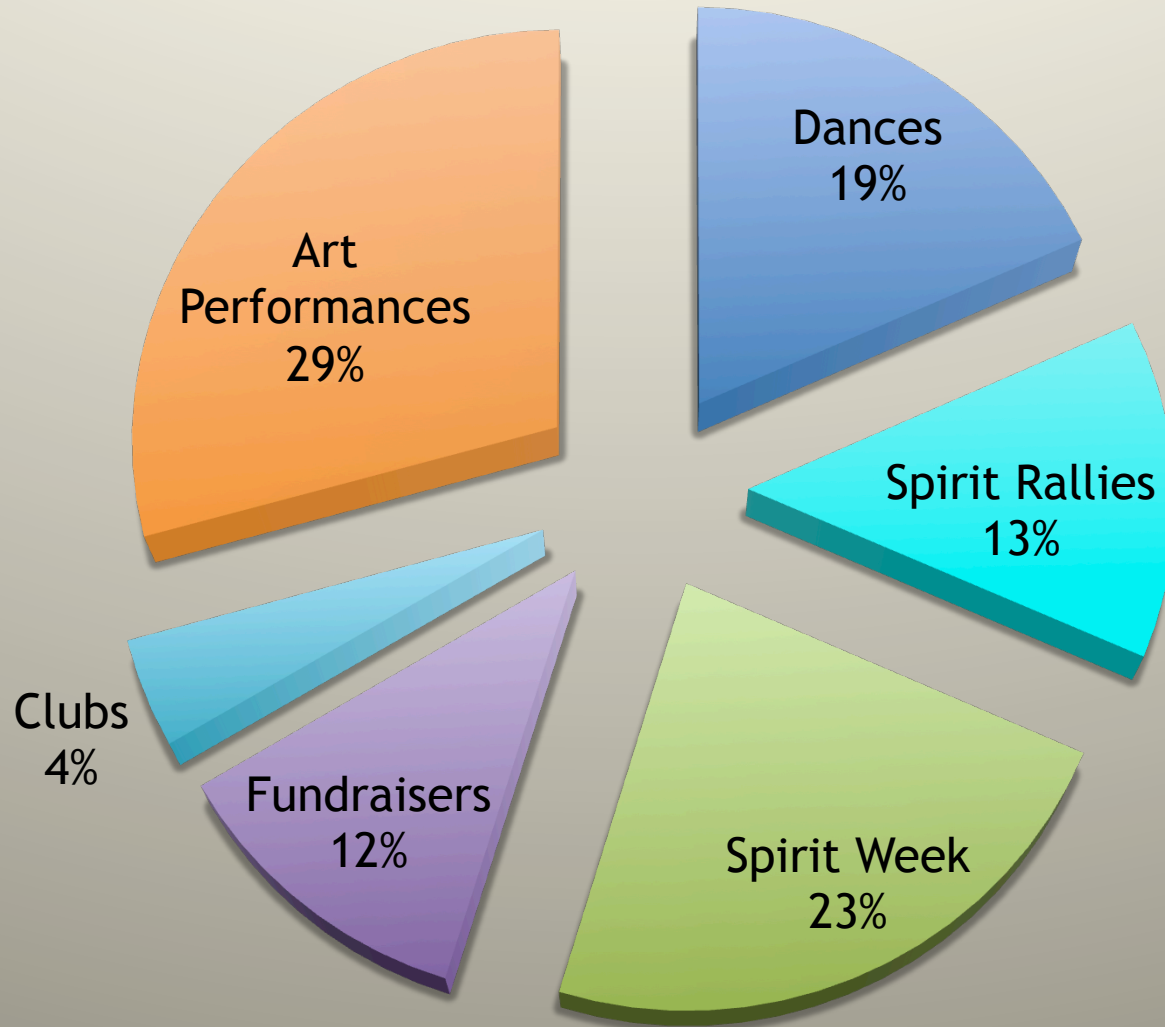
Proud to be at OSA by Emphasis



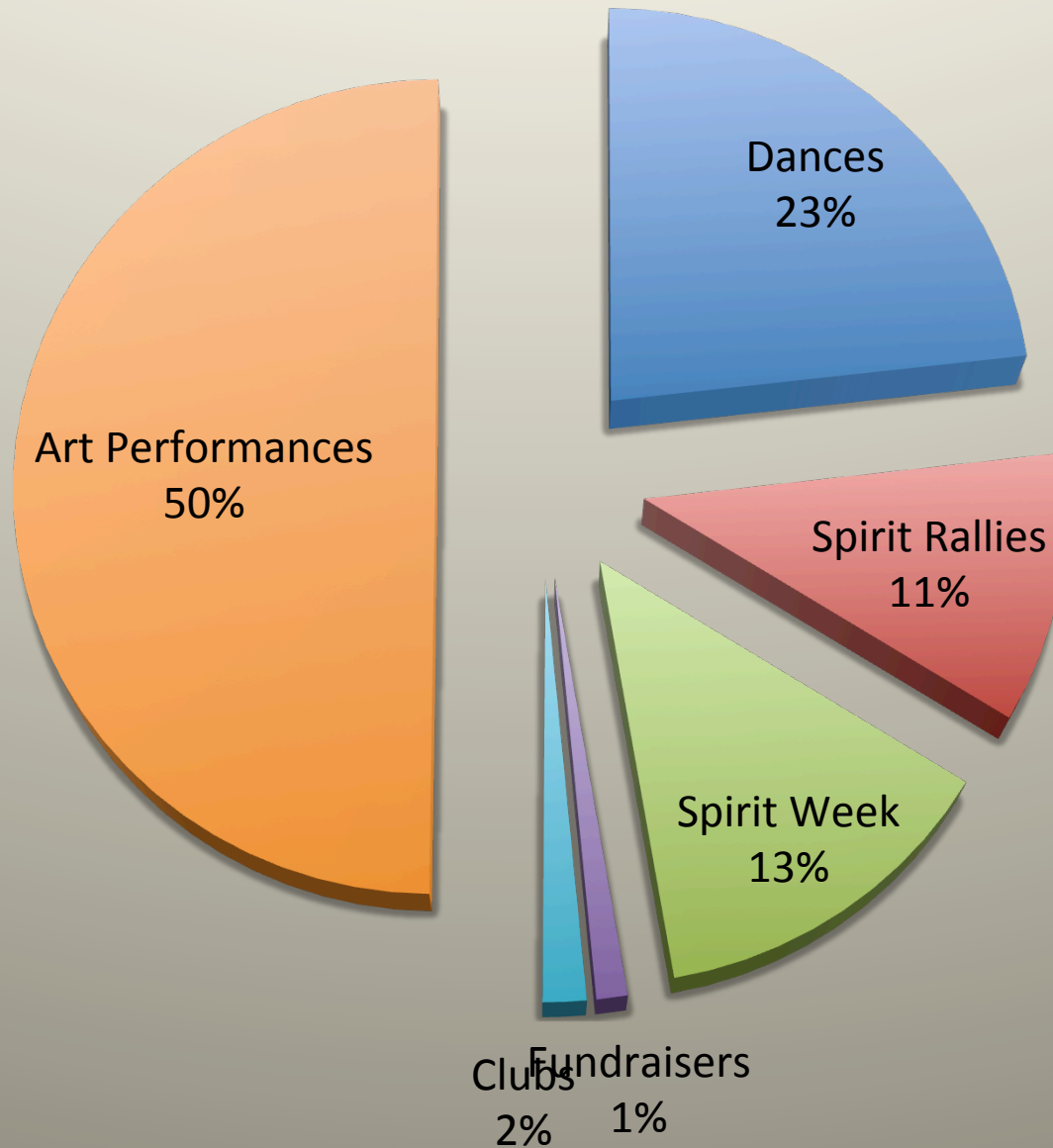
Proud to be at OSA by Orientation & Reduced Lunch



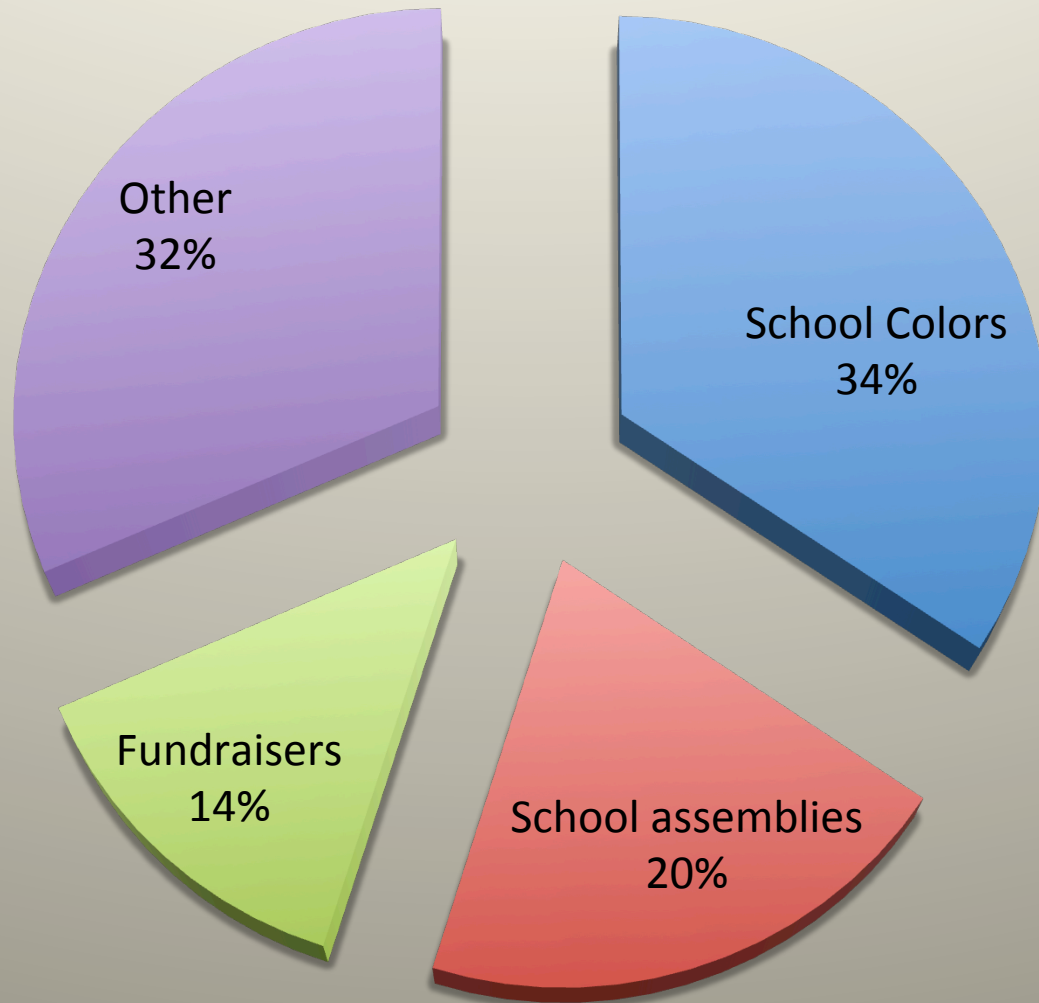
What did you attend or participate in last year?



Which did you enjoy the most?



What Promotes School Spirit?



More School Spirit...

All school musicals and performances

Arts based assemblies

Drum corps

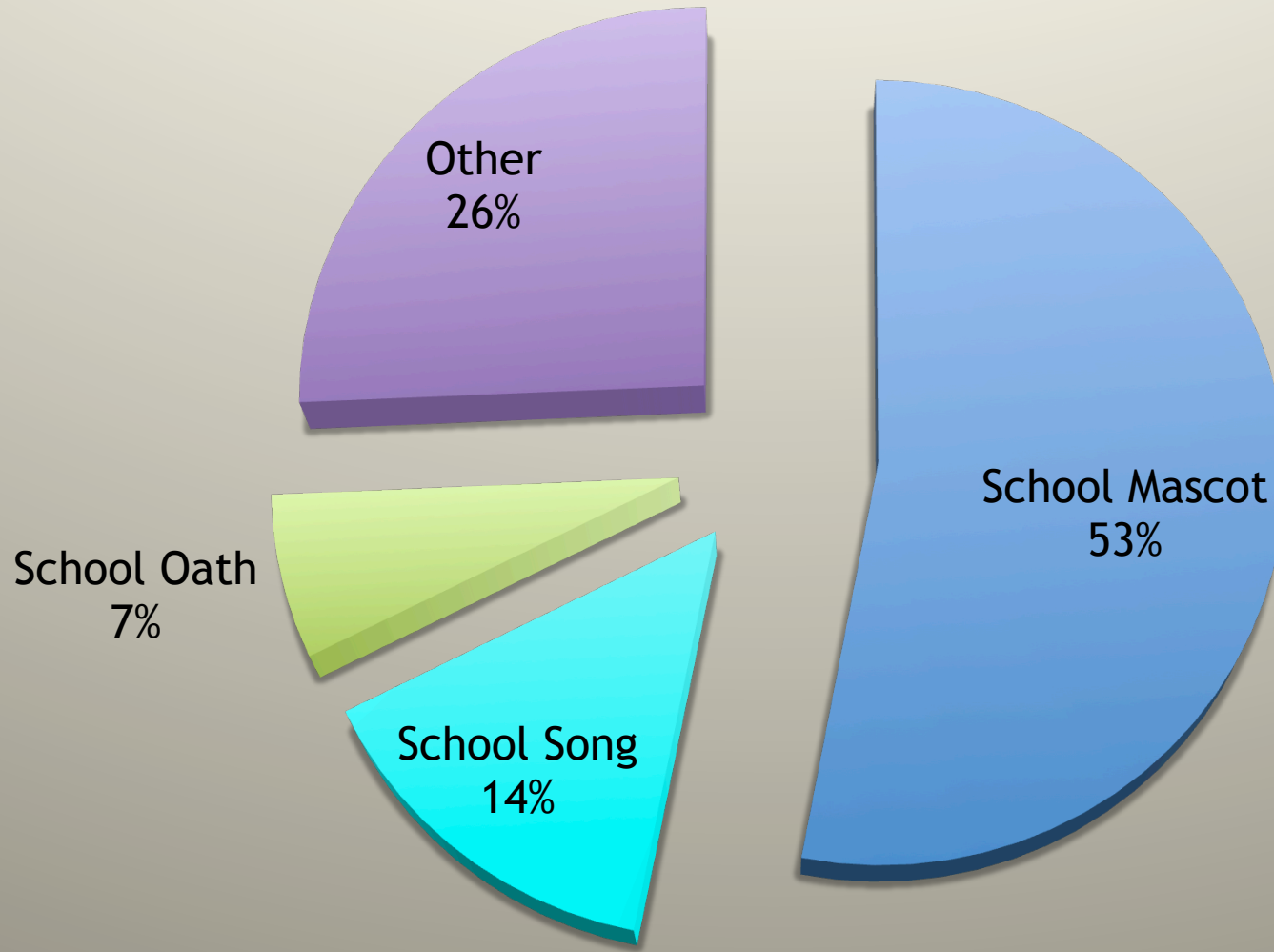
Dances

Fun Friday

Conversations about improving the school

School merchandise

What to adopt



We want more...

Sports

Technology

Library

Clubs

Rallies

Don't change anything...

General Trends

- Similar experiences across ethnicity, orientation, SES, school level...
- Our students are happy with OSA. They feel safe and supported, and have strong relationships with their teachers and with each other.
- Many feel like disruptive students, bullying, drugs and alcohol are issues on campus.
- They want a mascot! 😊

What students would change...

- Add sports teams, and a culinary arts program
- Include Circus Arts on the school website
- Less crowded hallways and classrooms
- Shorten the school day
- Reduce vending machine prices
- Lengthen lunch and better lunch options
- Reduced ticket prices for performances
- Improved student behavior towards teachers and students
- Greater collaboration between emphases (projects, and taking classes in another emphasis)
- Increase the eligibility GPA.

What students love about OSA...

- Arts experiences and performances
- Quality academics
- Other students
 - most common was “my friends”, but they like the openness and family like feel among students
- Diverse, accepting environment
- Location in downtown Oakland

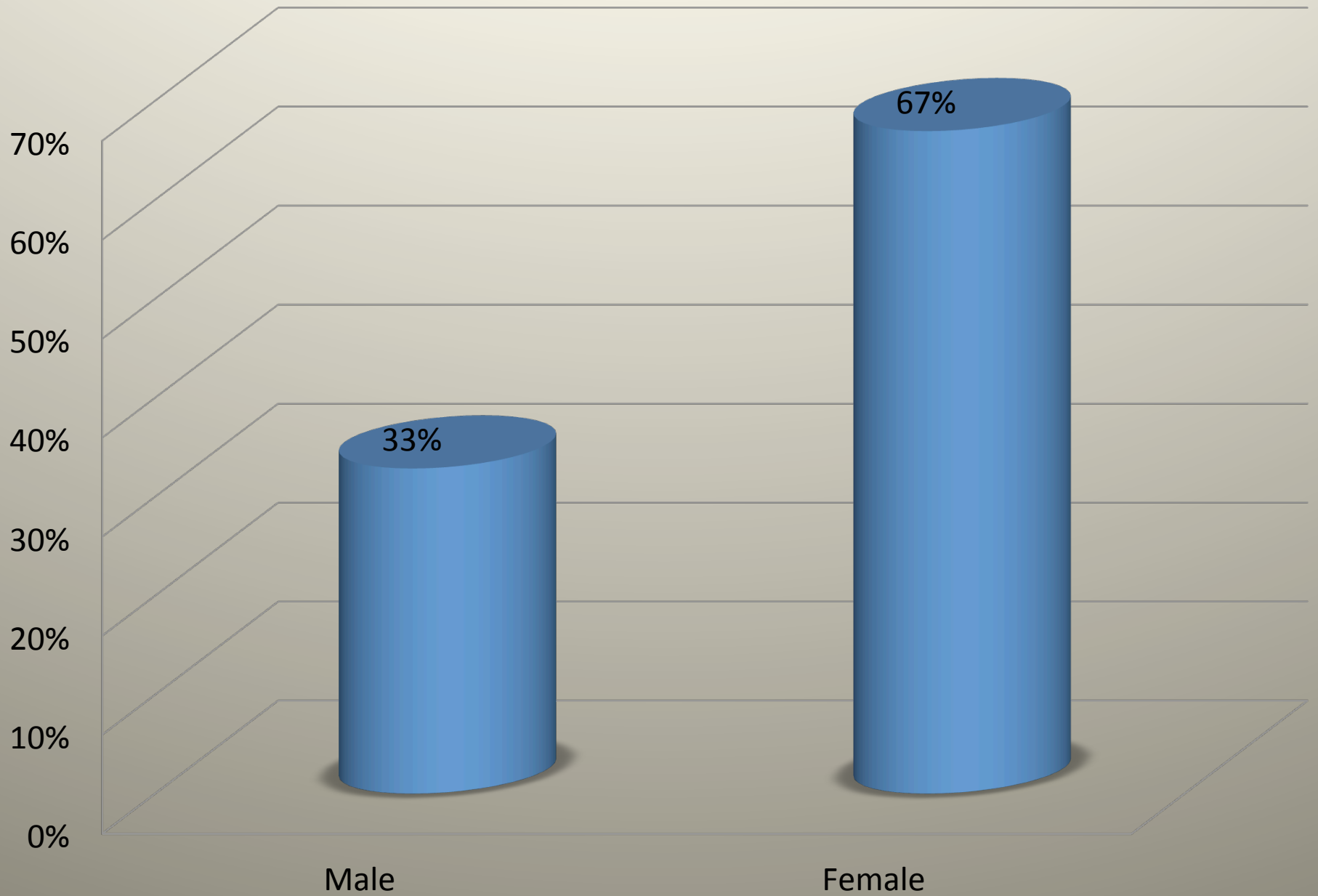
We must face problems that do not lend
themselves to easy or quick solutions...
we must make the best of our new problems
and our new opportunities,
whatever the risk and the cost.

John F. Kennedy

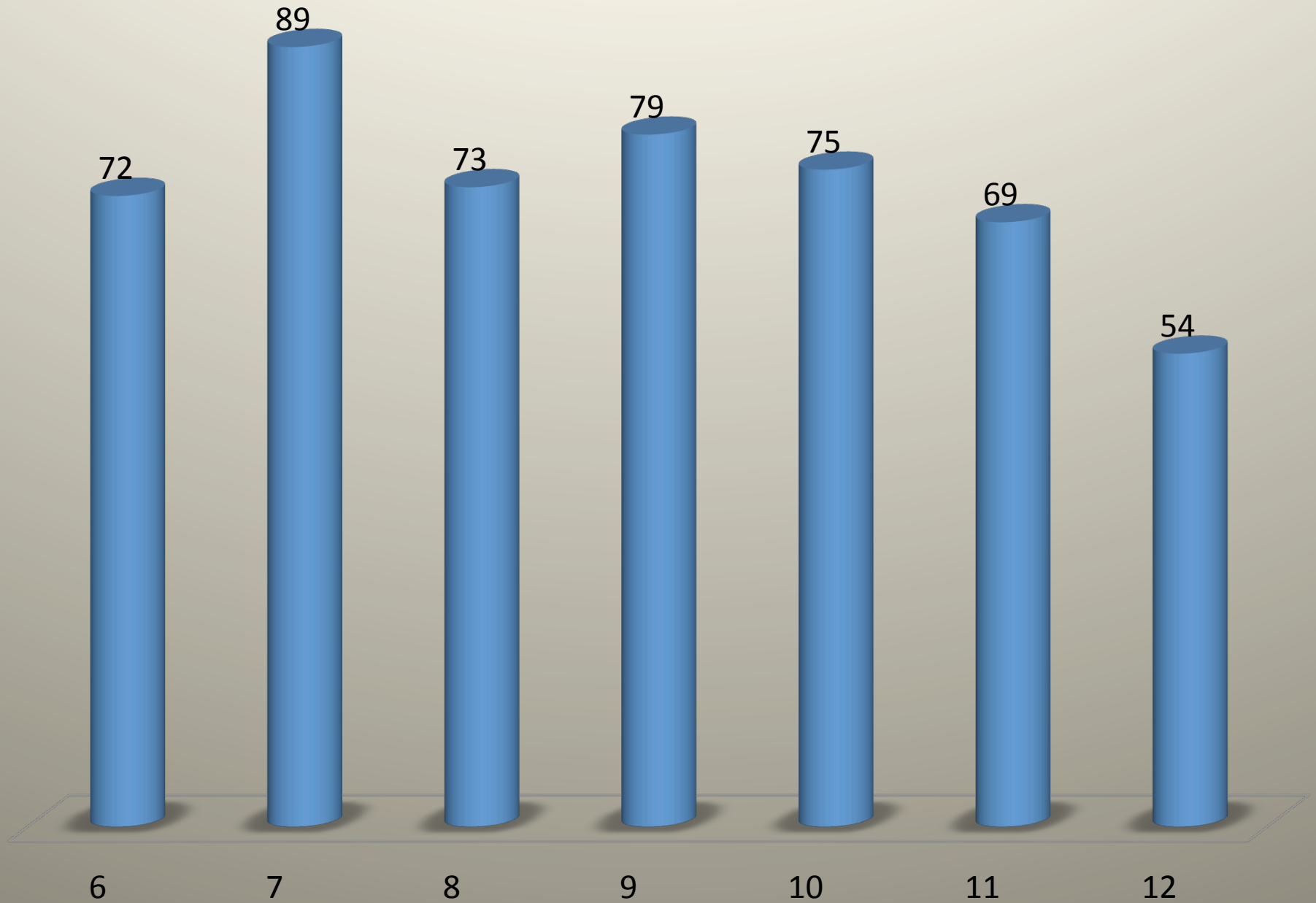
You must be the change
you want to see in the world.

Mahatma Gandhi

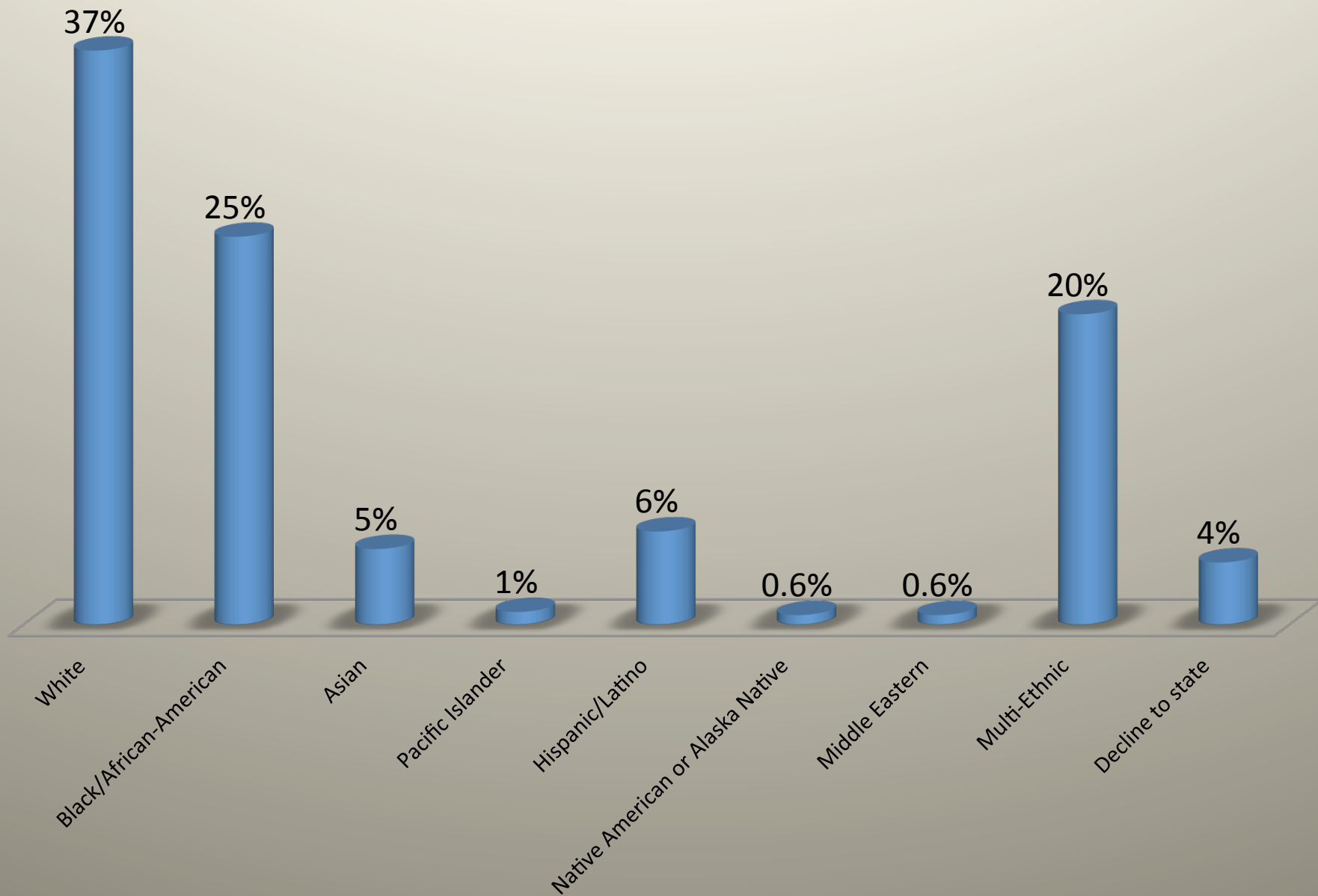
Gender



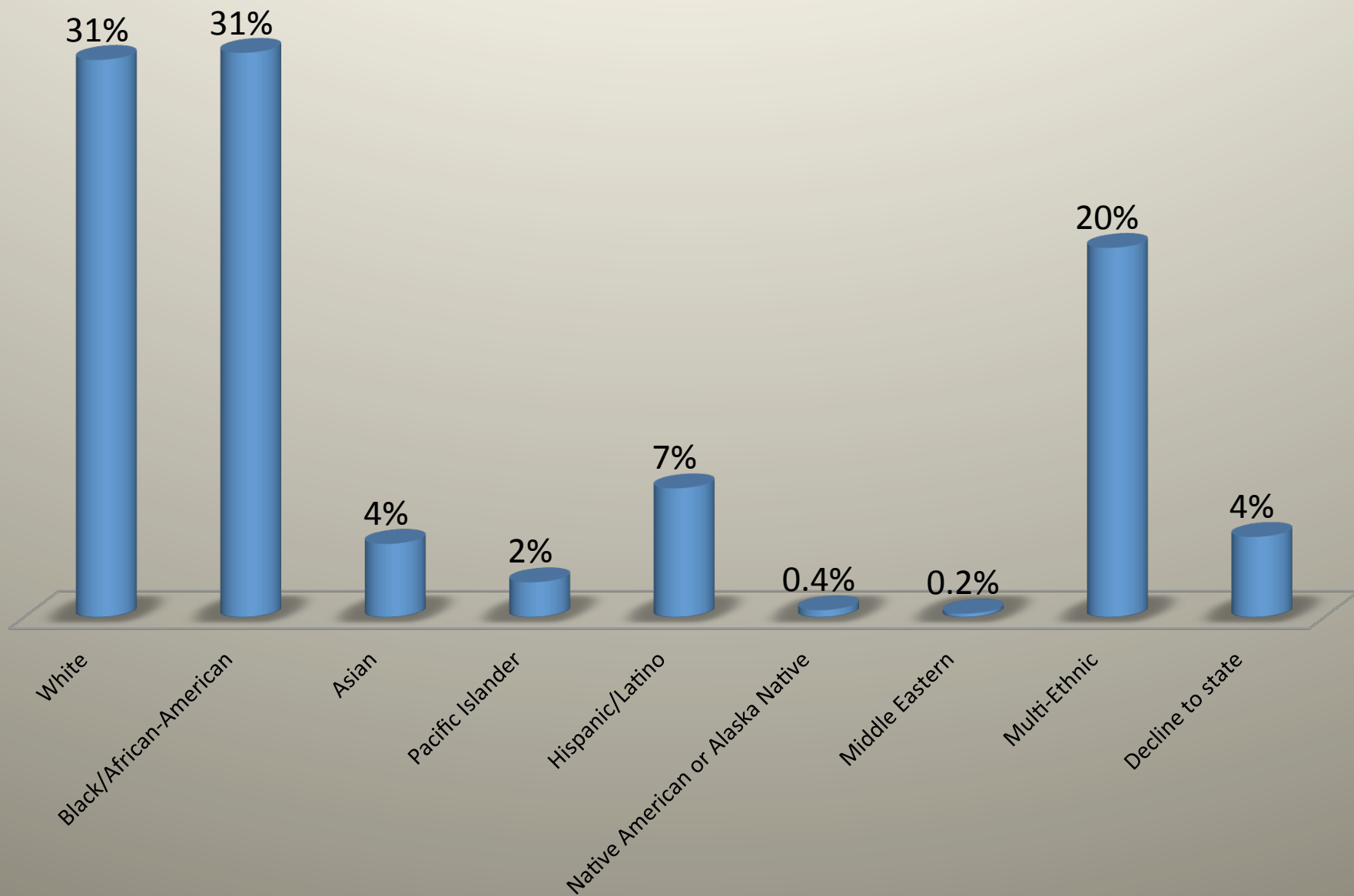
Grade Level



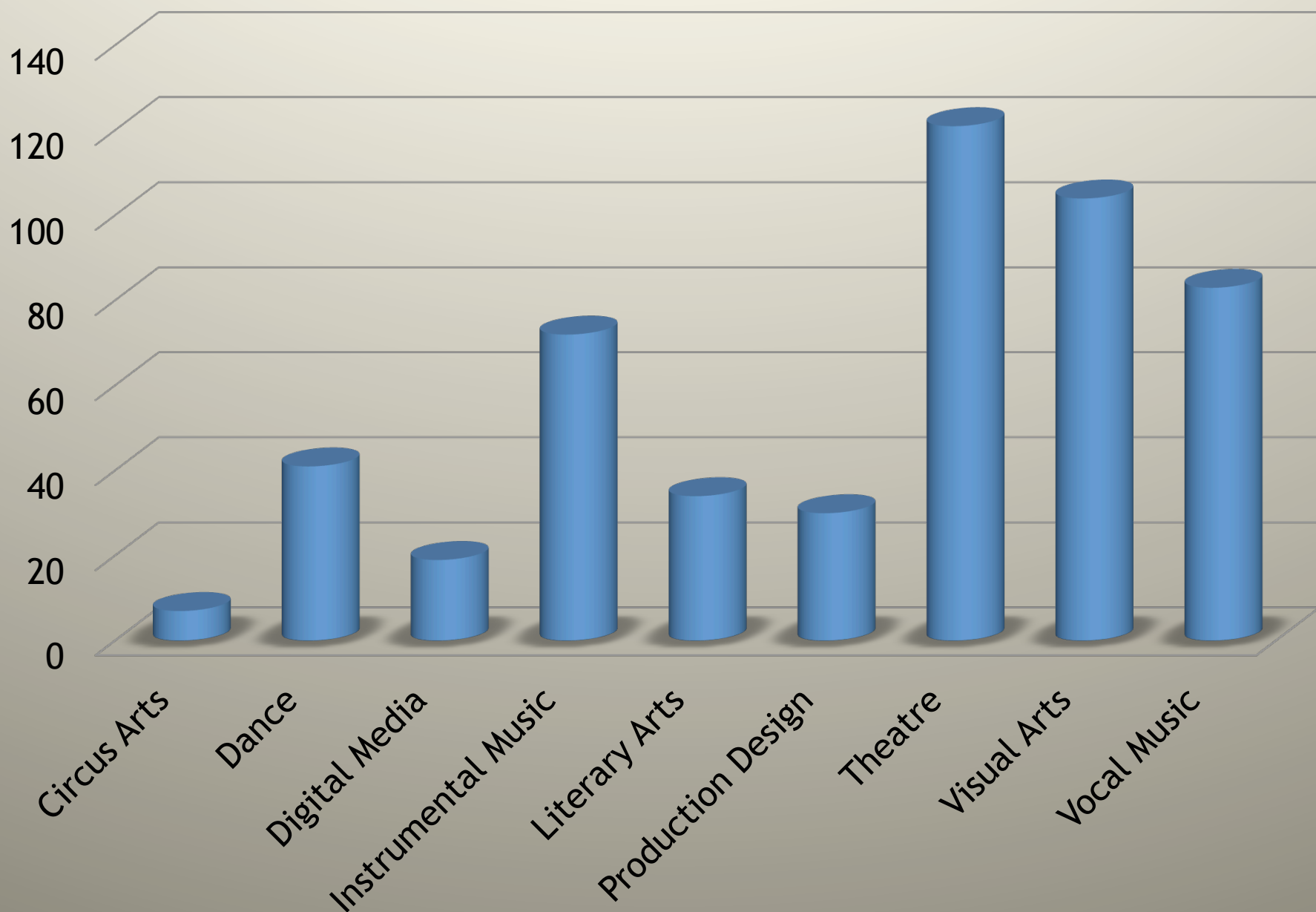
Ethnicity 2012-2013



Ethnicity 2011-2012



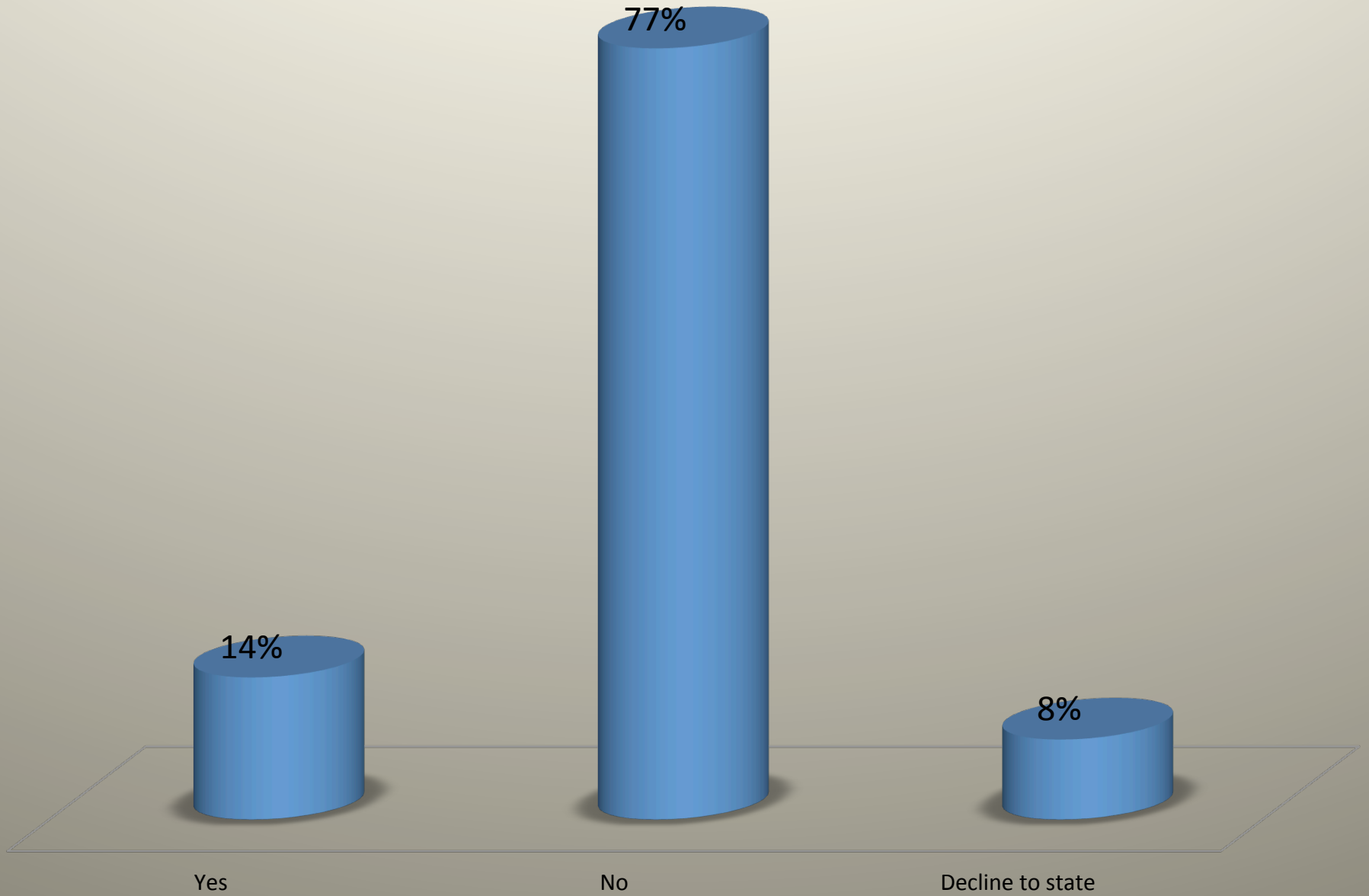
Art School



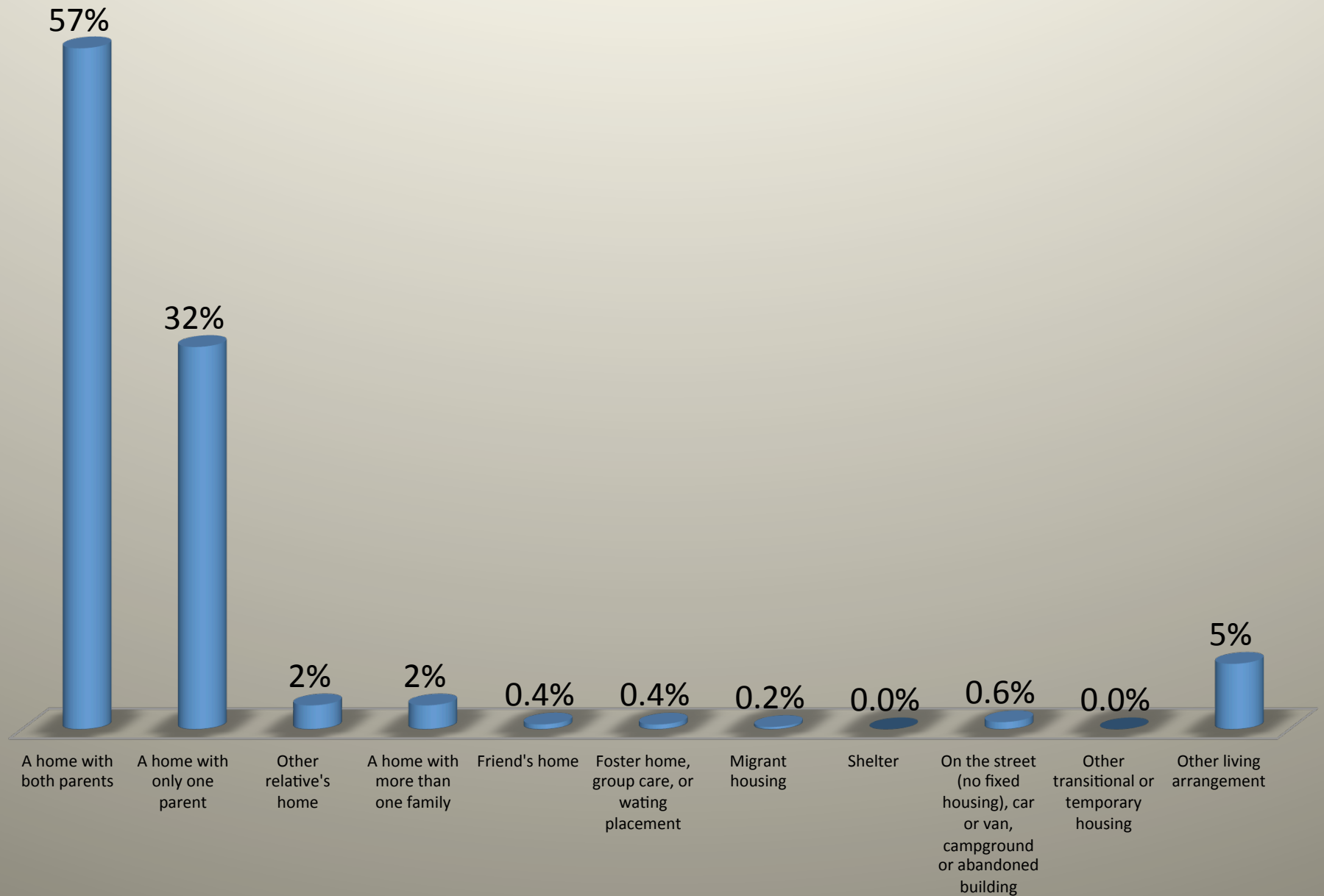
Orientation



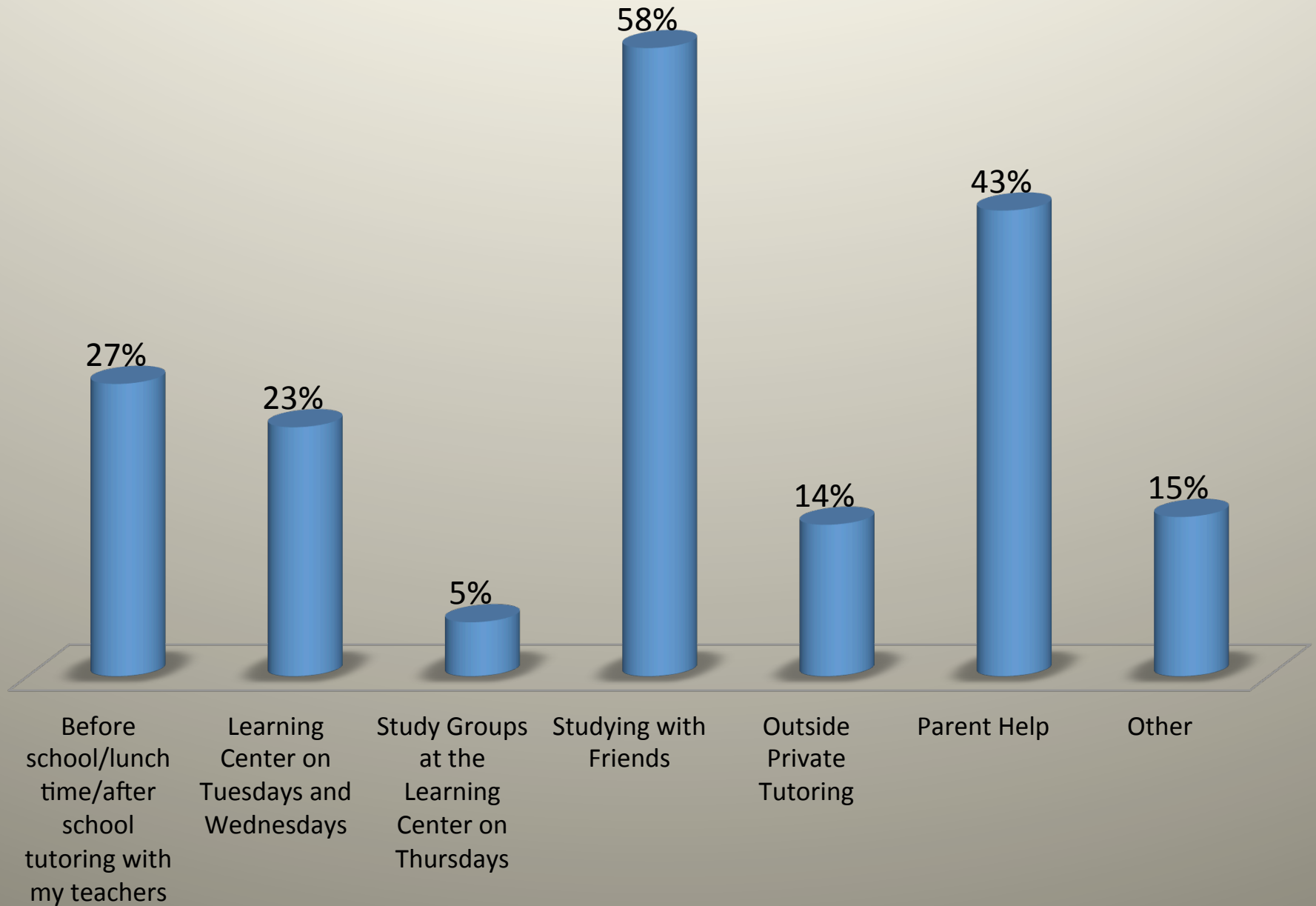
Reduced Lunch



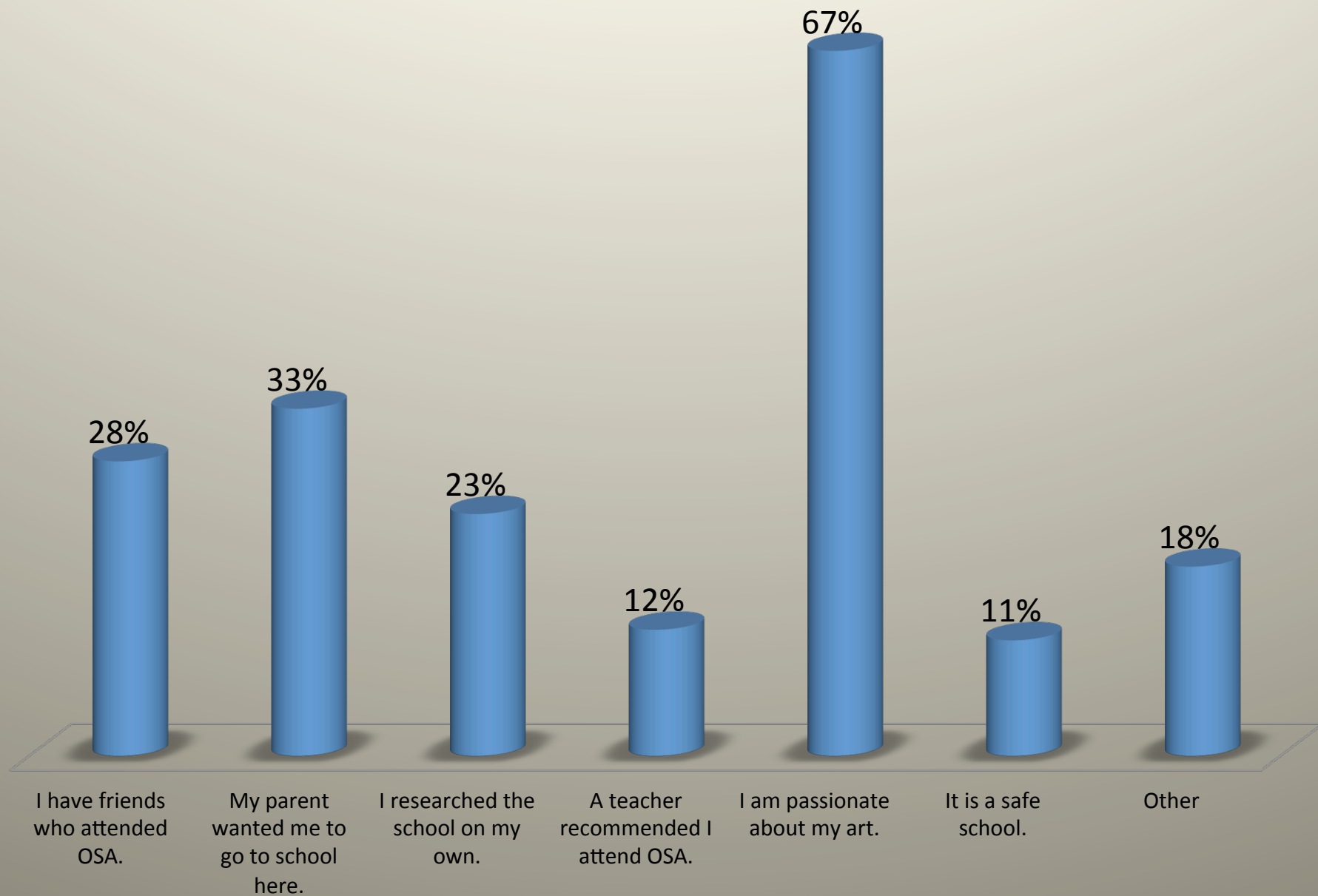
Home Environment



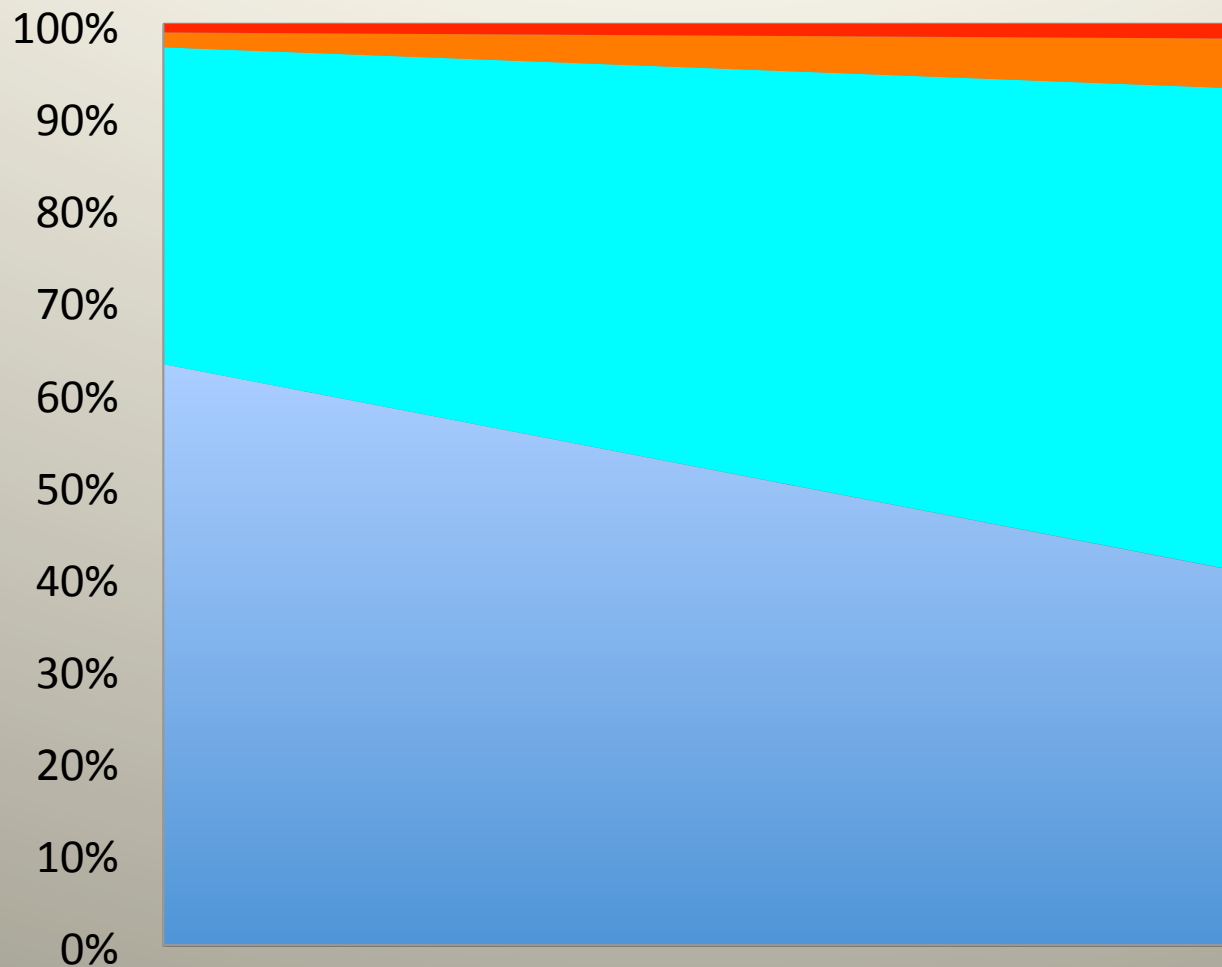
Learning Opportunities



Why I went to OSA.



Welcoming Atmosphere 2012-2013



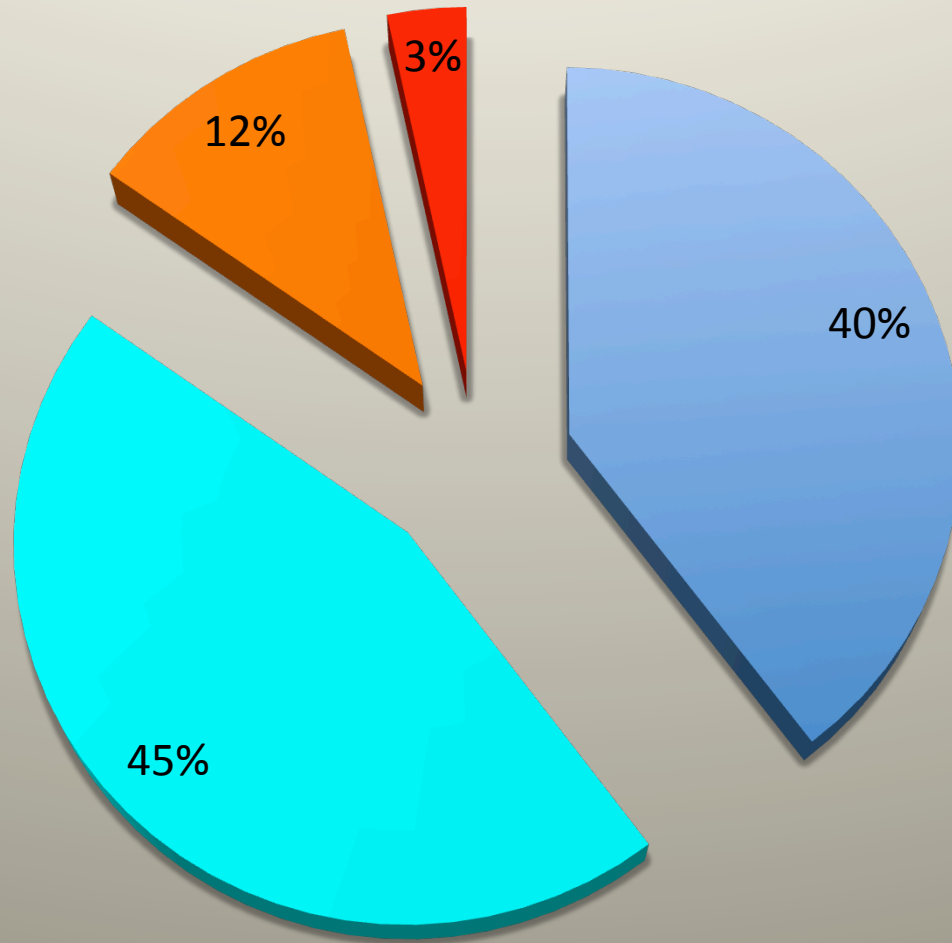
How welcoming were the faculty and staff when you first arrived at OSA?

How welcoming were the other students when you first arrived at OSA?

Very welcoming Adequately welcoming Somewhat unfriendly Very unfriendly

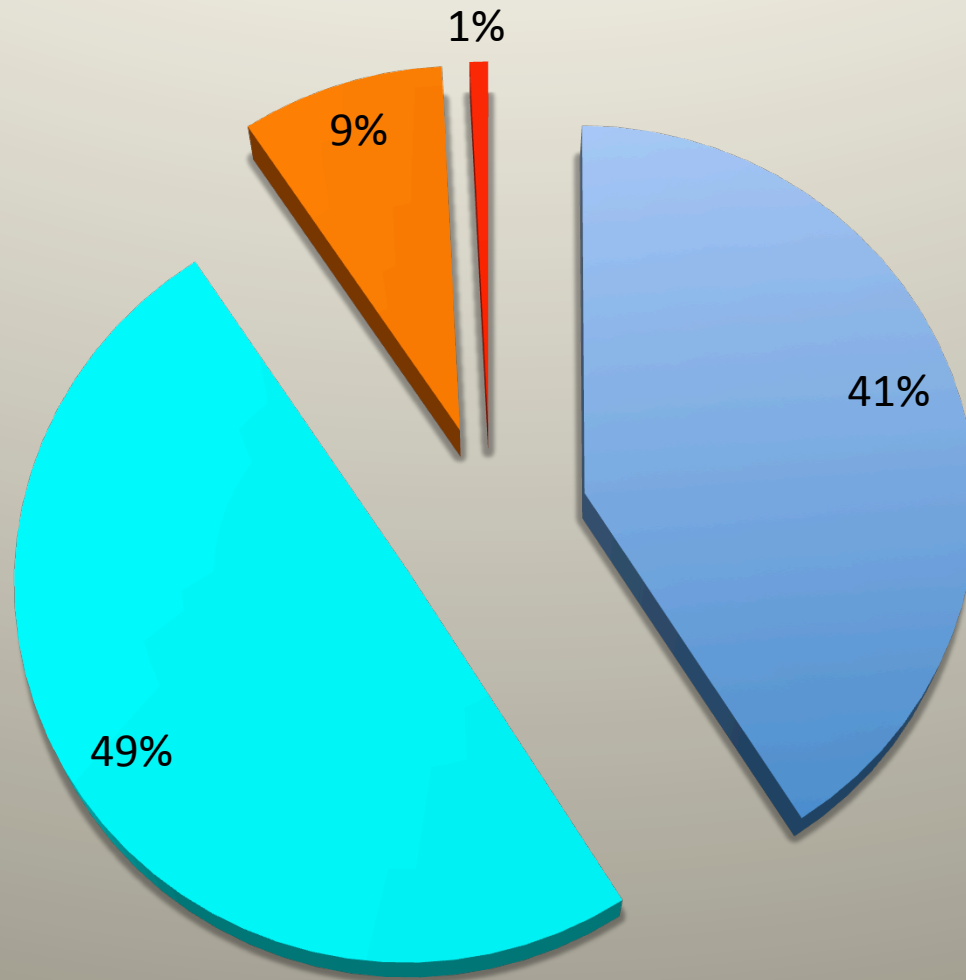
Feel a part of OSA

■ Strongly agree ■ Agree ■ Disagree ■ Strongly disagree

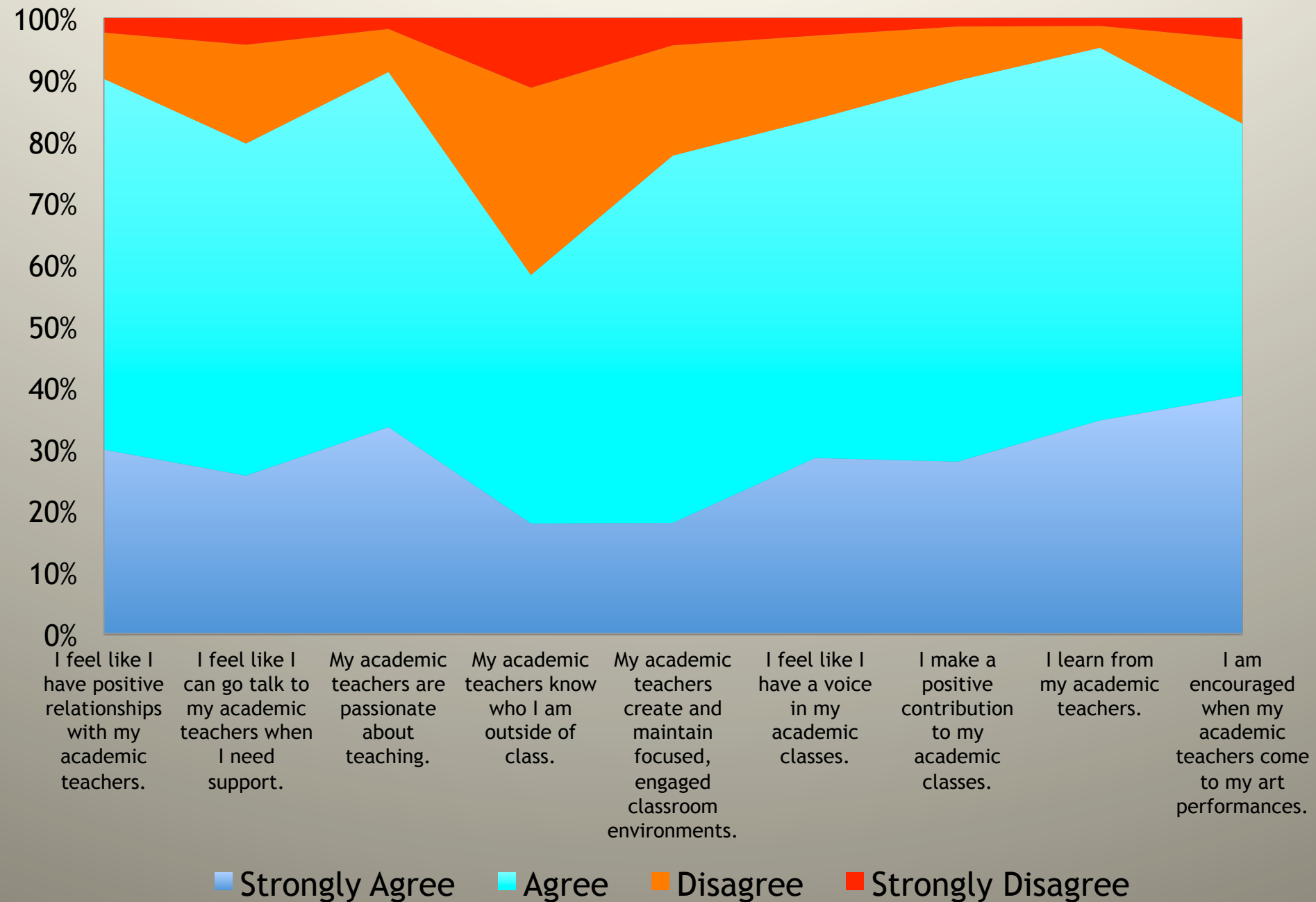


General Atmosphere

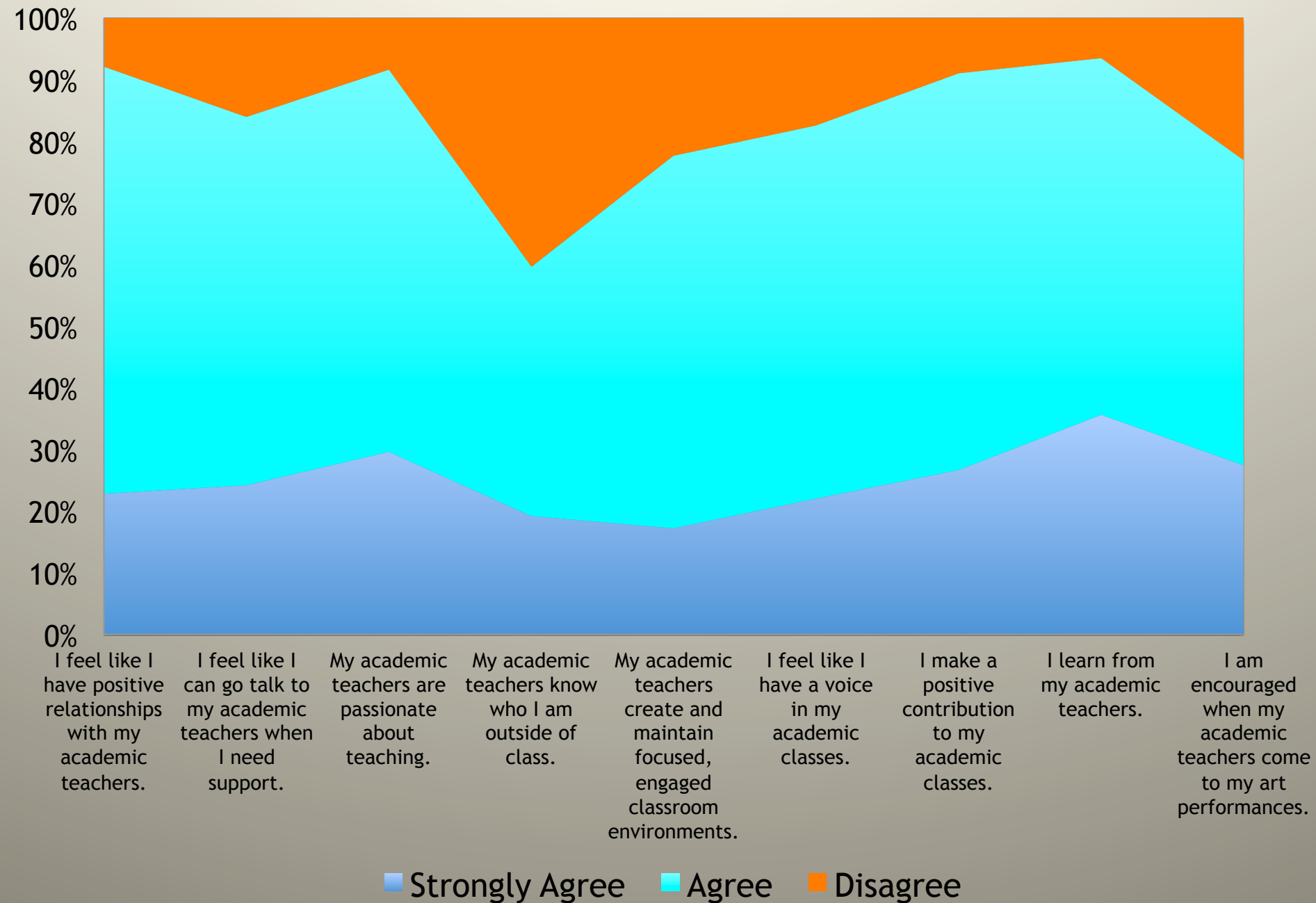
Very Friendly Somewhat Friendly Somewhat Unfriendly Very Unfriendly



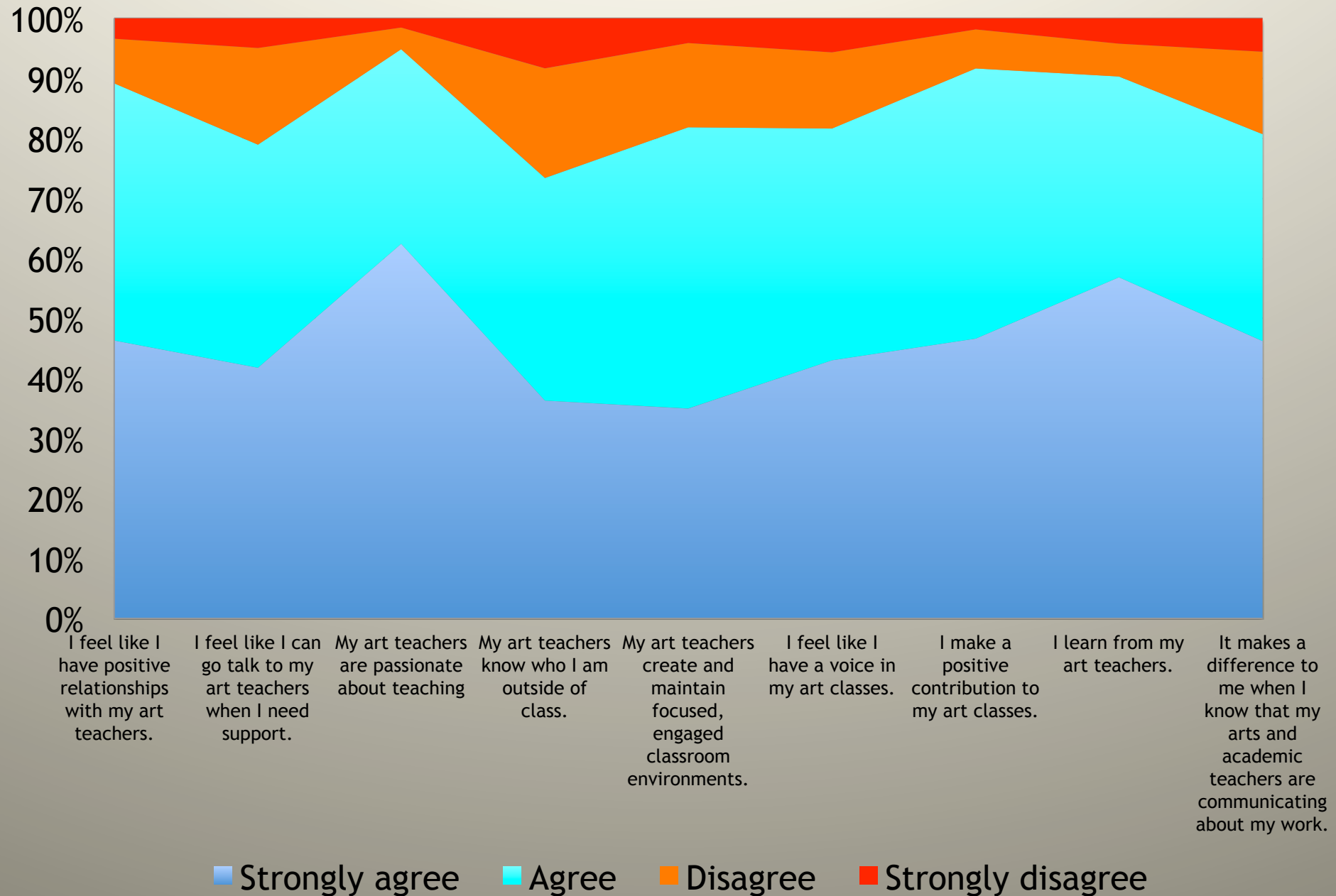
Academic Teacher Relationships 2012-2013



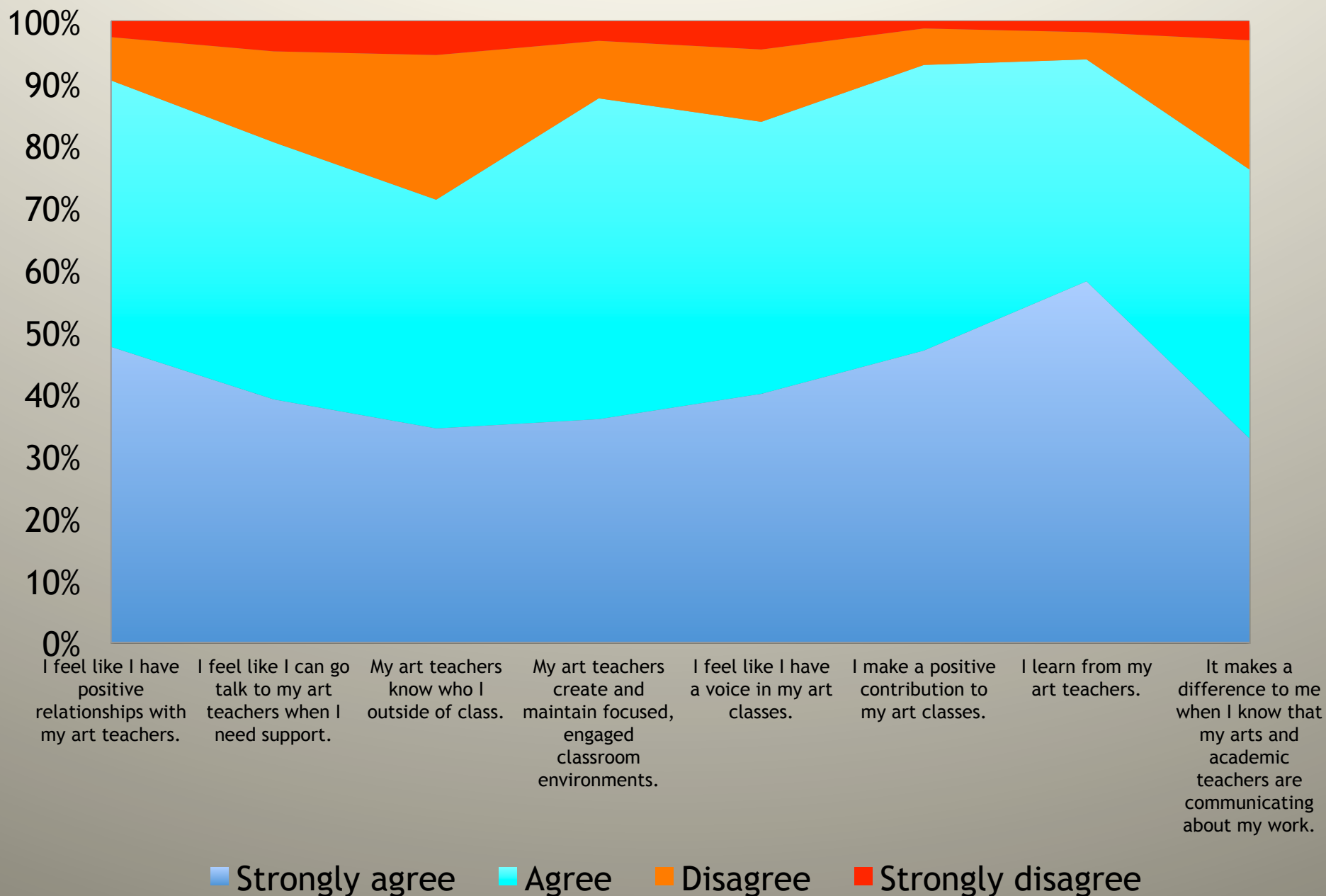
Academic Teacher Relationships 2011-2012



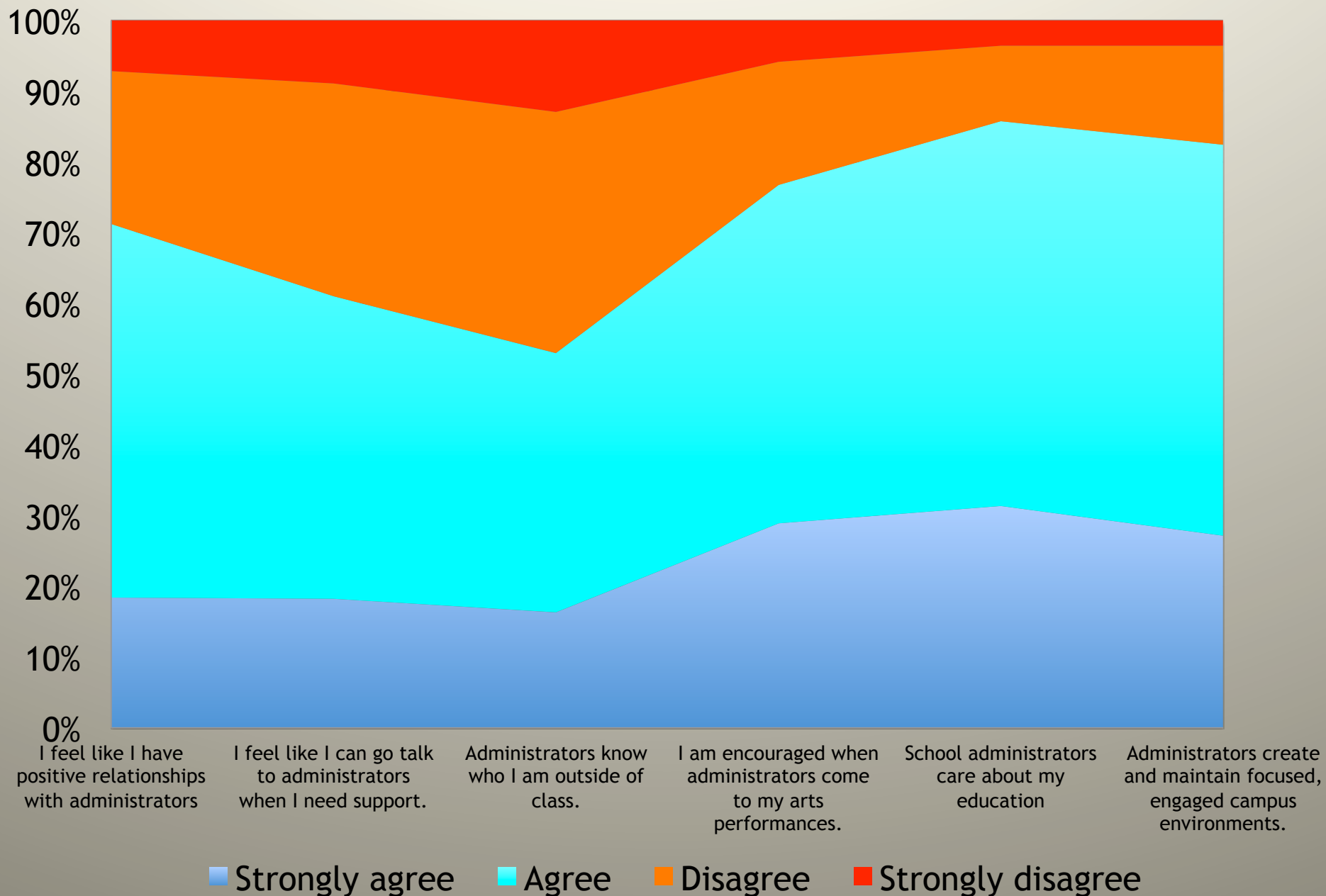
Art Teacher Relationships 2012-2013



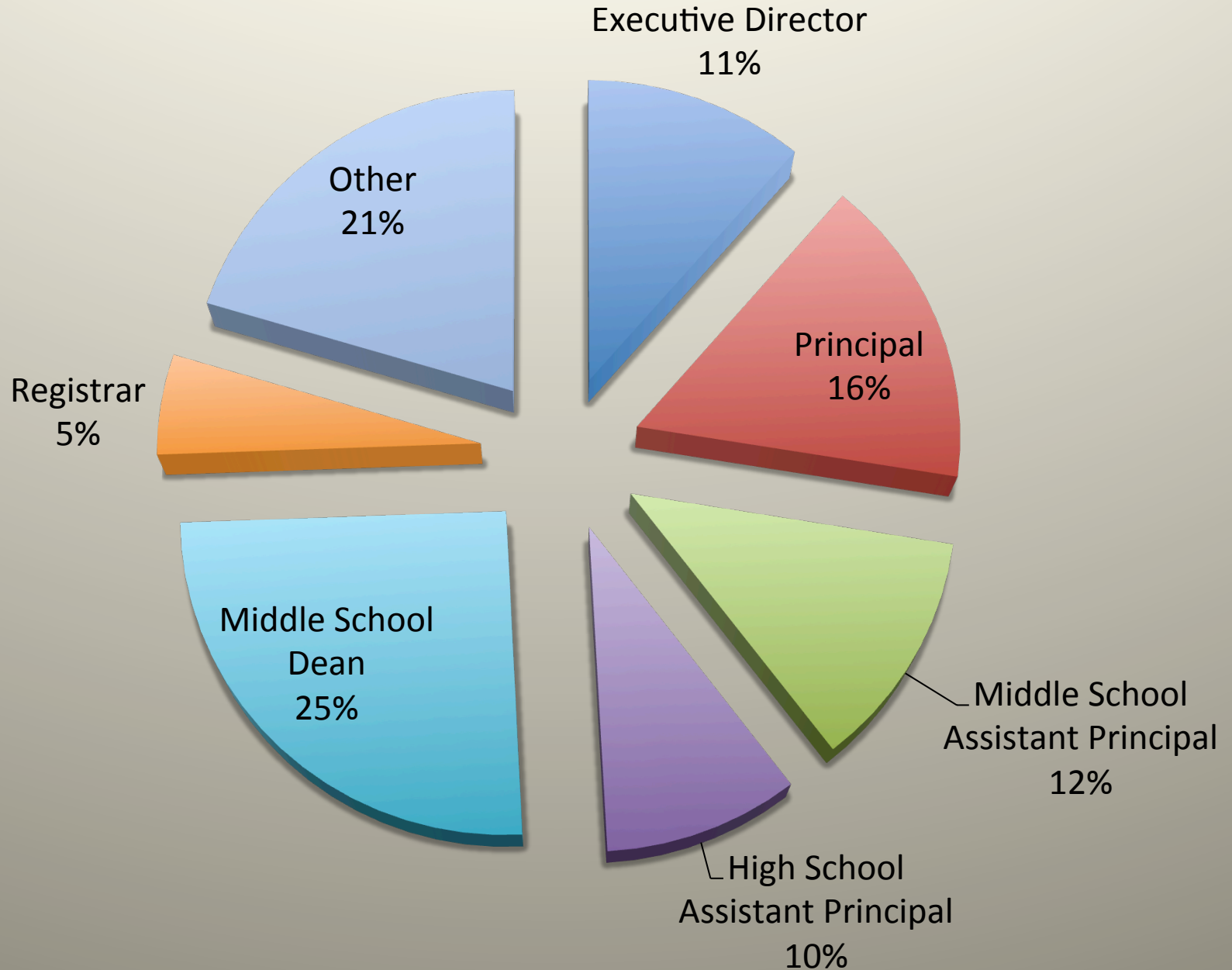
Art Teacher Relationships 2011-2012



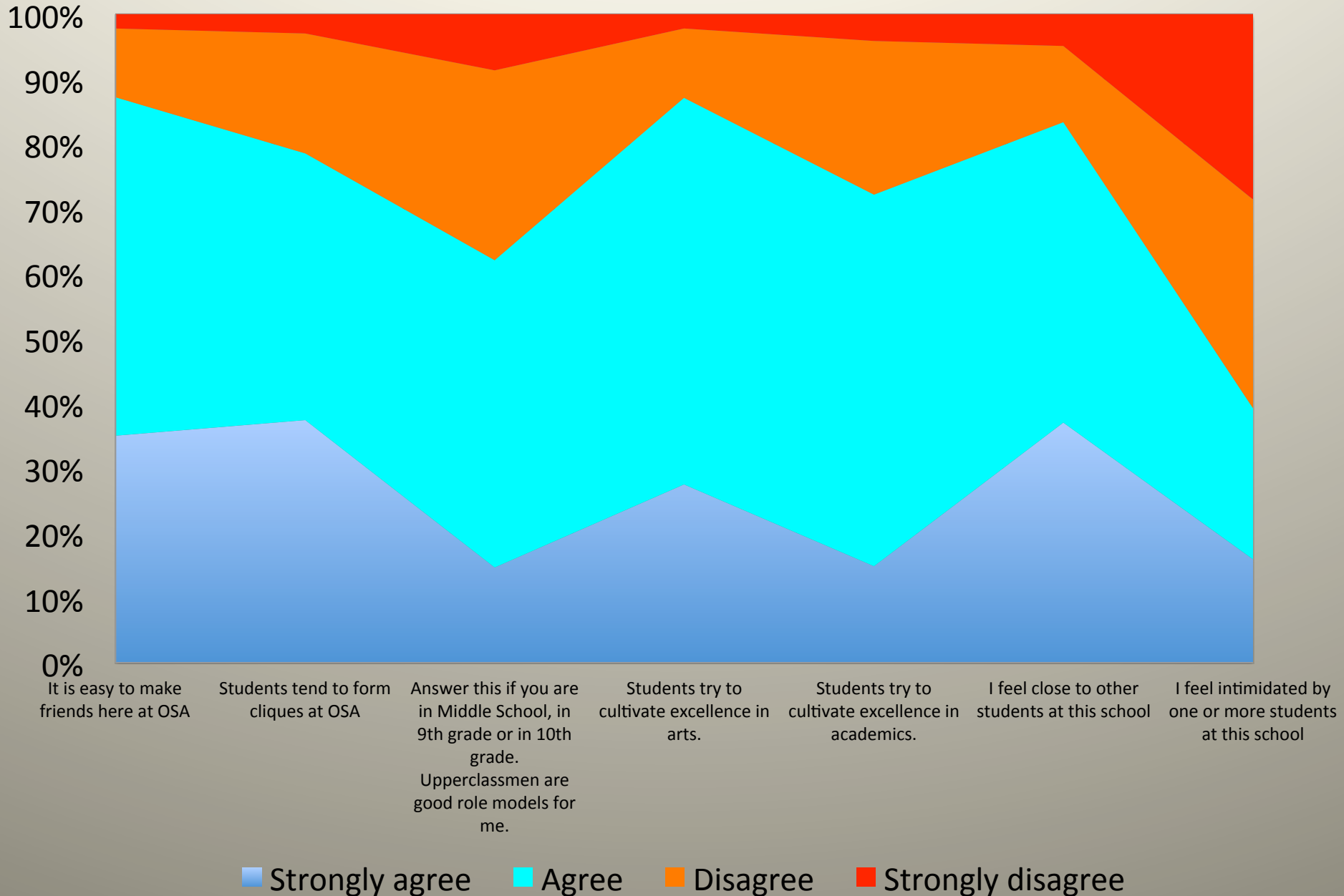
Administration Relationships



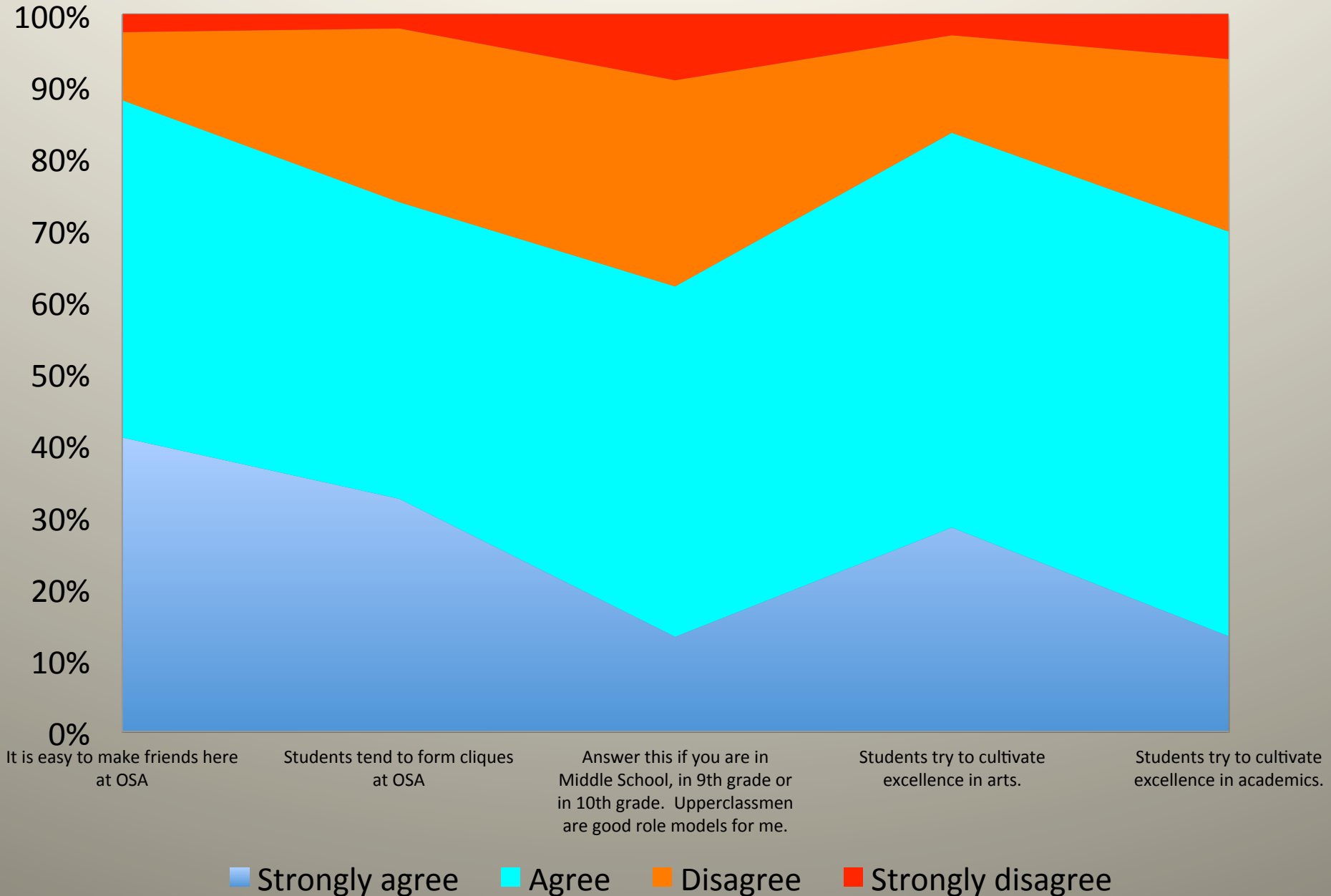
Administrator Support



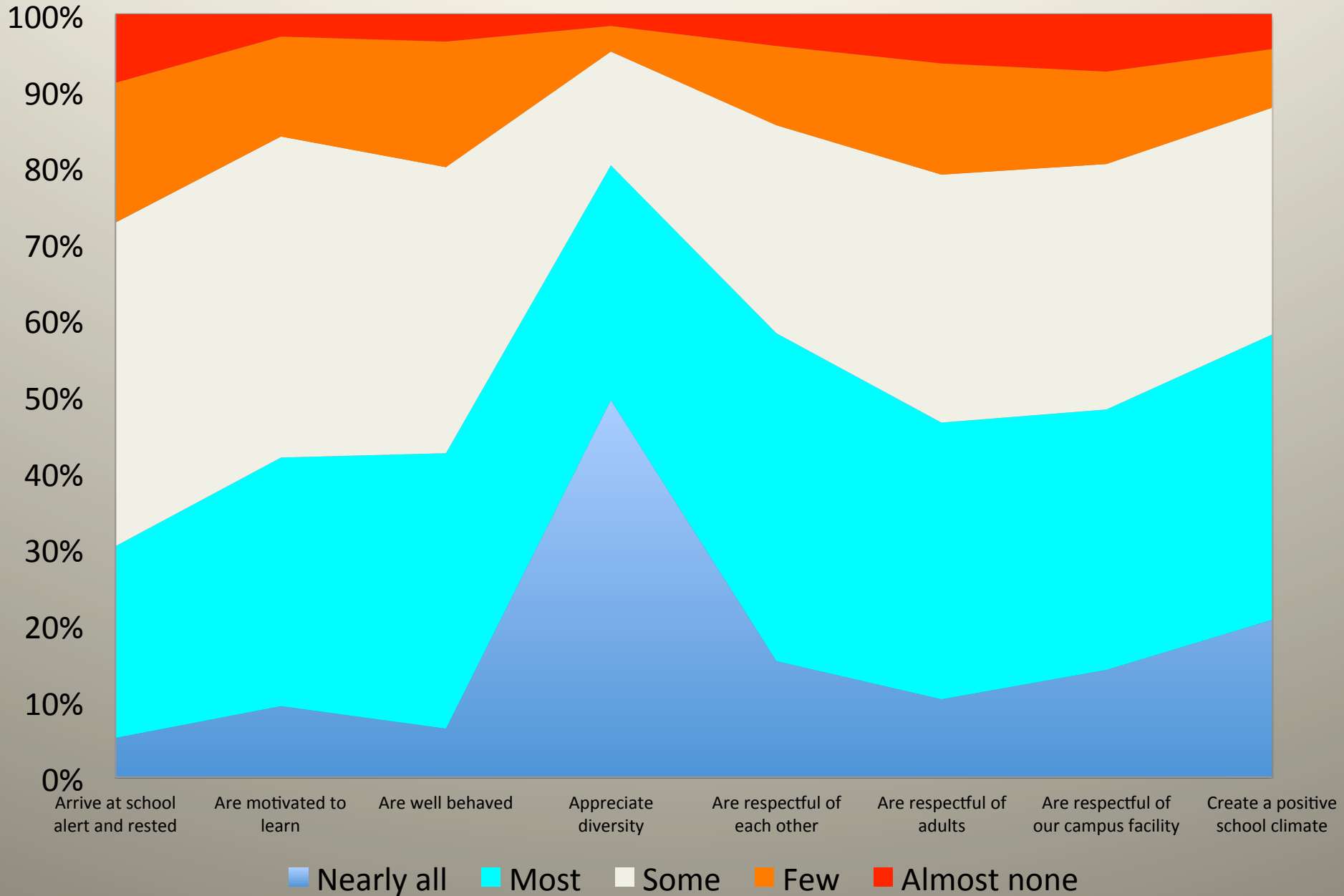
Student Experiences 2012-2013



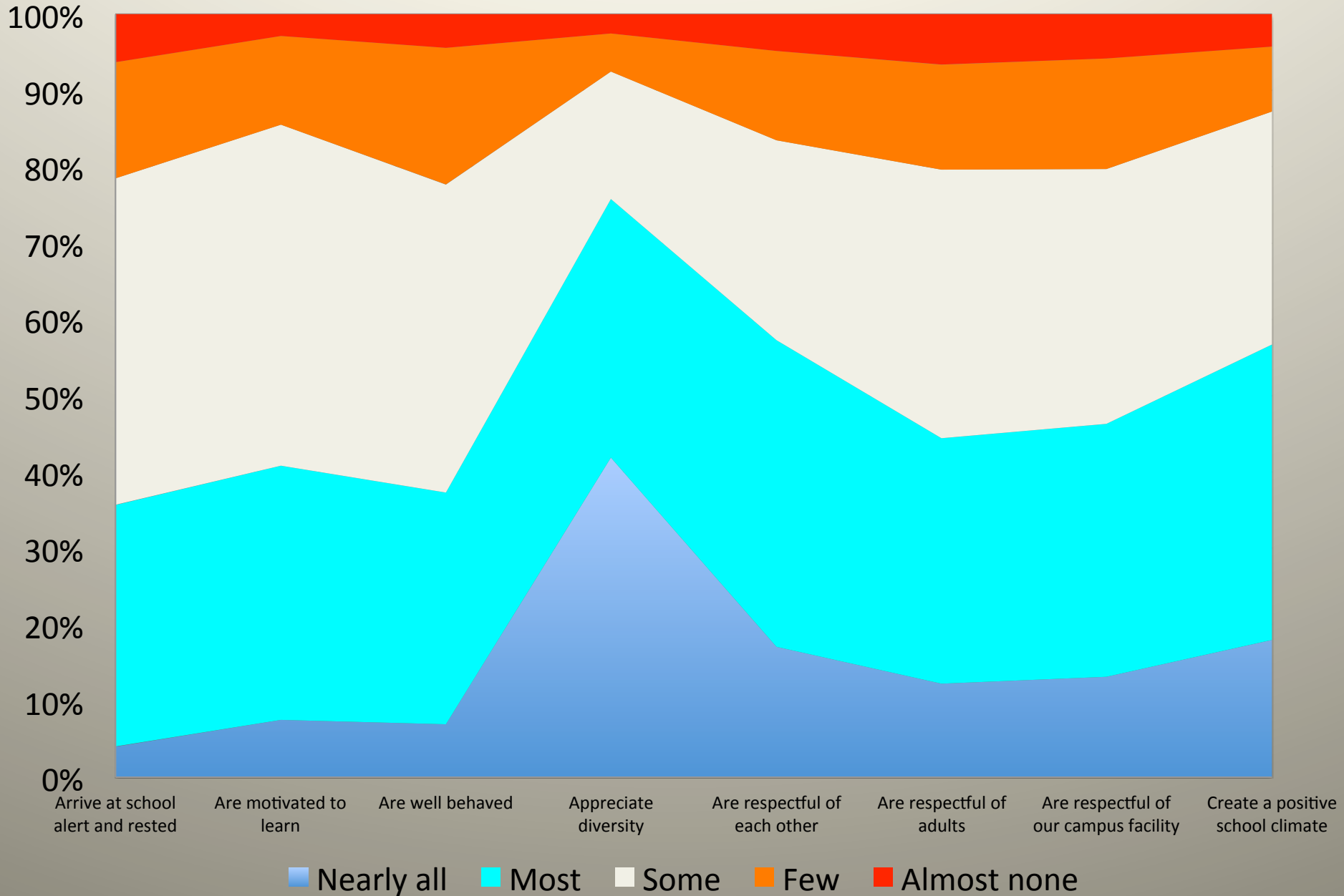
Student Experiences 2011-2012



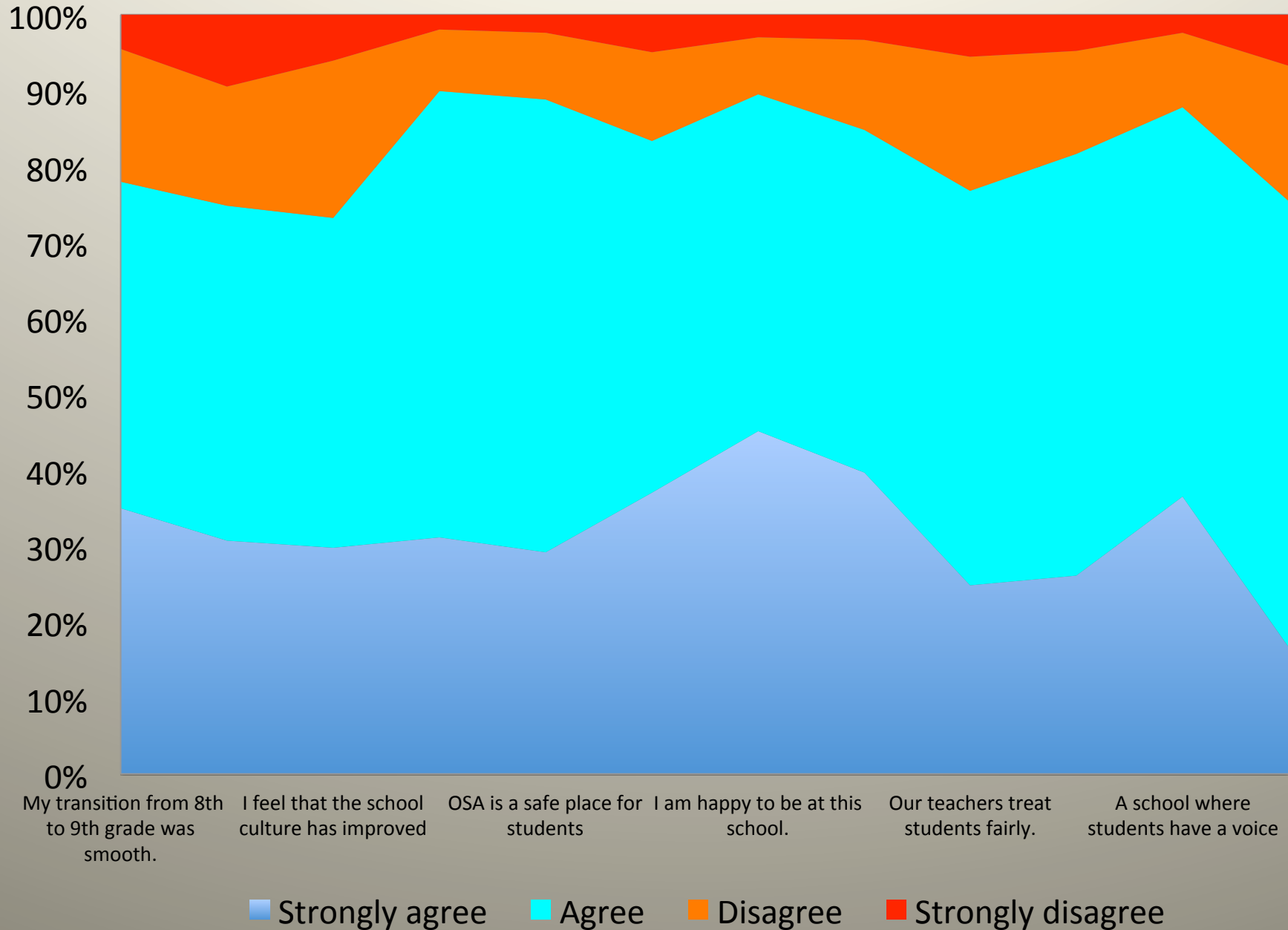
What are other students like? 2012-2013



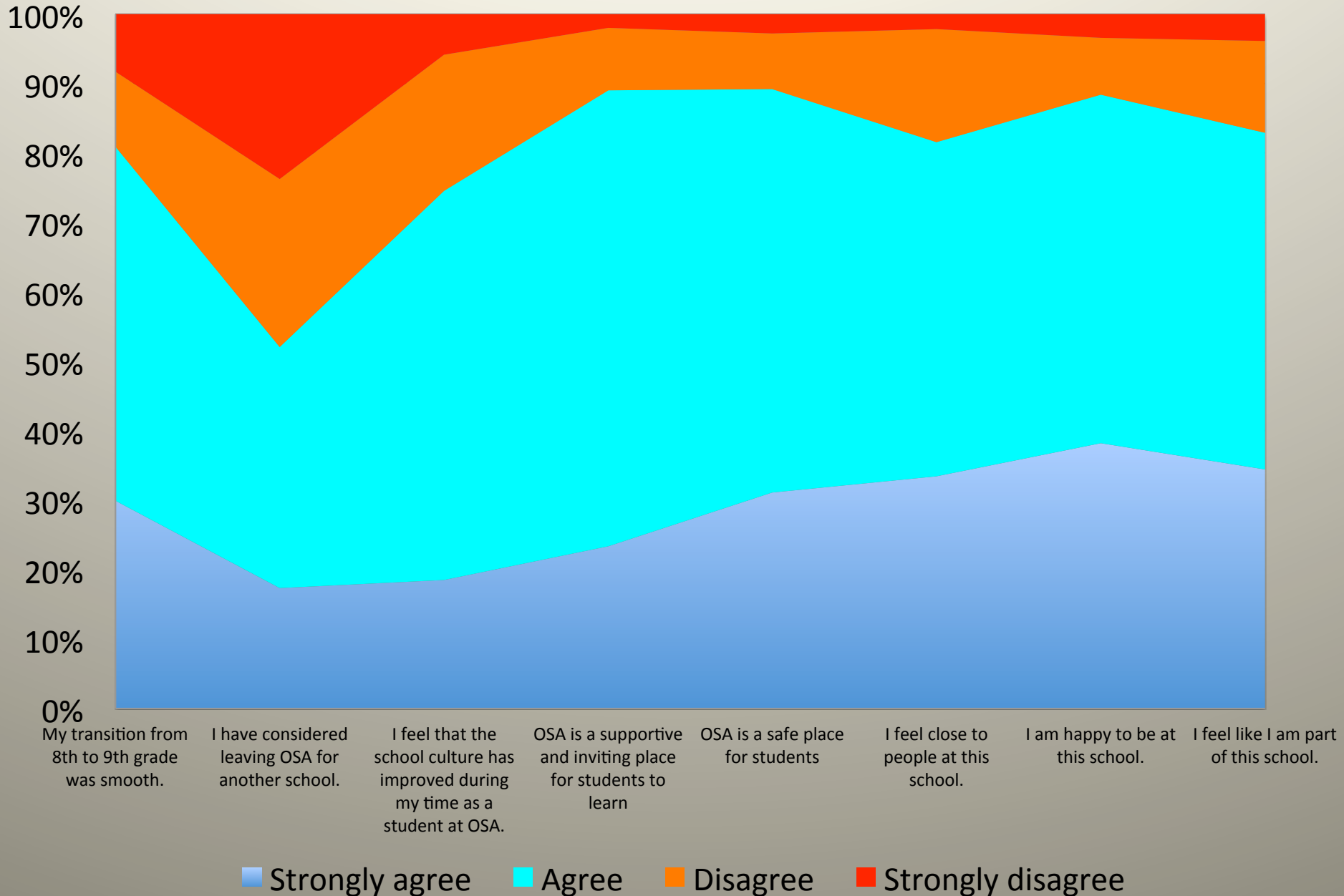
What are other students like? 2011-2012



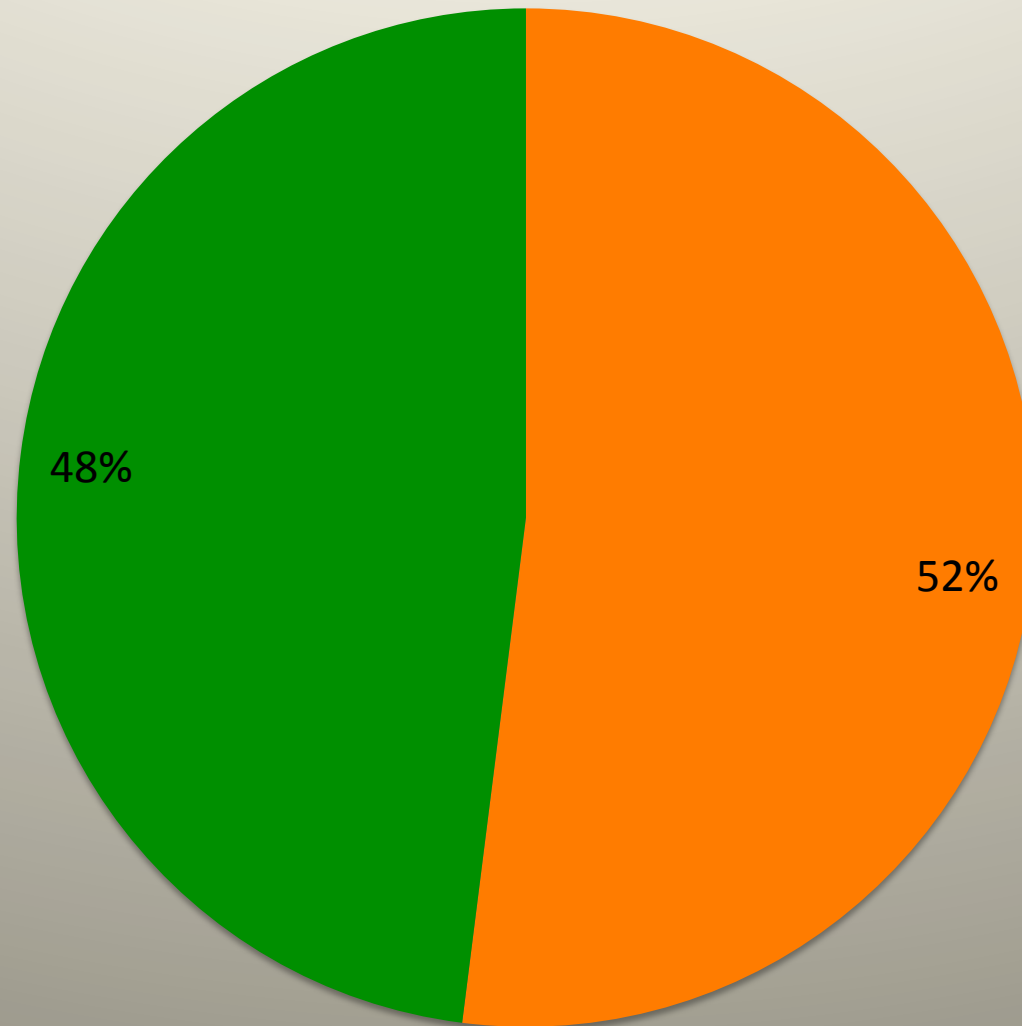
School Climate: Positive Experiences 2012-2013



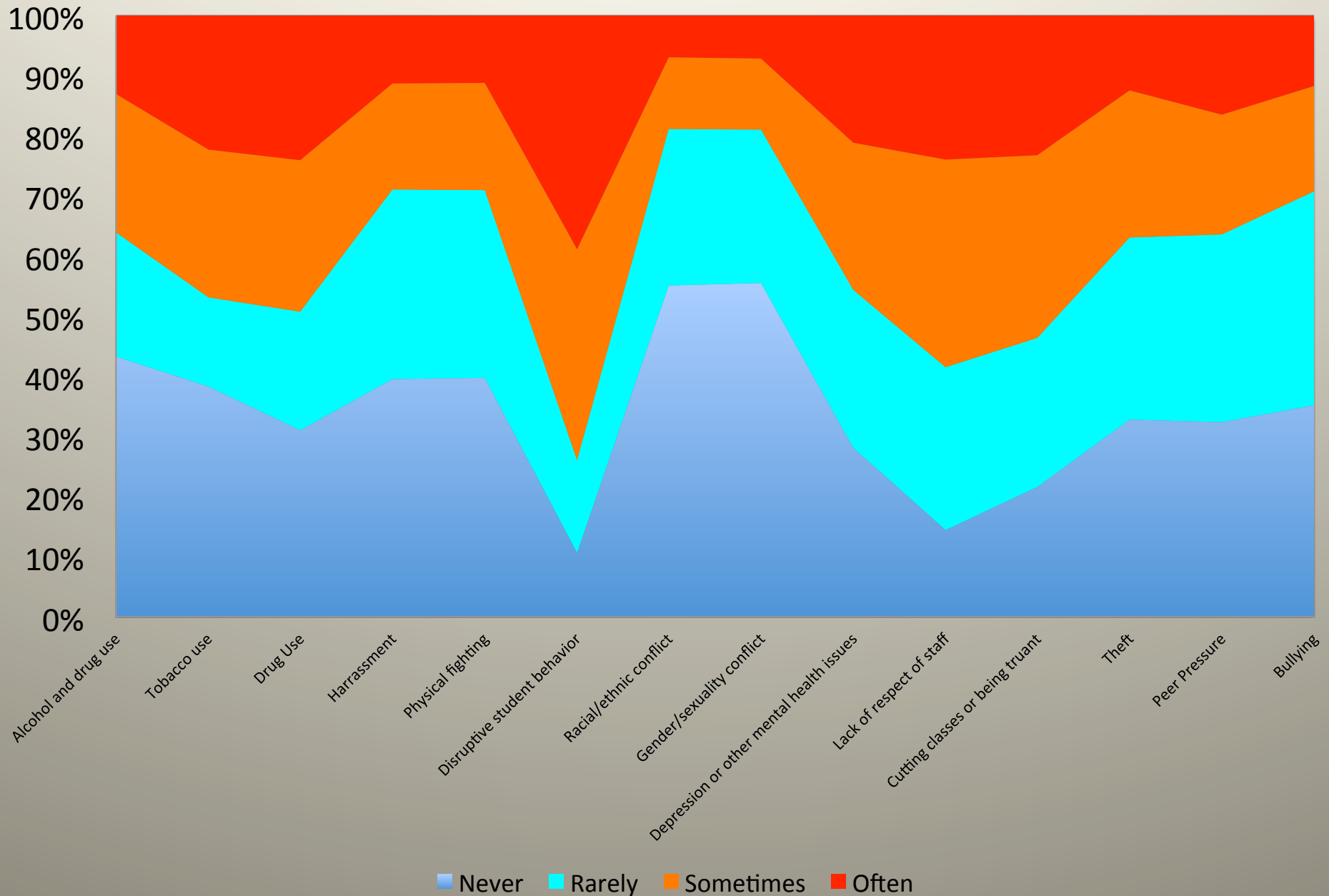
School Climate: Positive Experiences 2011-2012



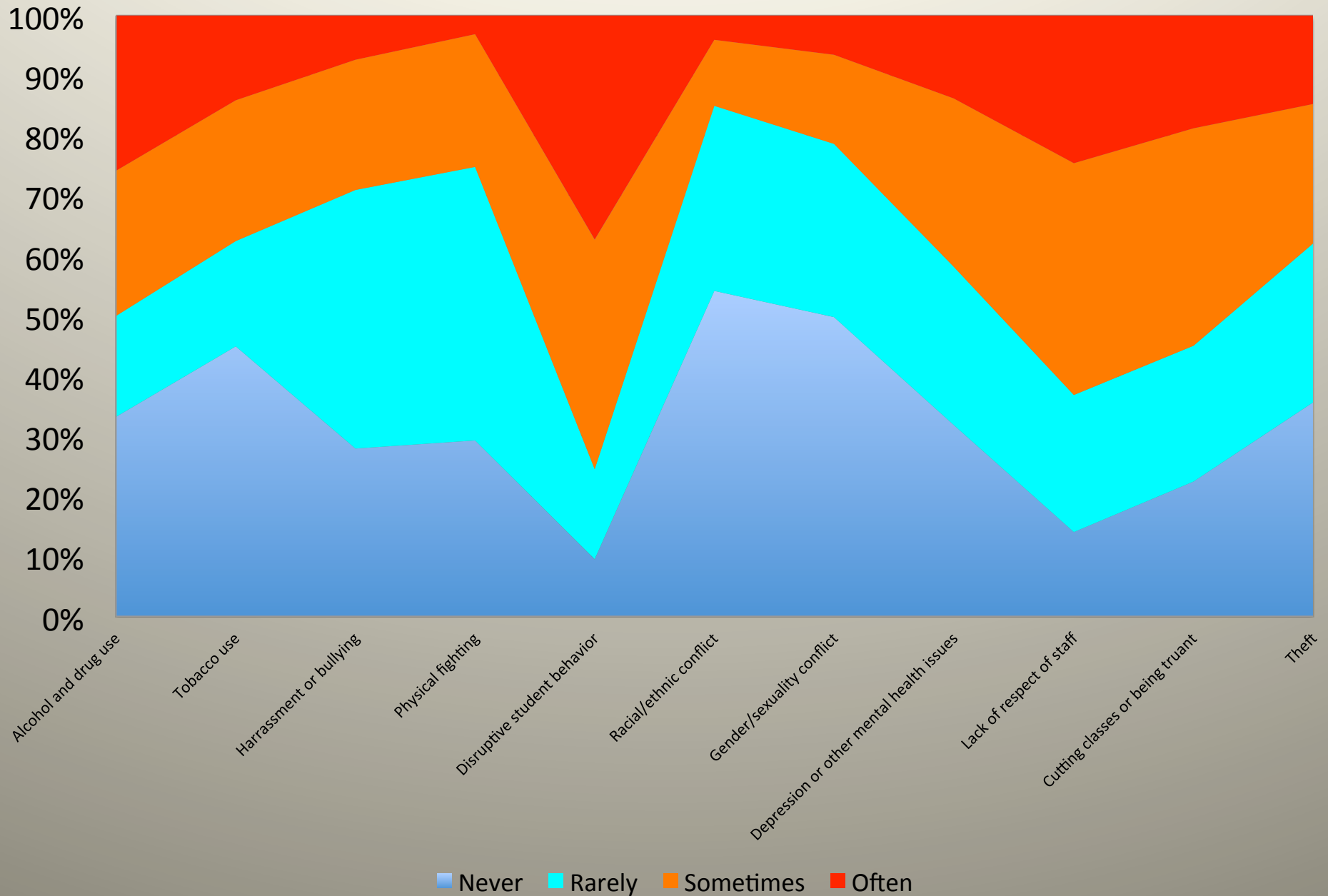
Considered Leaving OSA 2012-2013



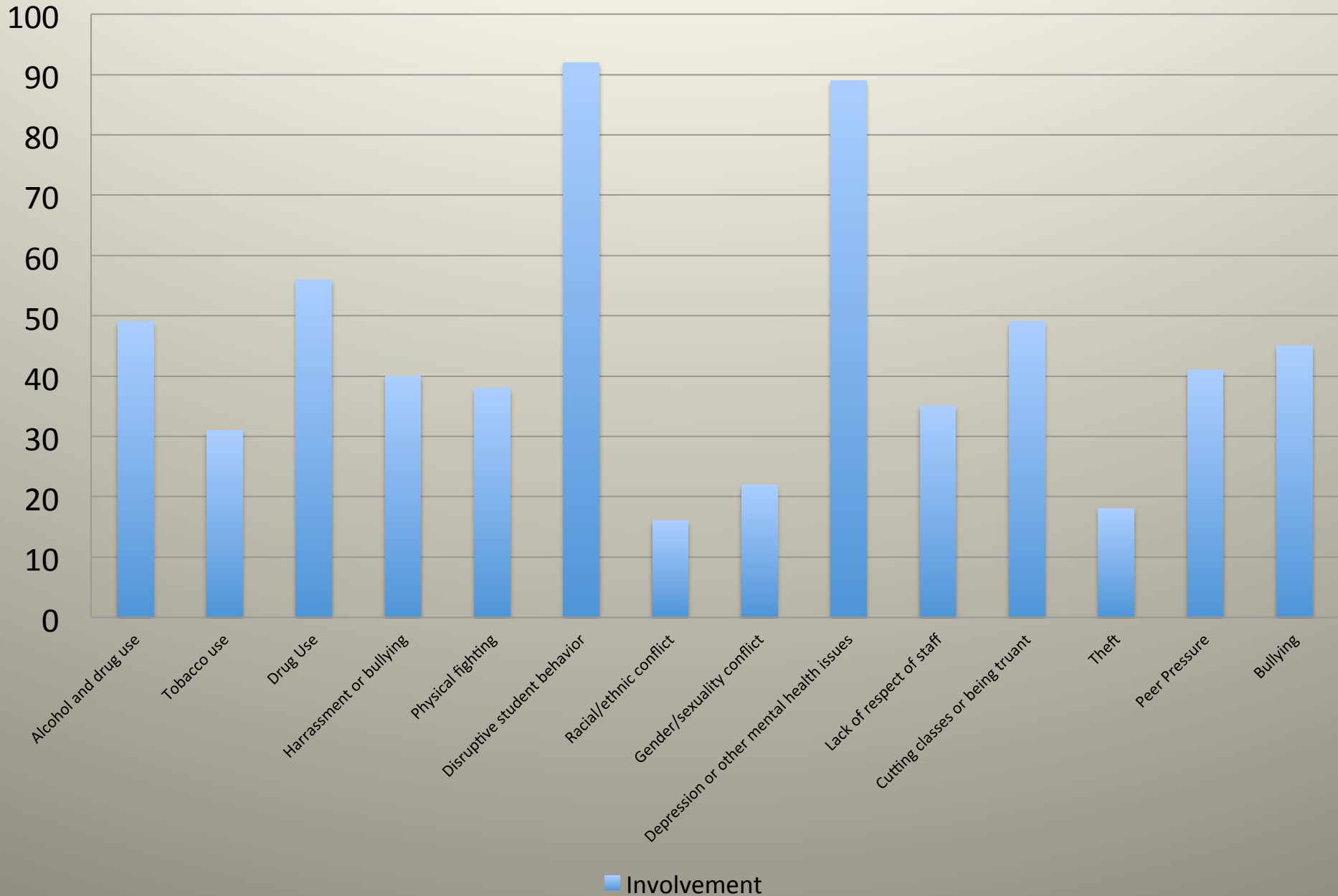
School Climate: Negative Experiences 2012-2013



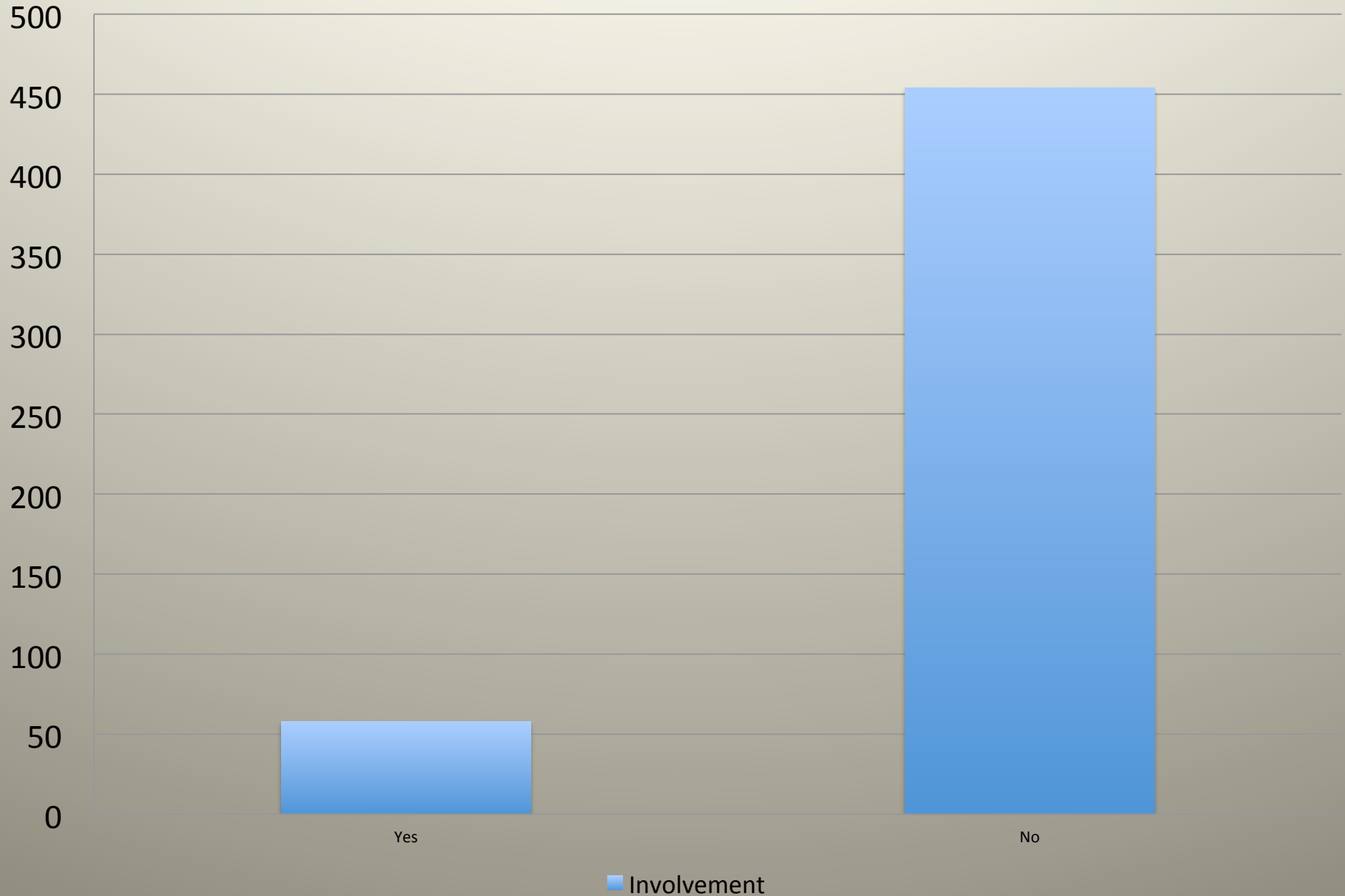
School Climate: Negative Experiences 2011-2012



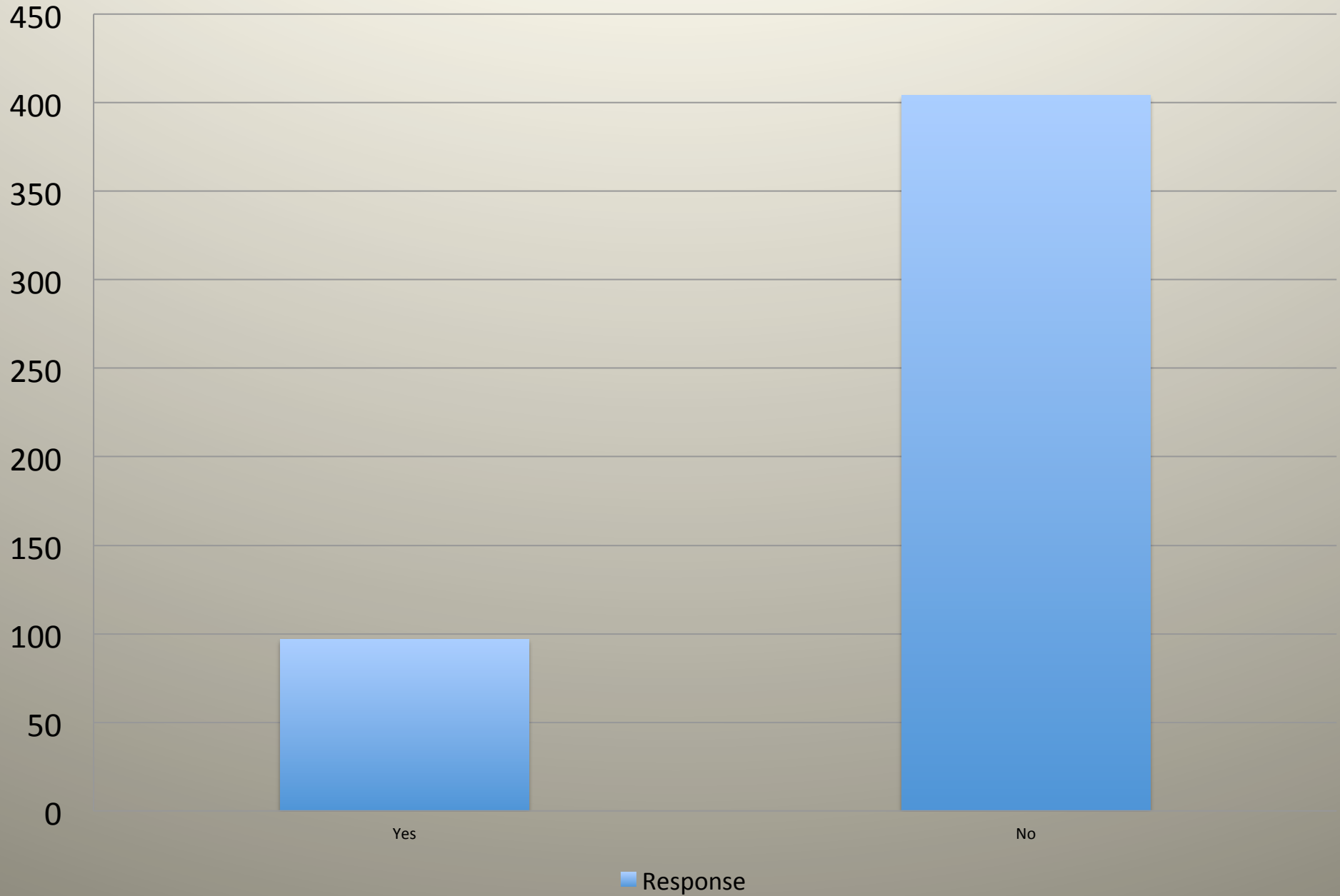
School Climate: Personal Involvement



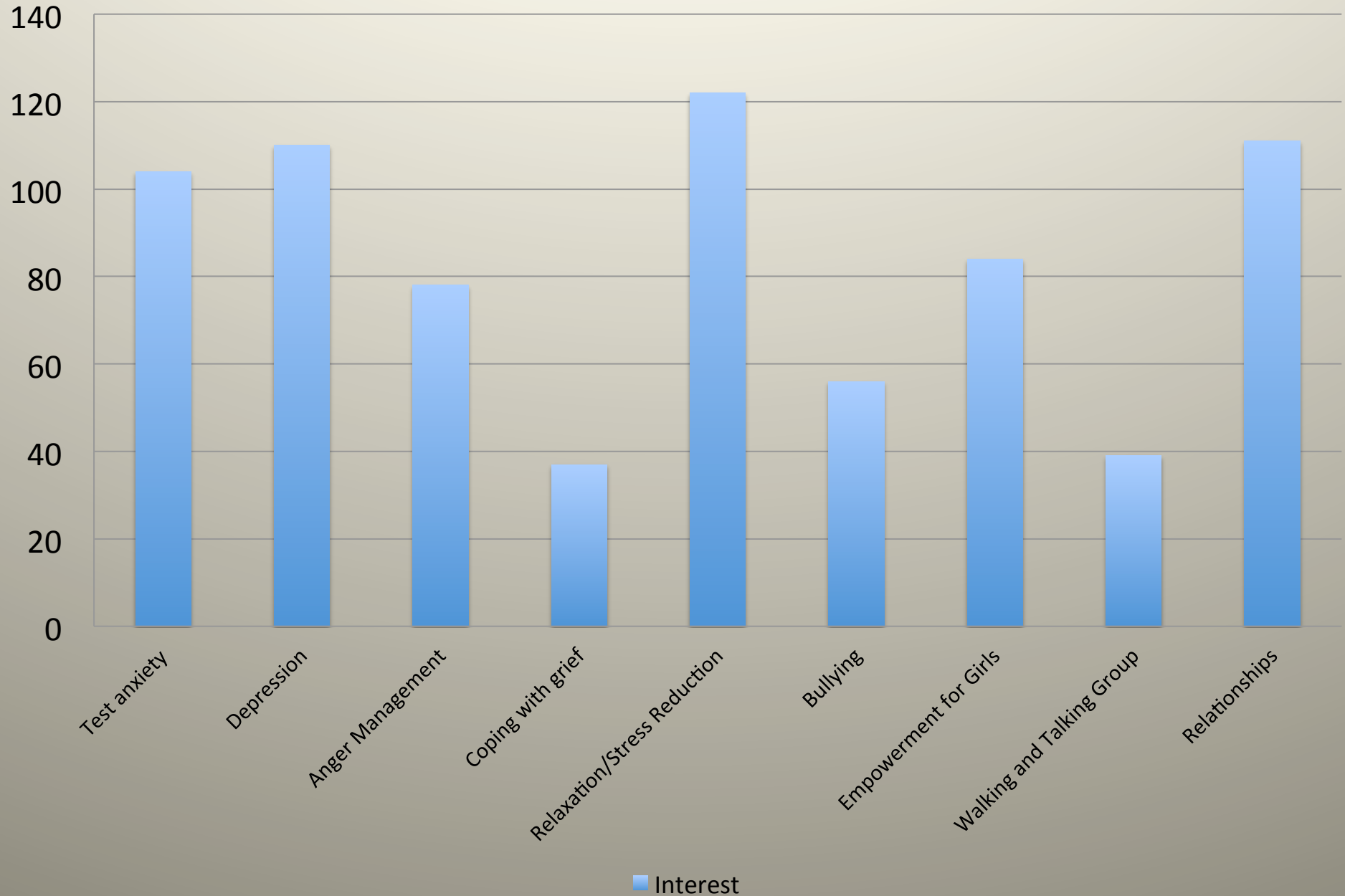
School Climate: Drugs/Alcohol During School



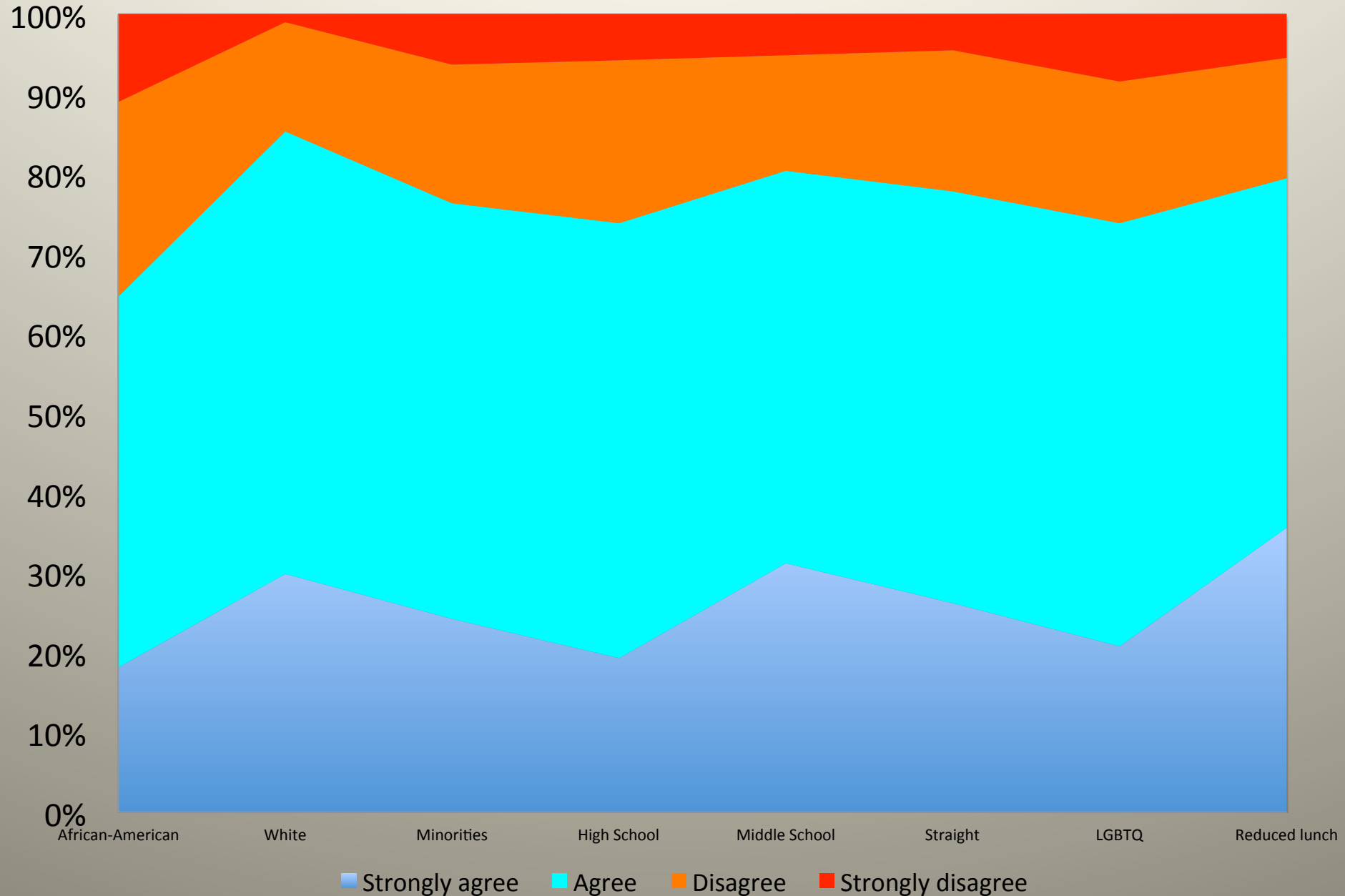
Interest in Weekly Counseling



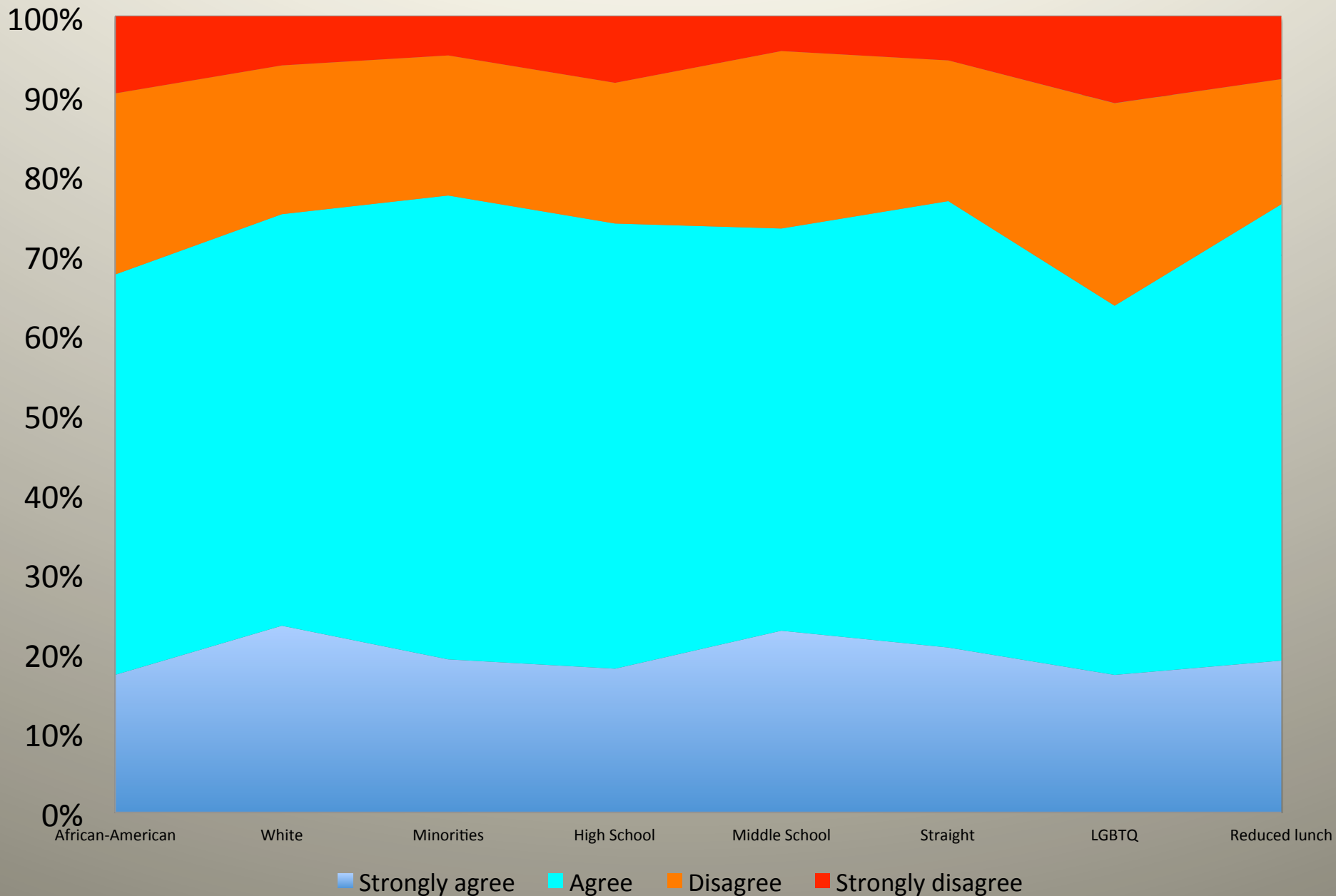
Counseling Topics



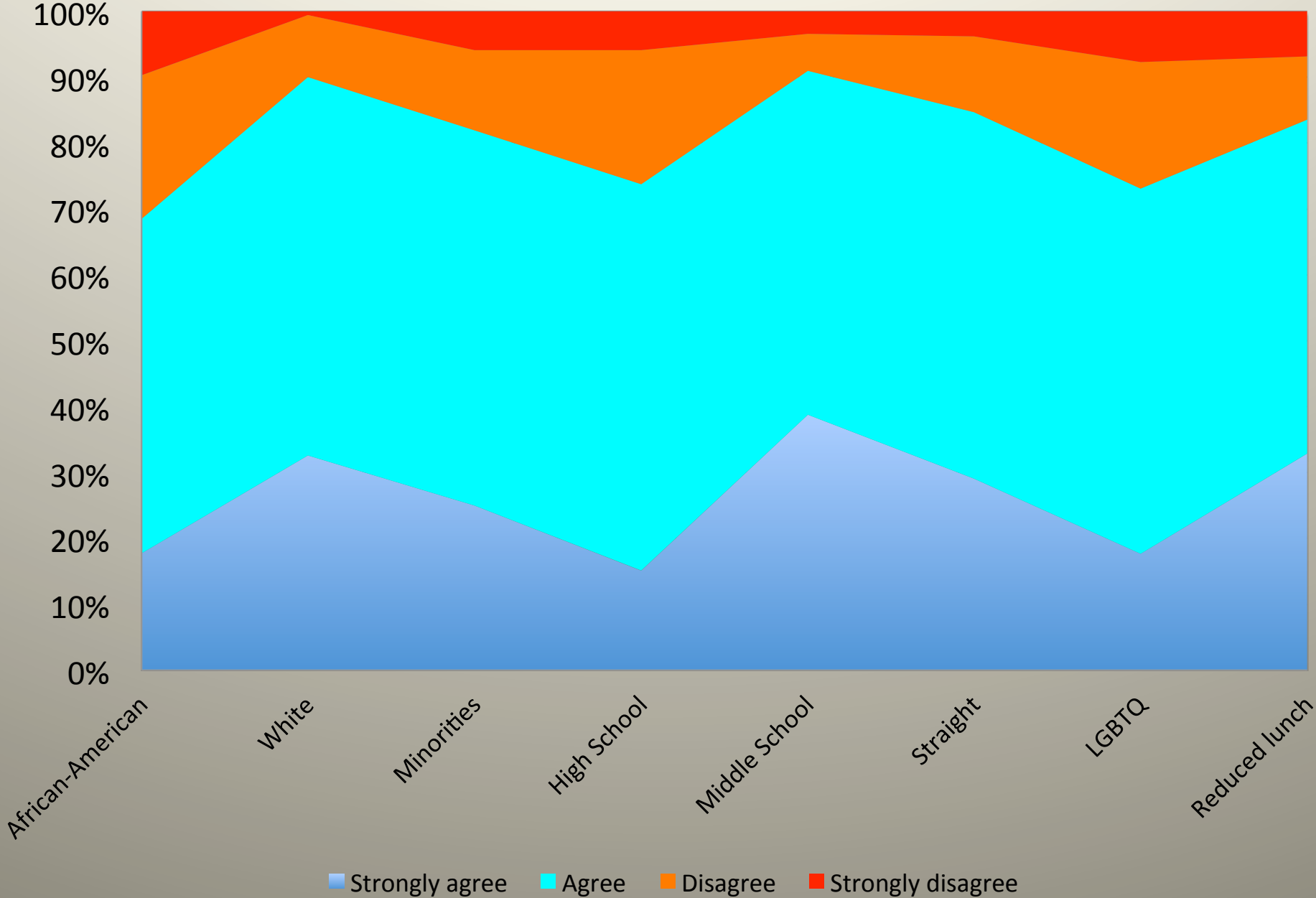
Fair Treatment by Faculty by Demographic 2012-2013



Fair Treatment from Faculty by Demographic 2011-2012

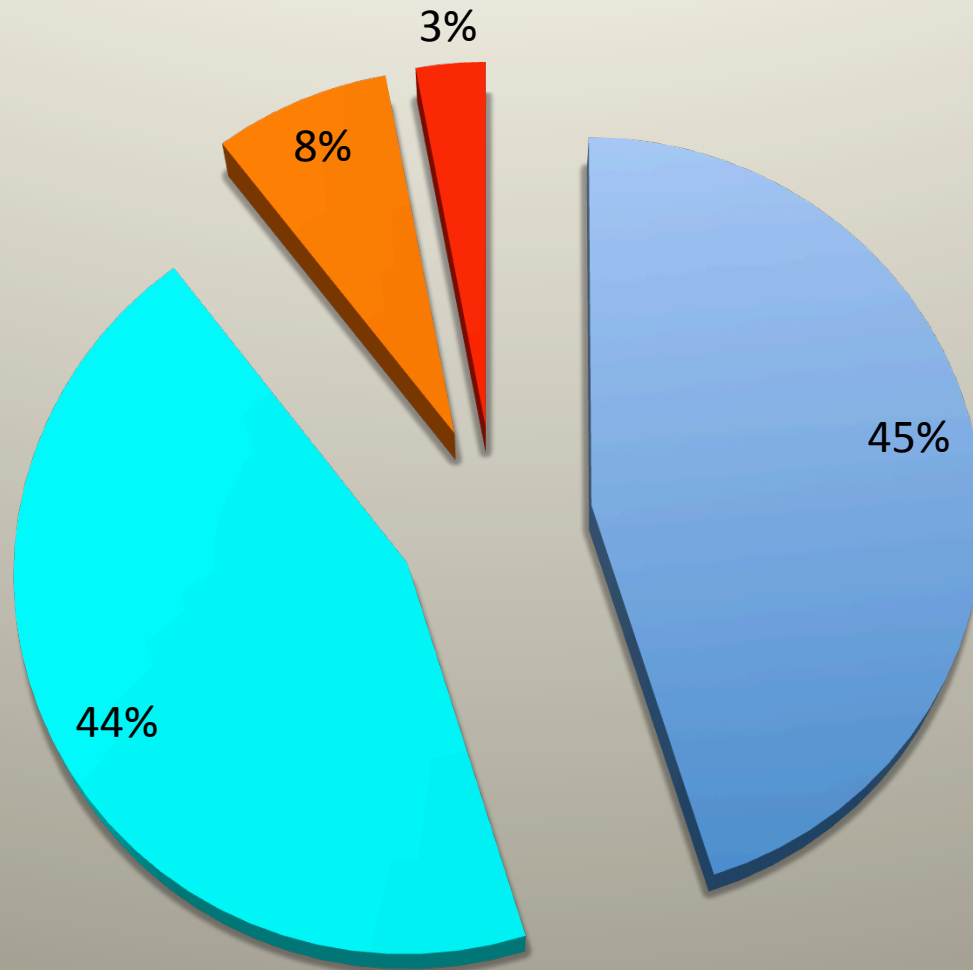


Fair Treatment from Administration by Demographic



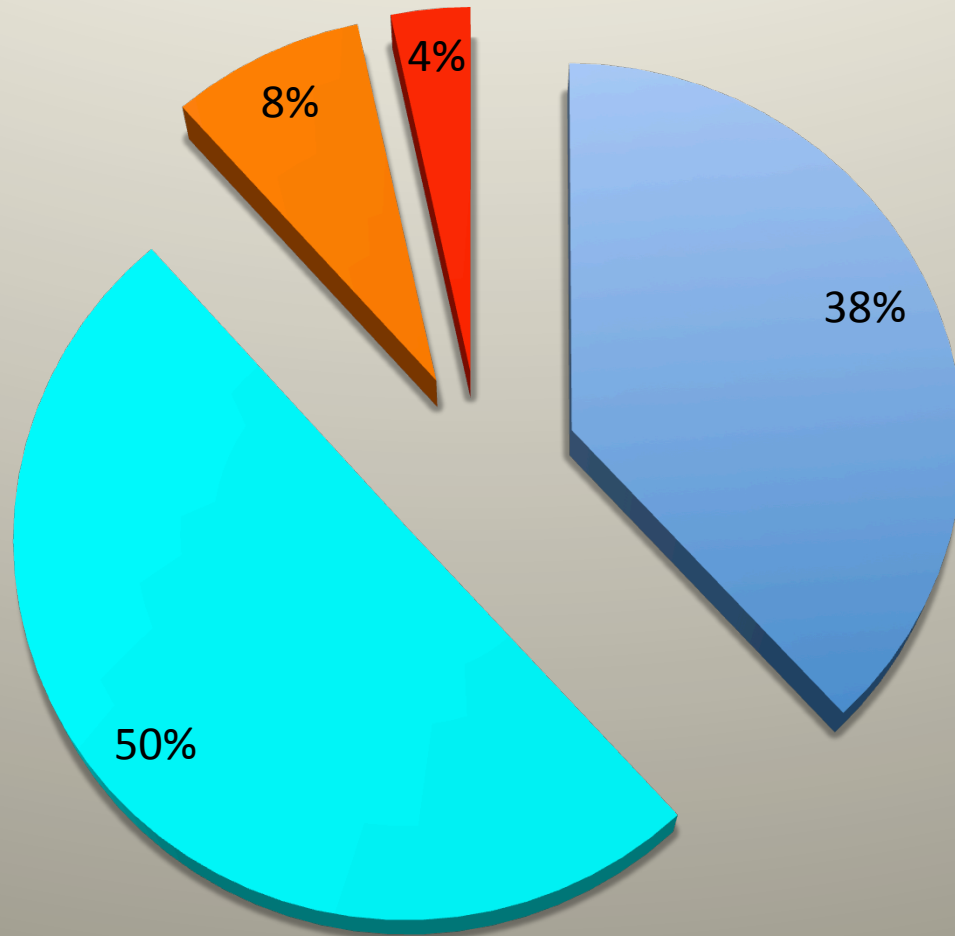
Happy to be at OSA 2012-2013

■ Strongly agree ■ Agree ■ Disagree ■ Strongly disagree

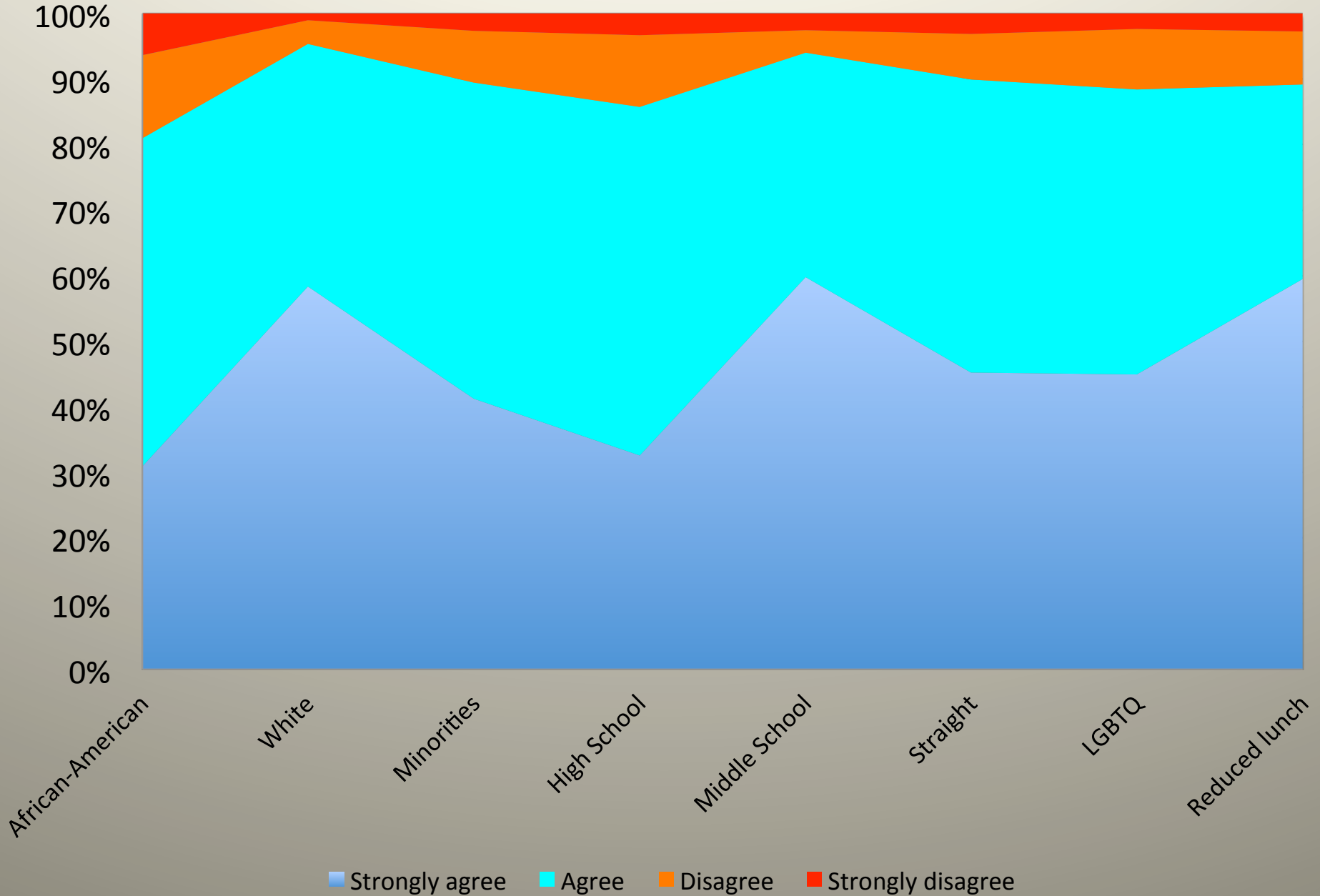


Happy to be at OSA 2011-2012

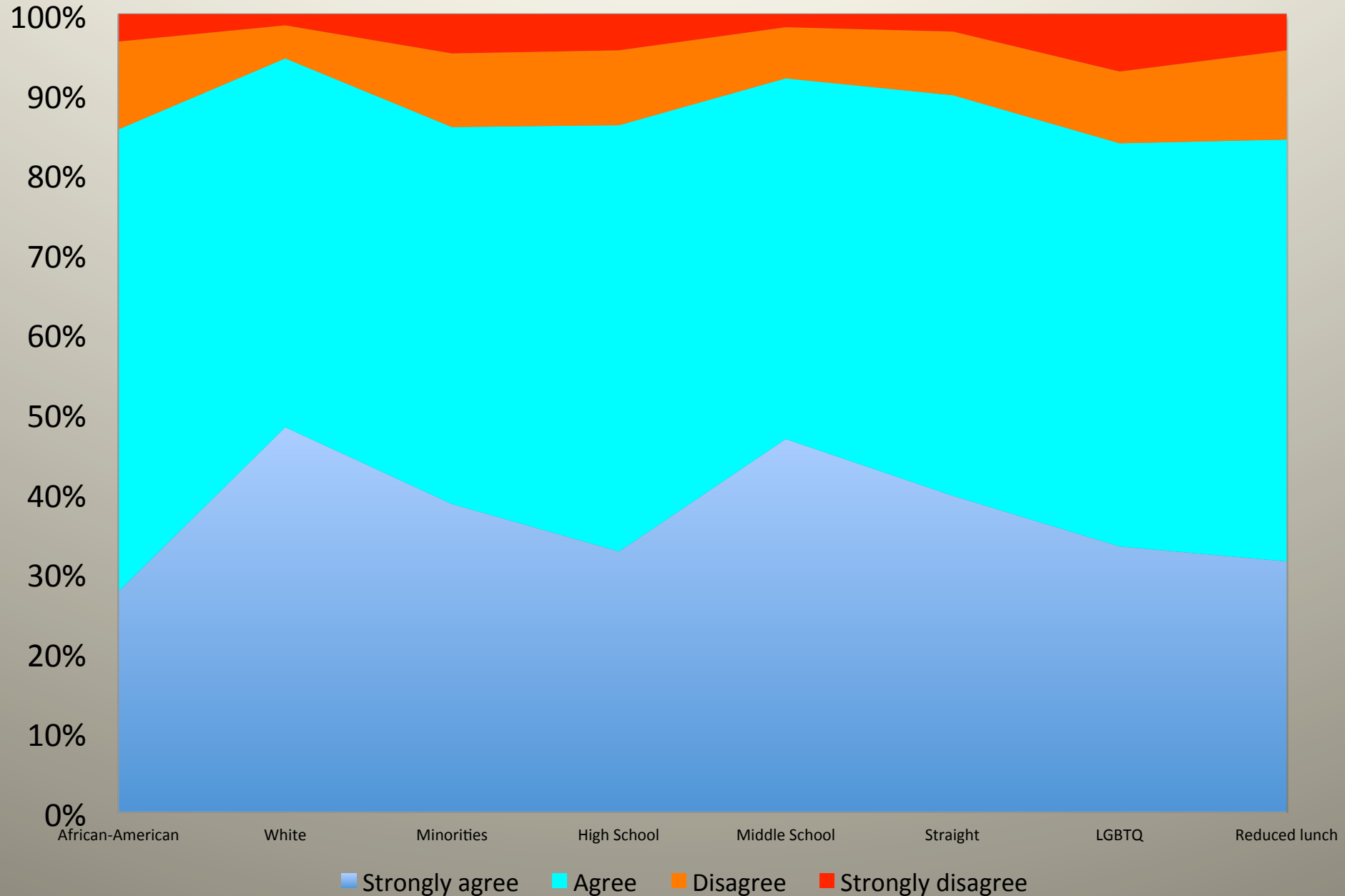
■ Strongly agree ■ Agree ■ Disagree ■ Strongly disagree



Happiness By Demographic 2012-2013

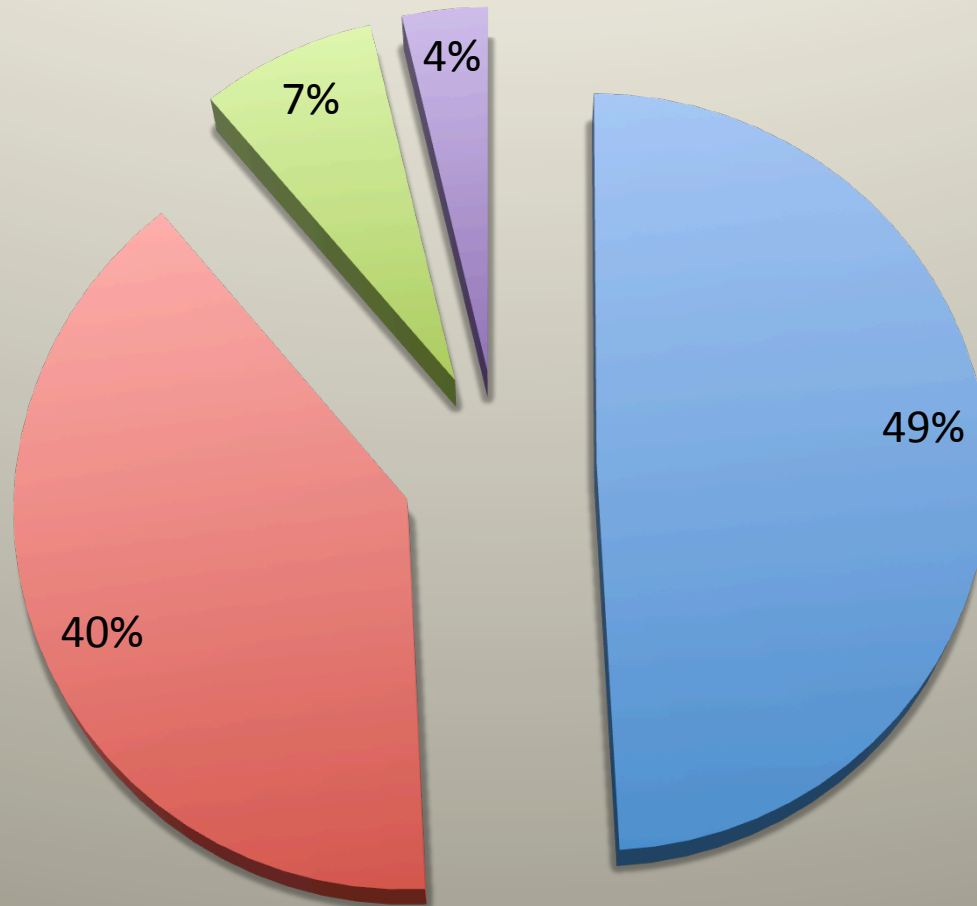


Happiness By Demographic 2011-2012



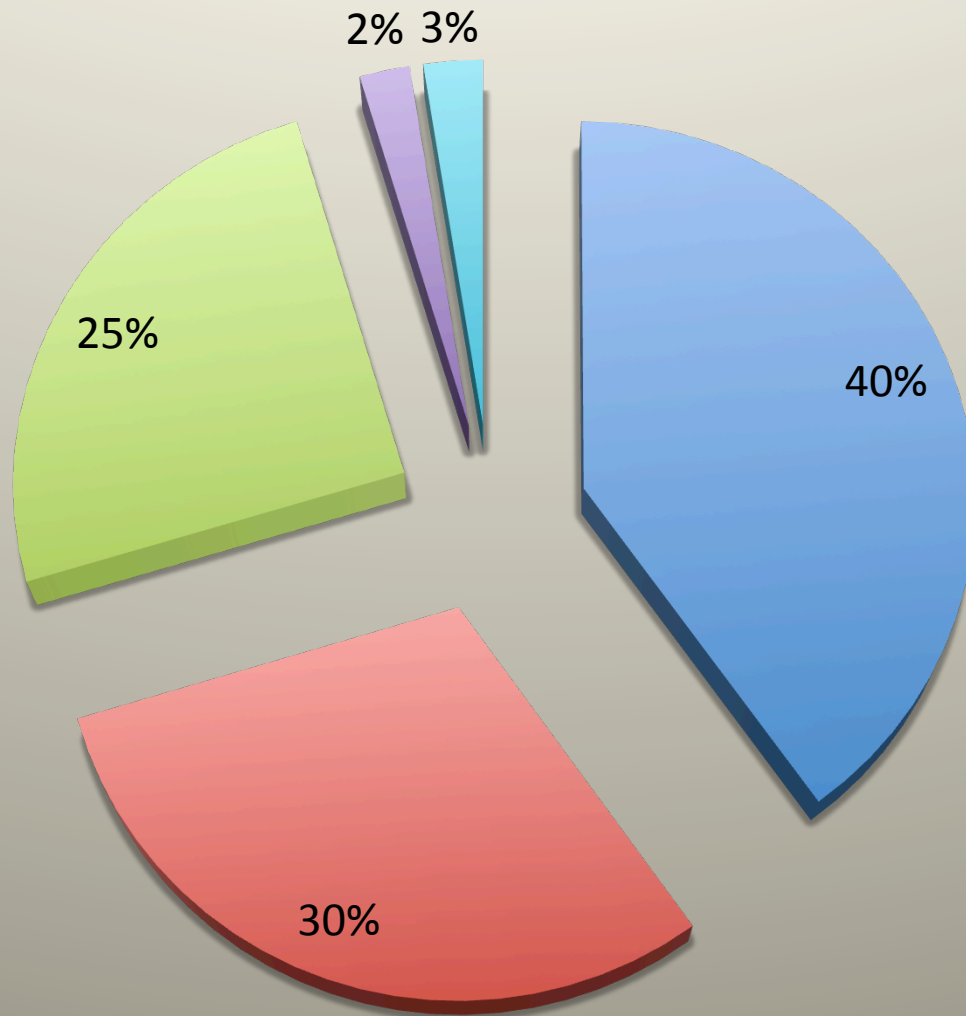
I feel proud to be an OSA Student 2012-2013

Strongly agree Agree Disagree Strongly disagree

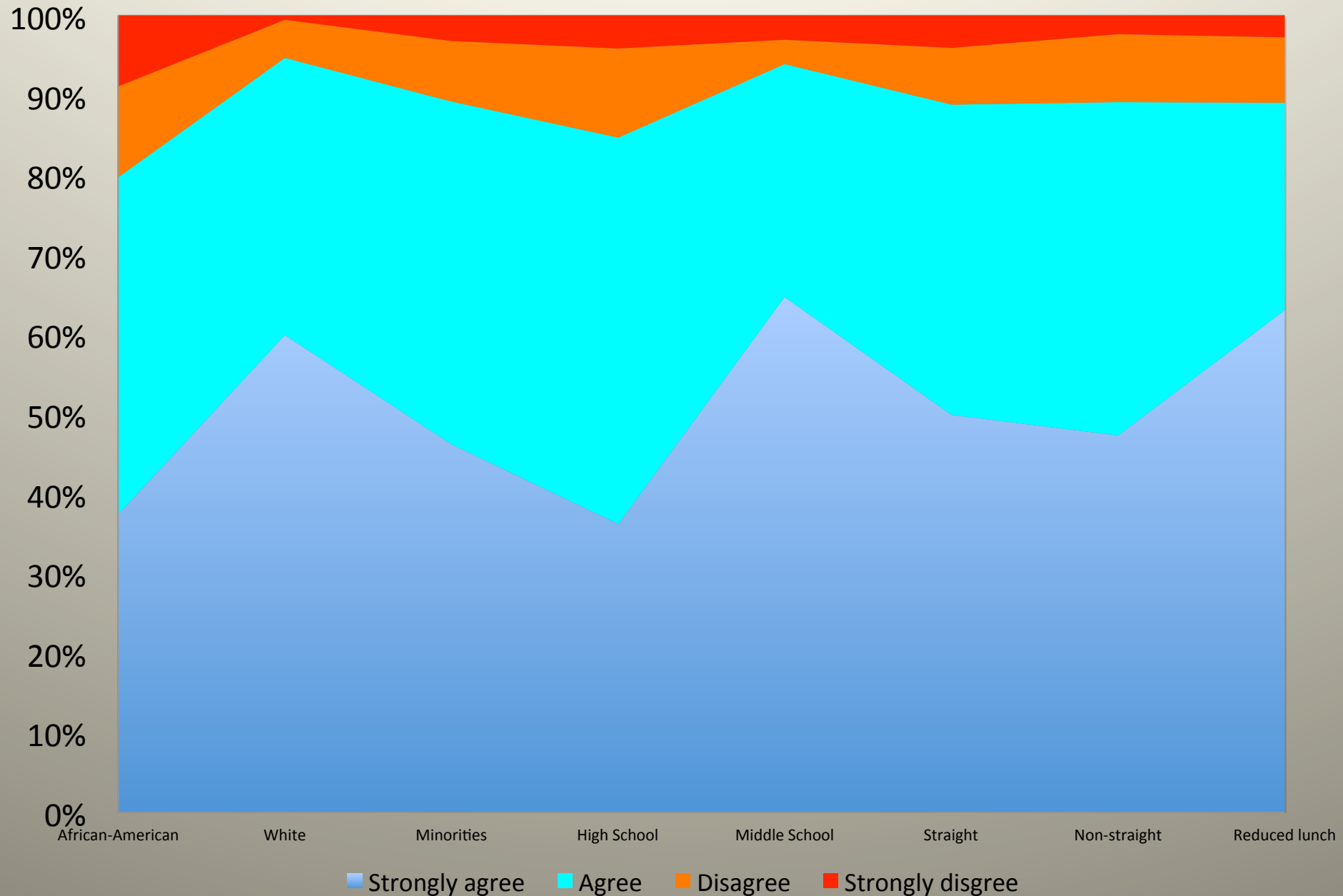


I feel proud to be an OSA Student 2011-2012

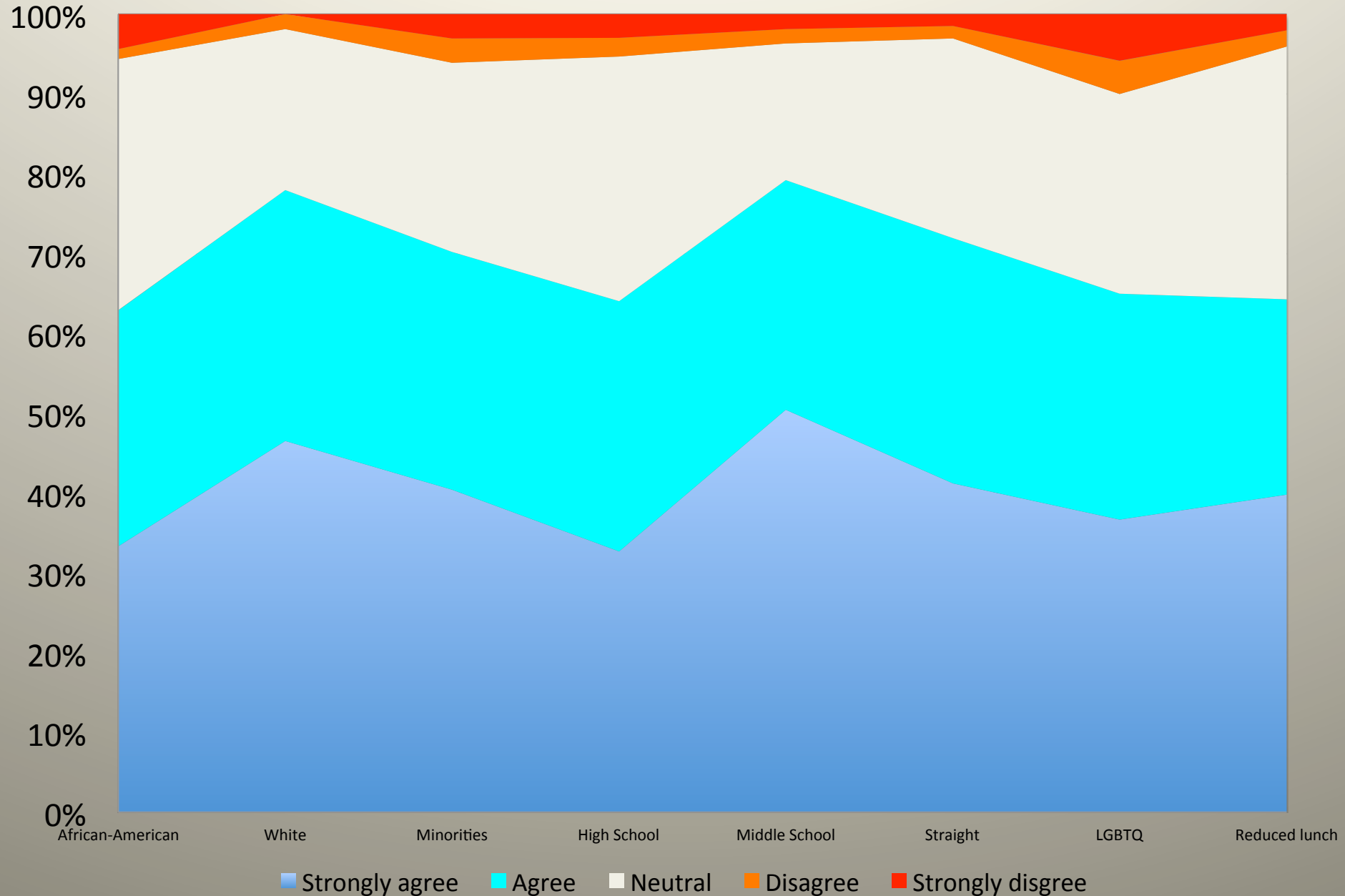
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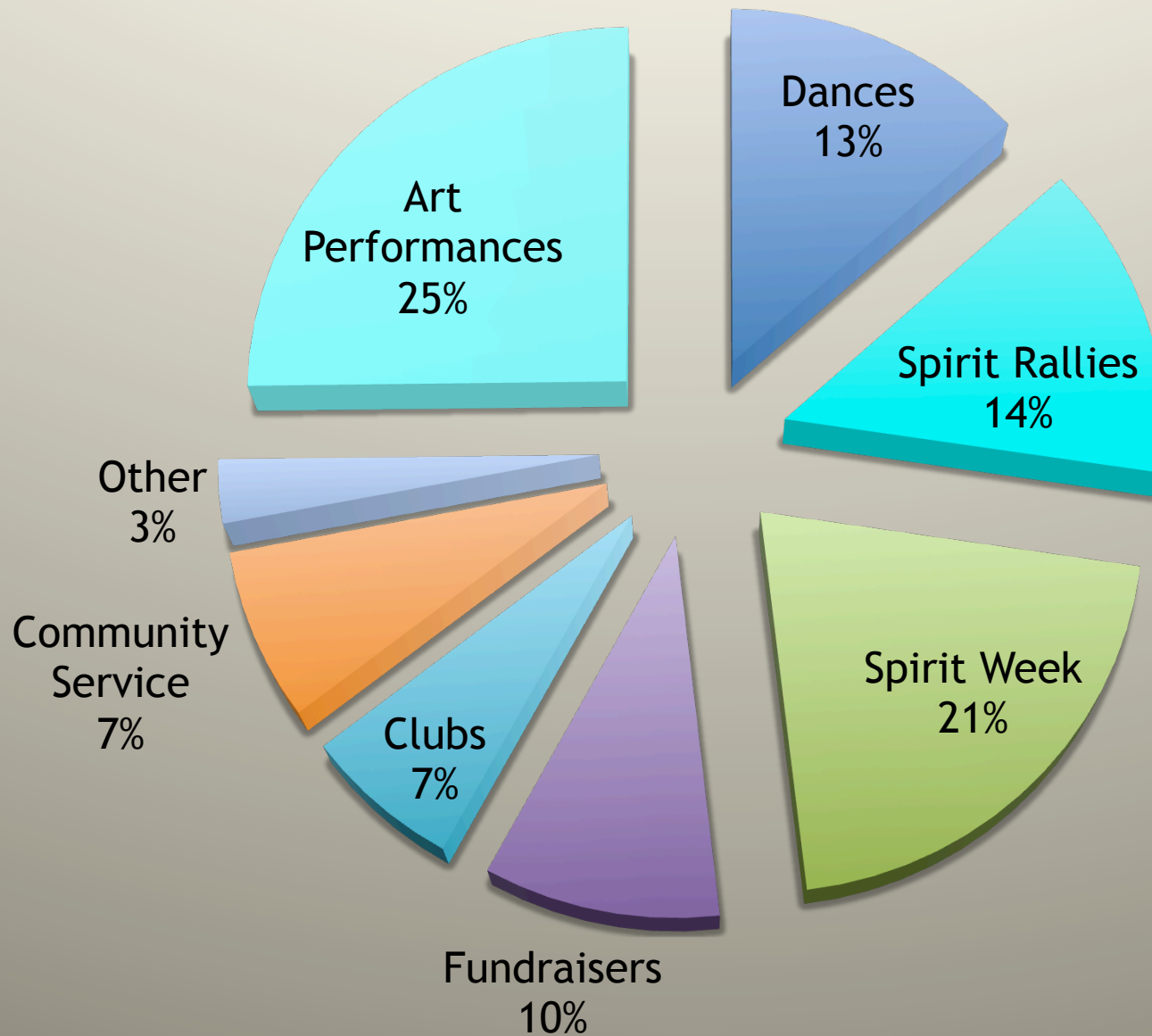
Proud to be at OSA by Demographic 2012-2013



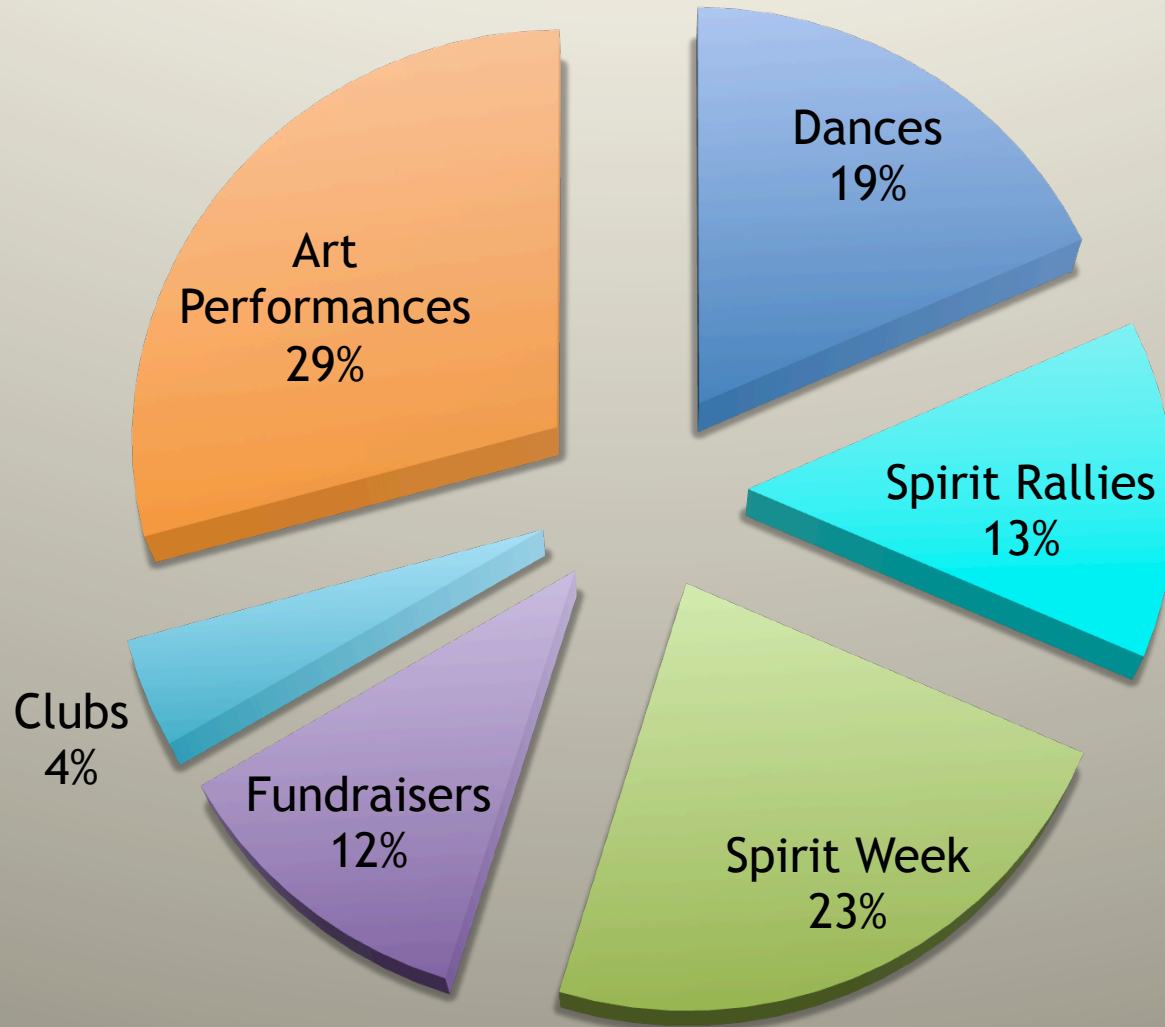
Proud to be at OSA by Demographic 2011-2012



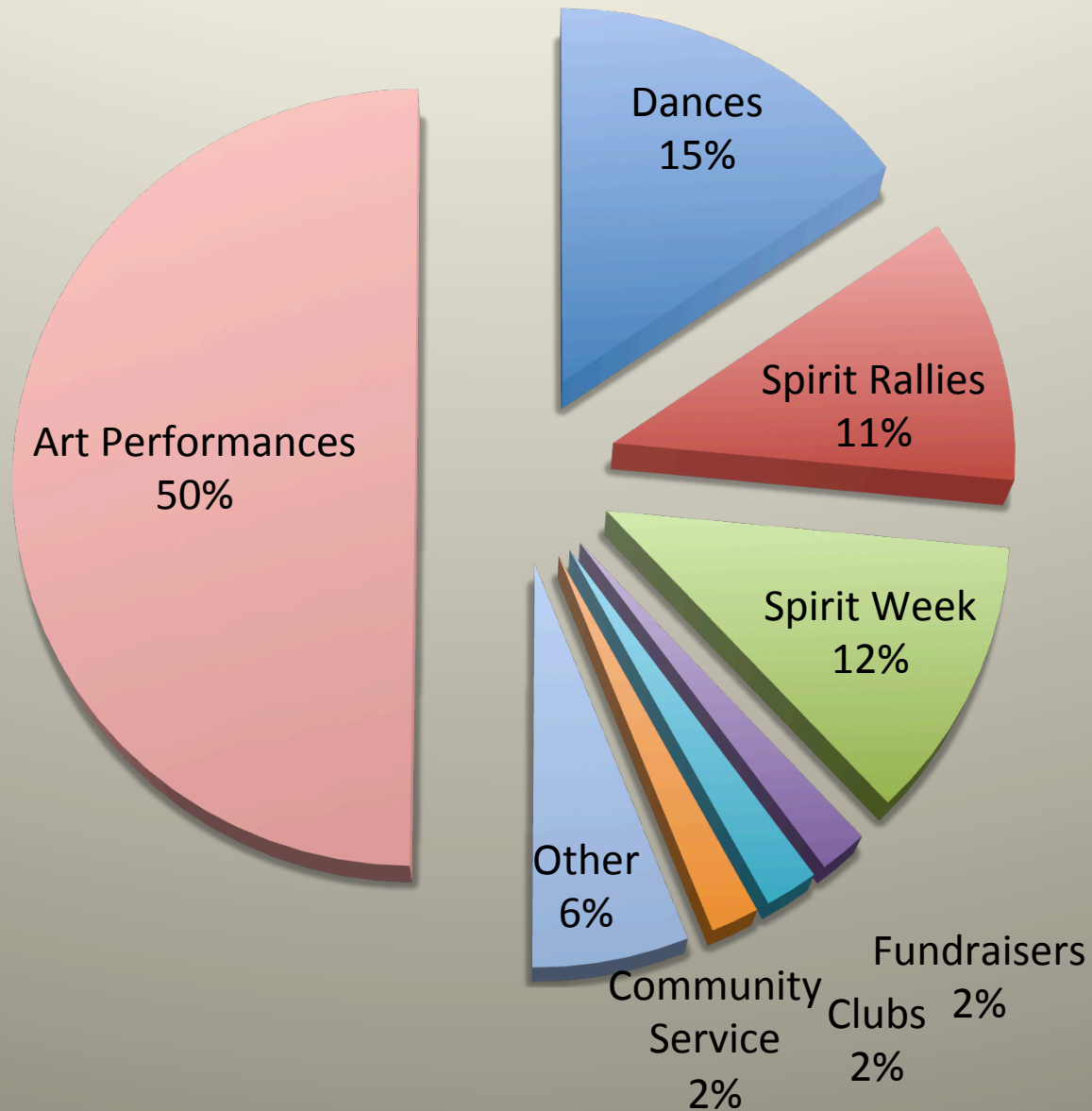
What did you attend or participate in 2011-2012?



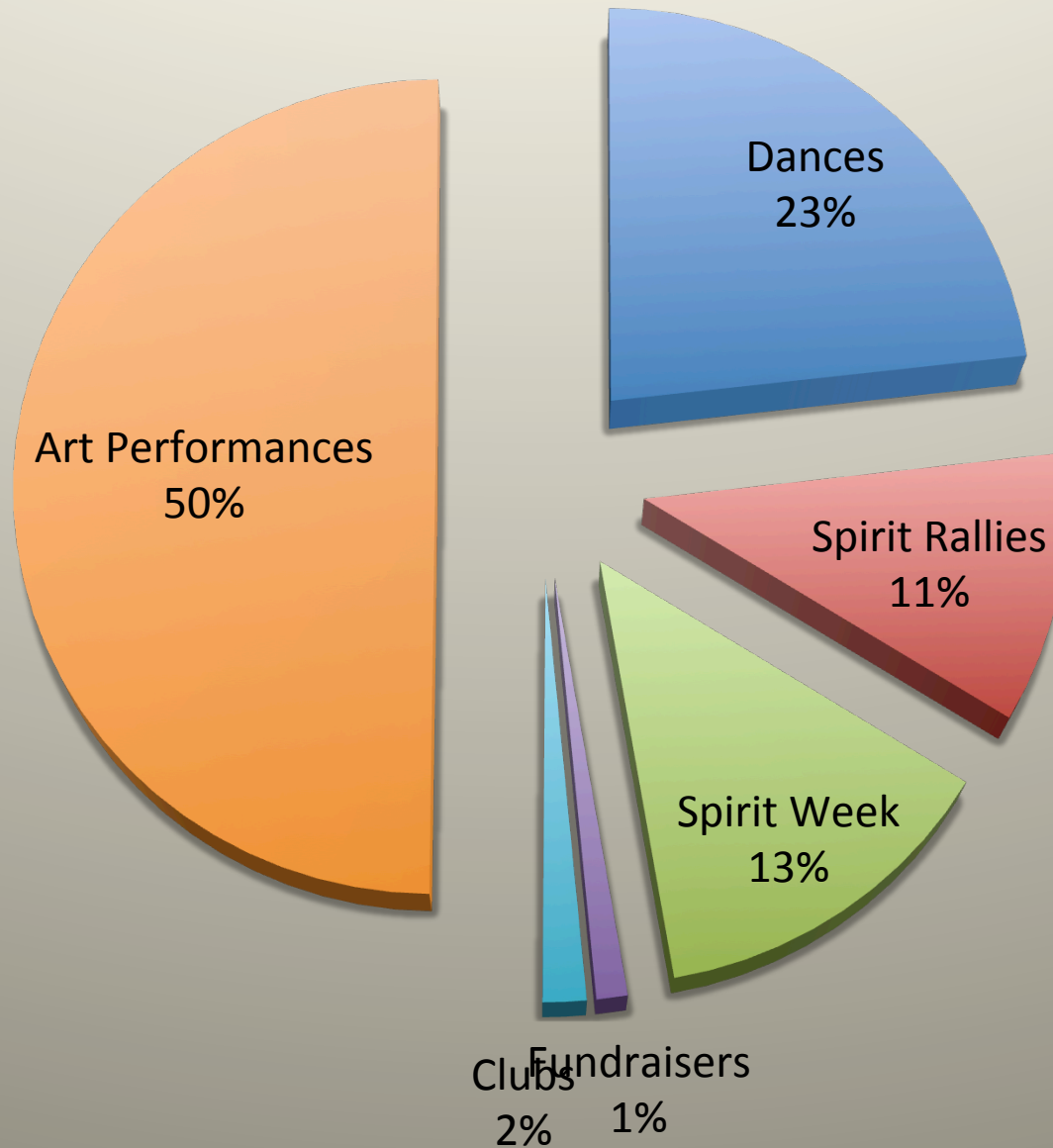
What did you attend or participate in 2010-2011?



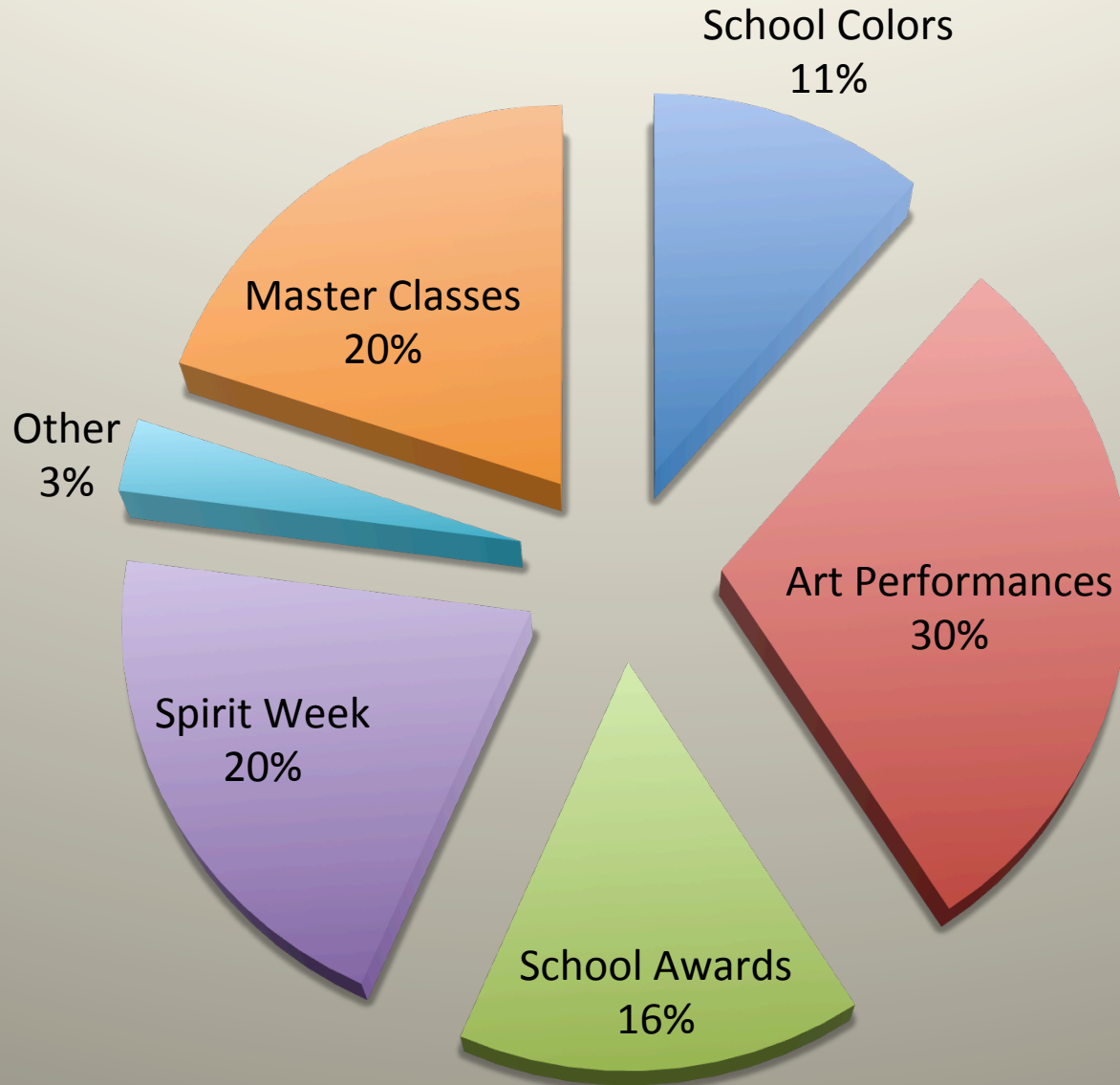
Which did you enjoy the most 2011-2012?



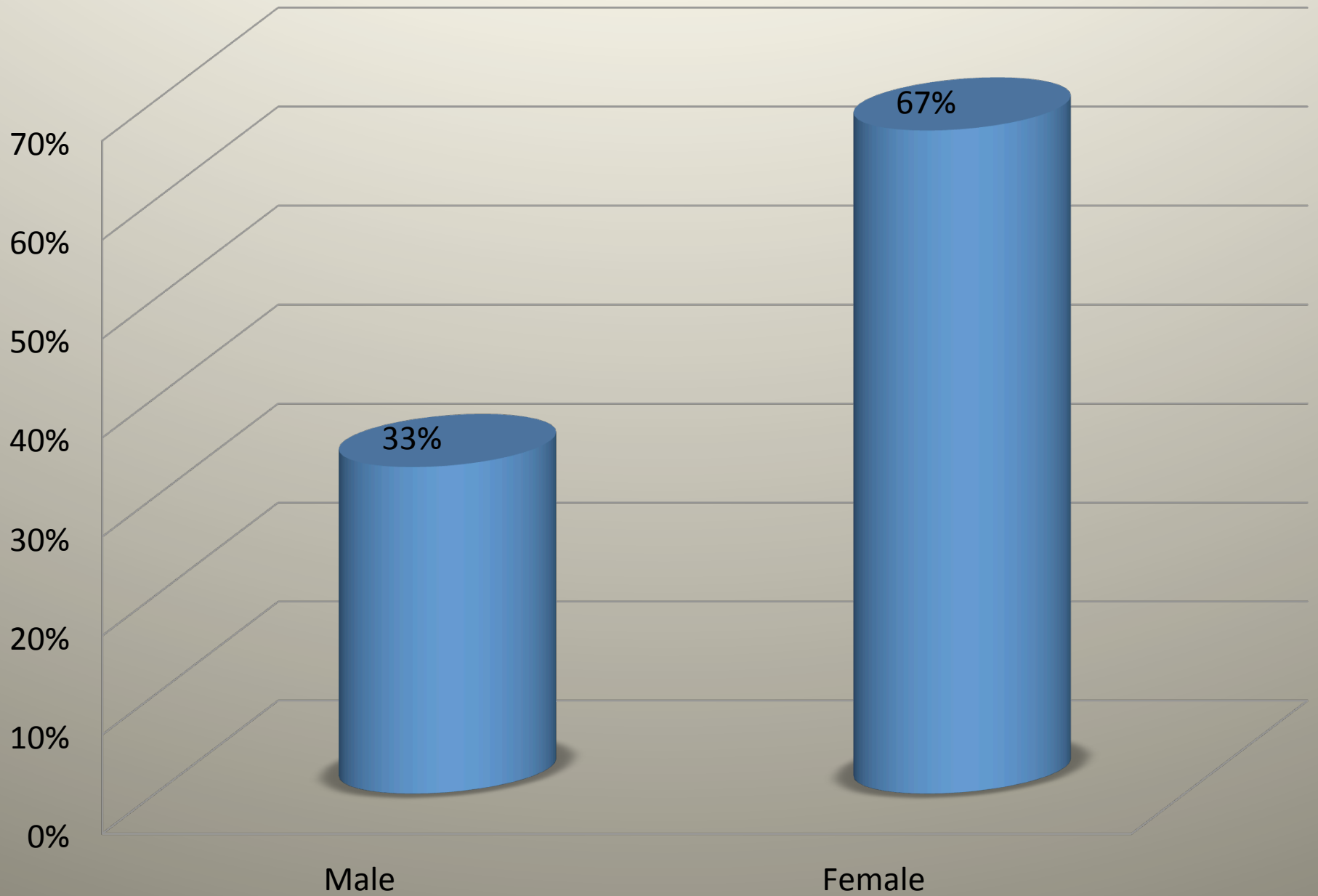
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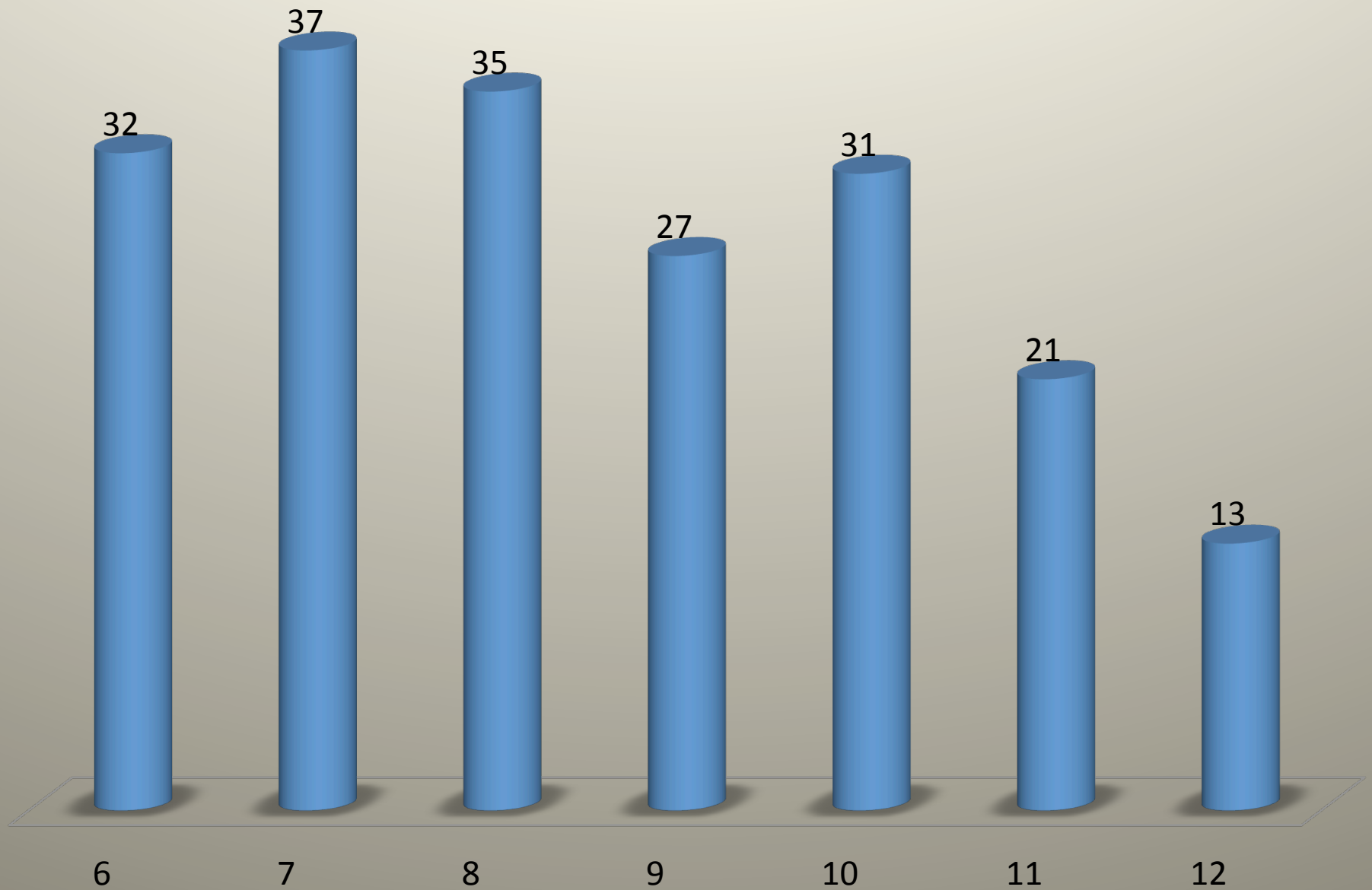
What Promotes School Spirit?



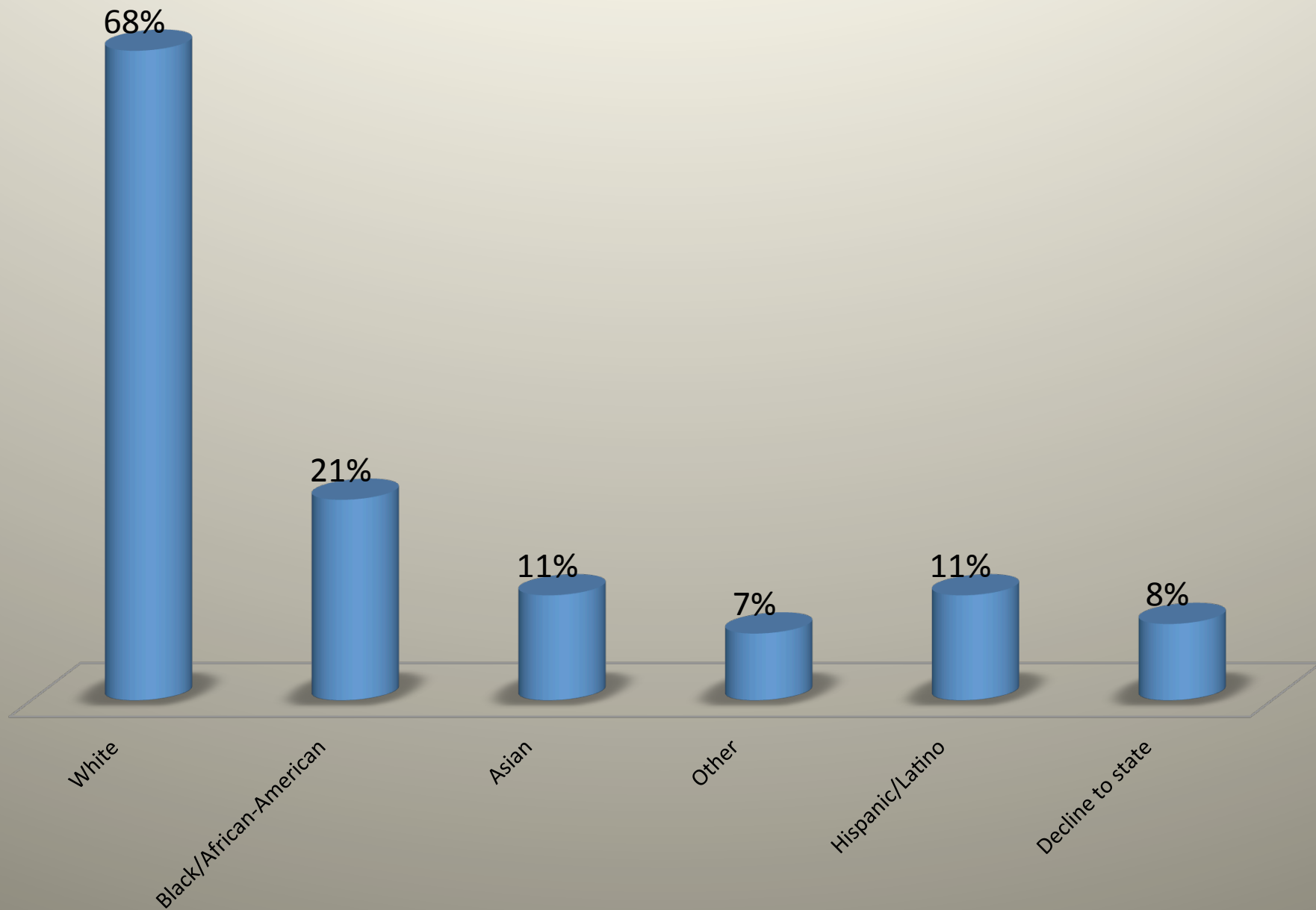
Gender



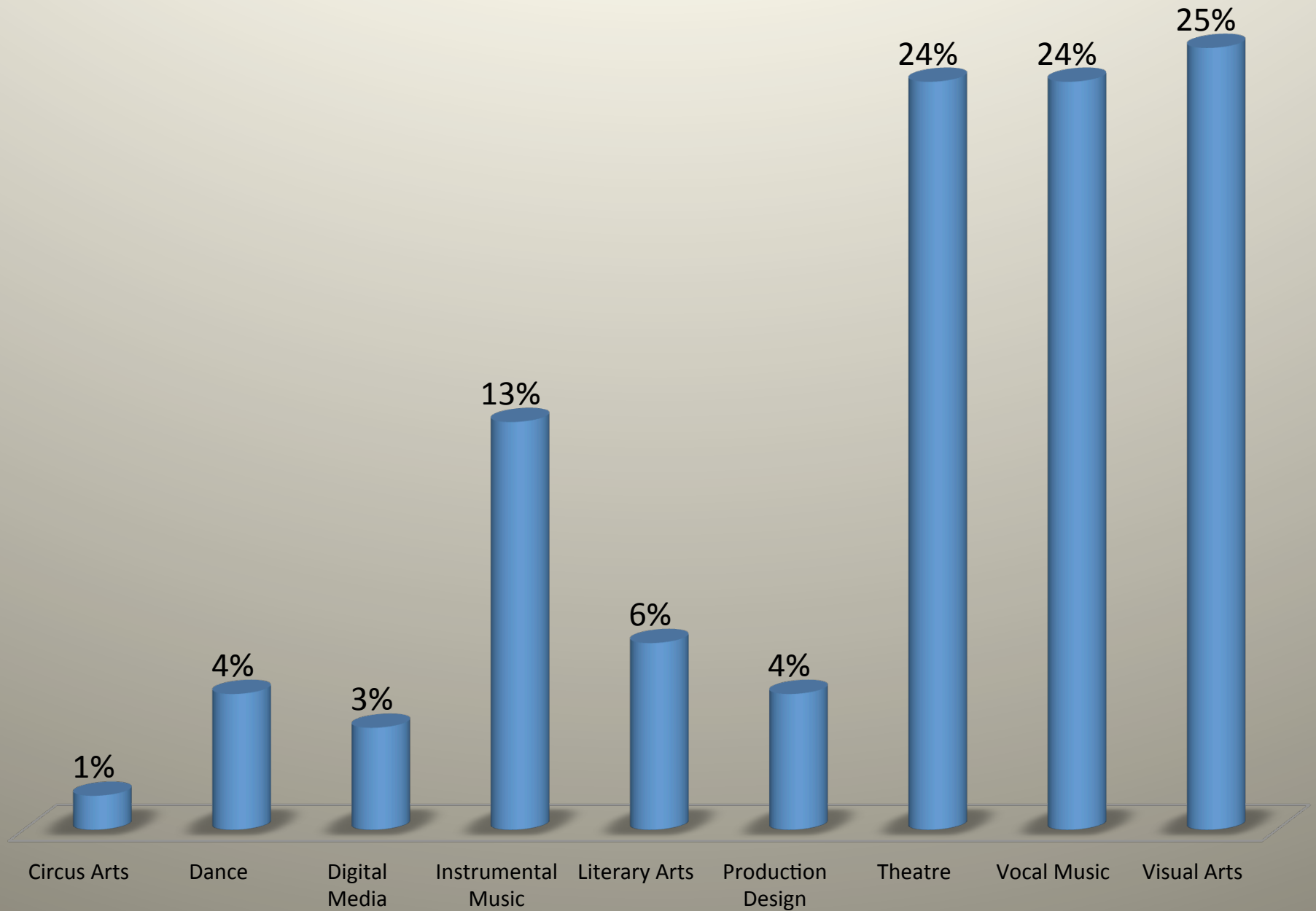
Grade Level



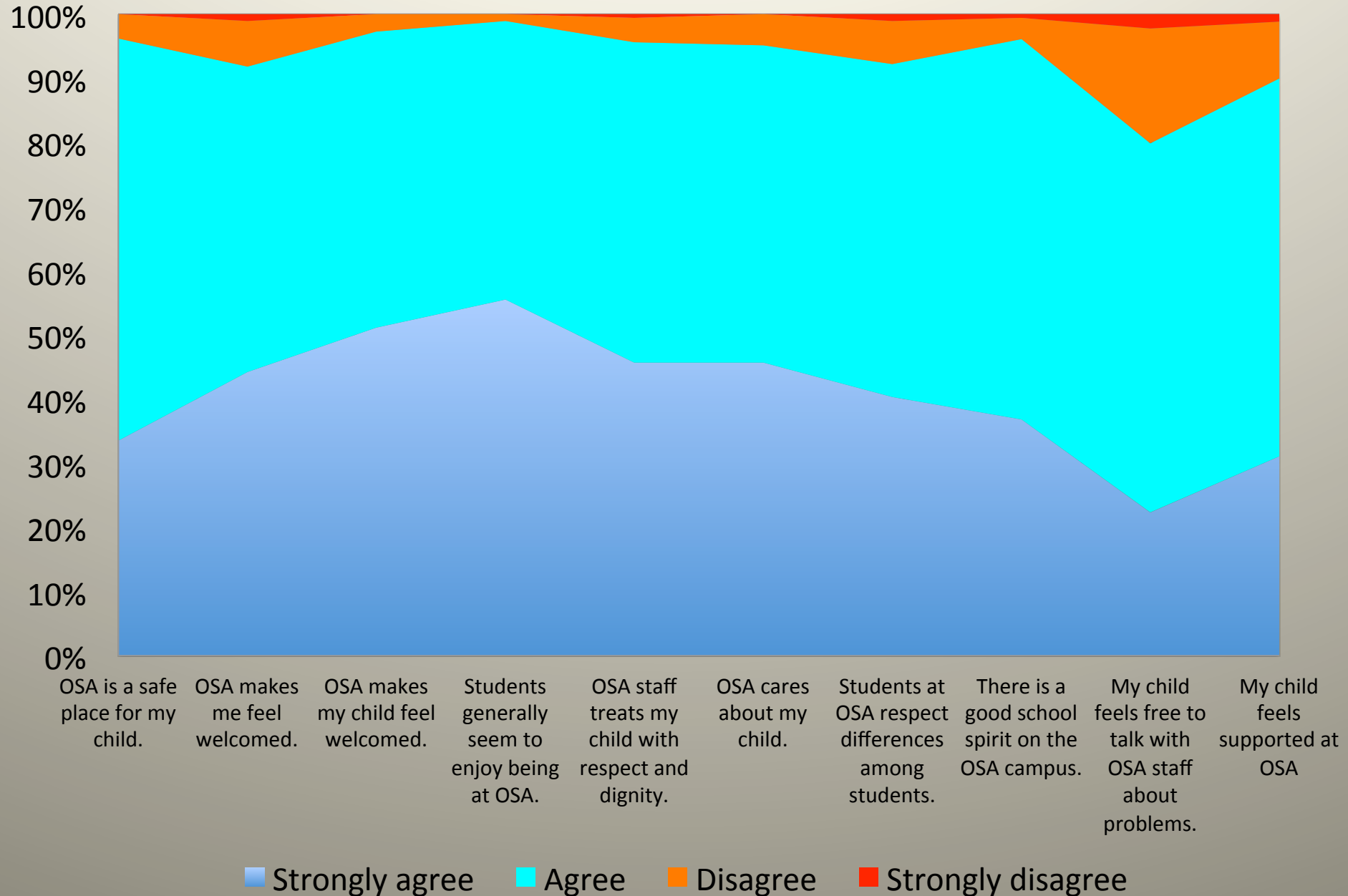
Ethnicity 2012-2013



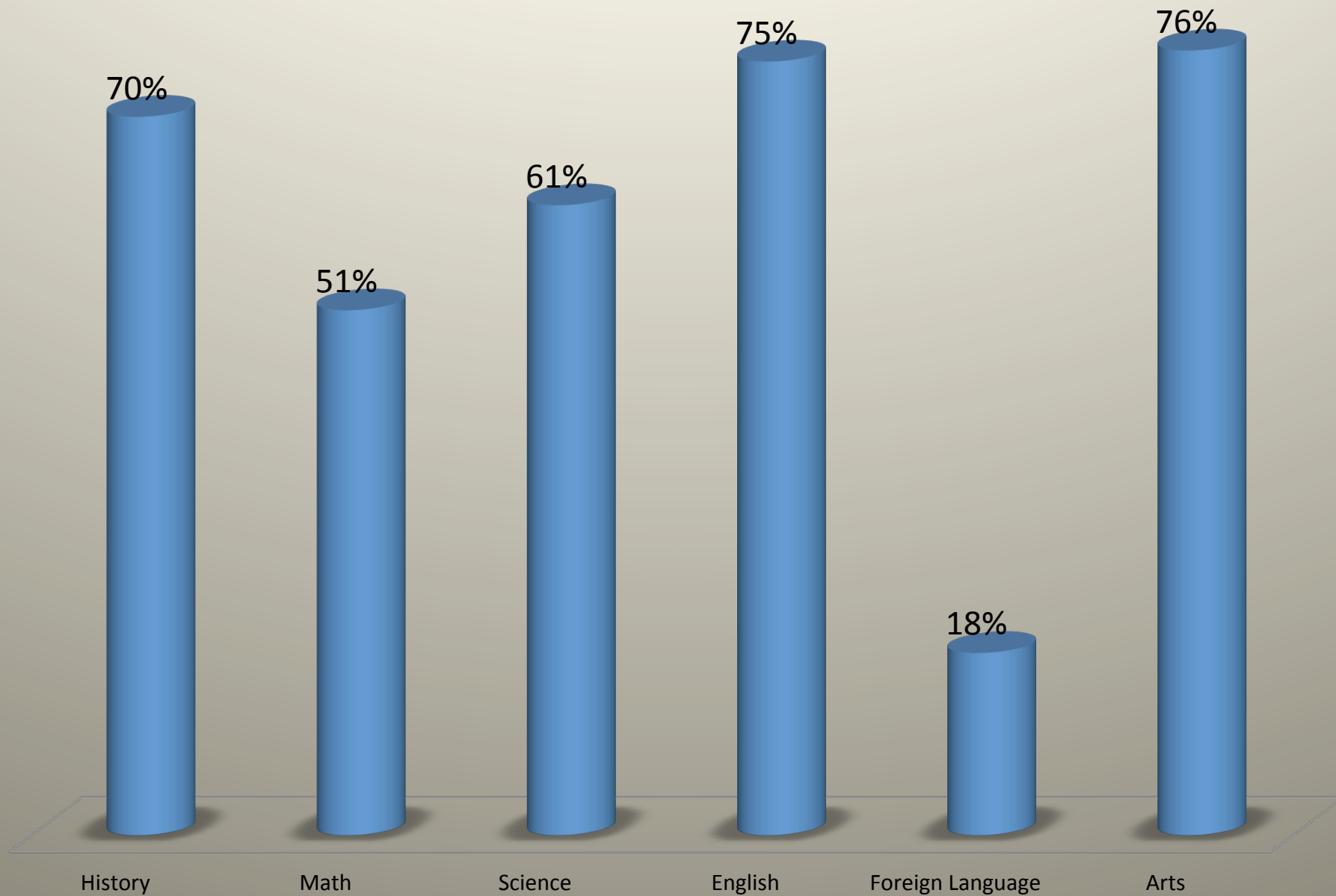
Art School 2012-2013



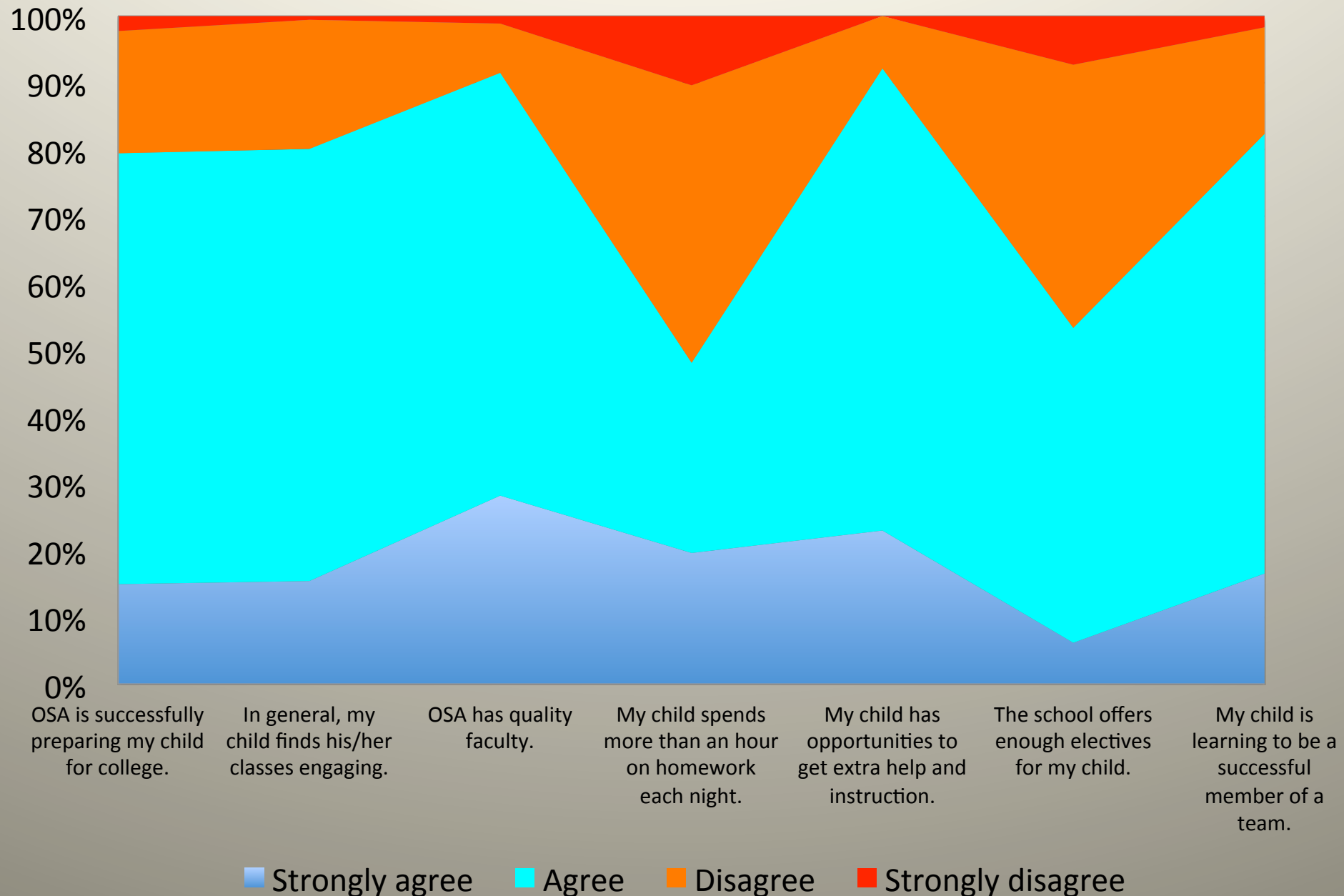
School Climate 2012-2013



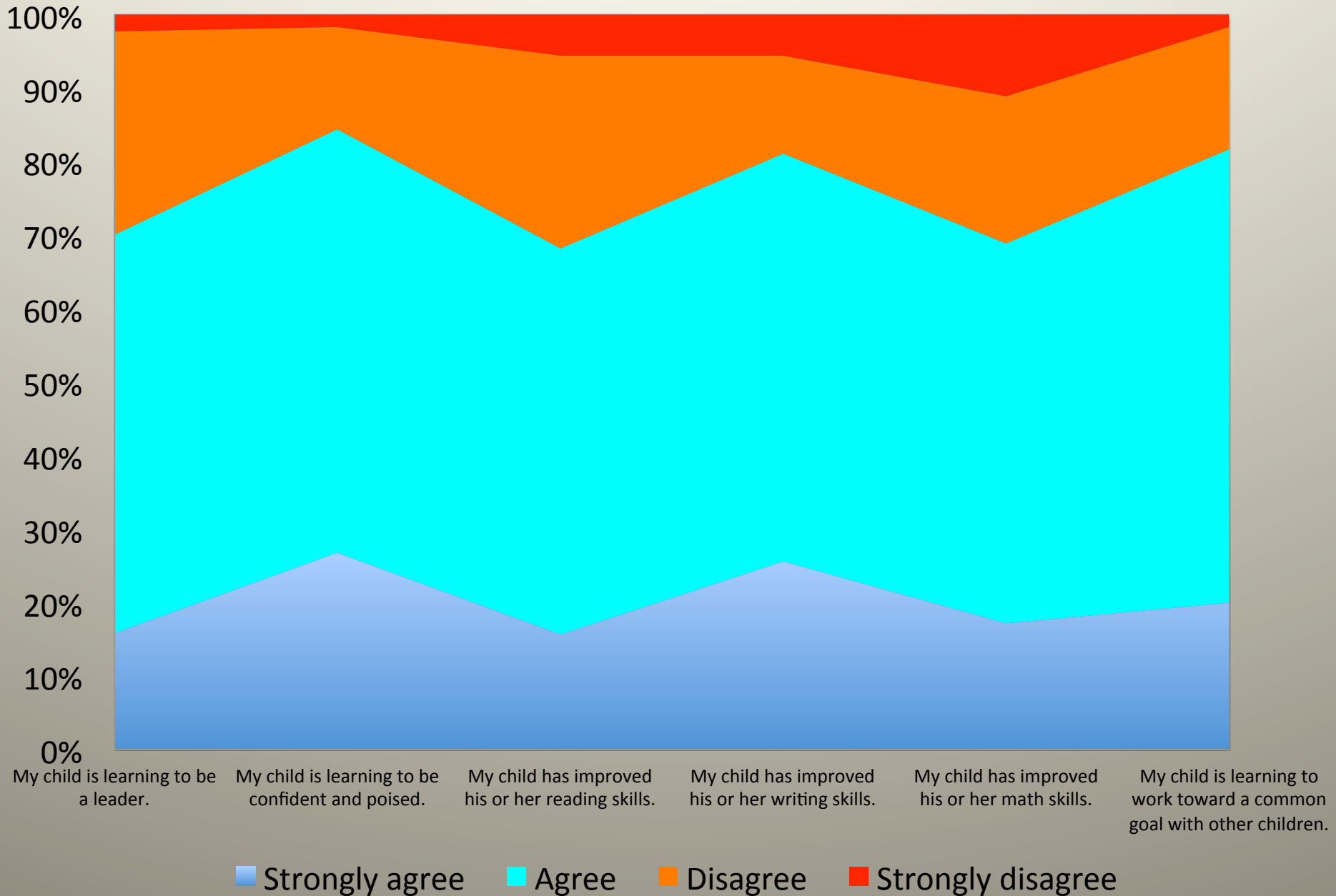
Positive Learning Experiences 2012-2013



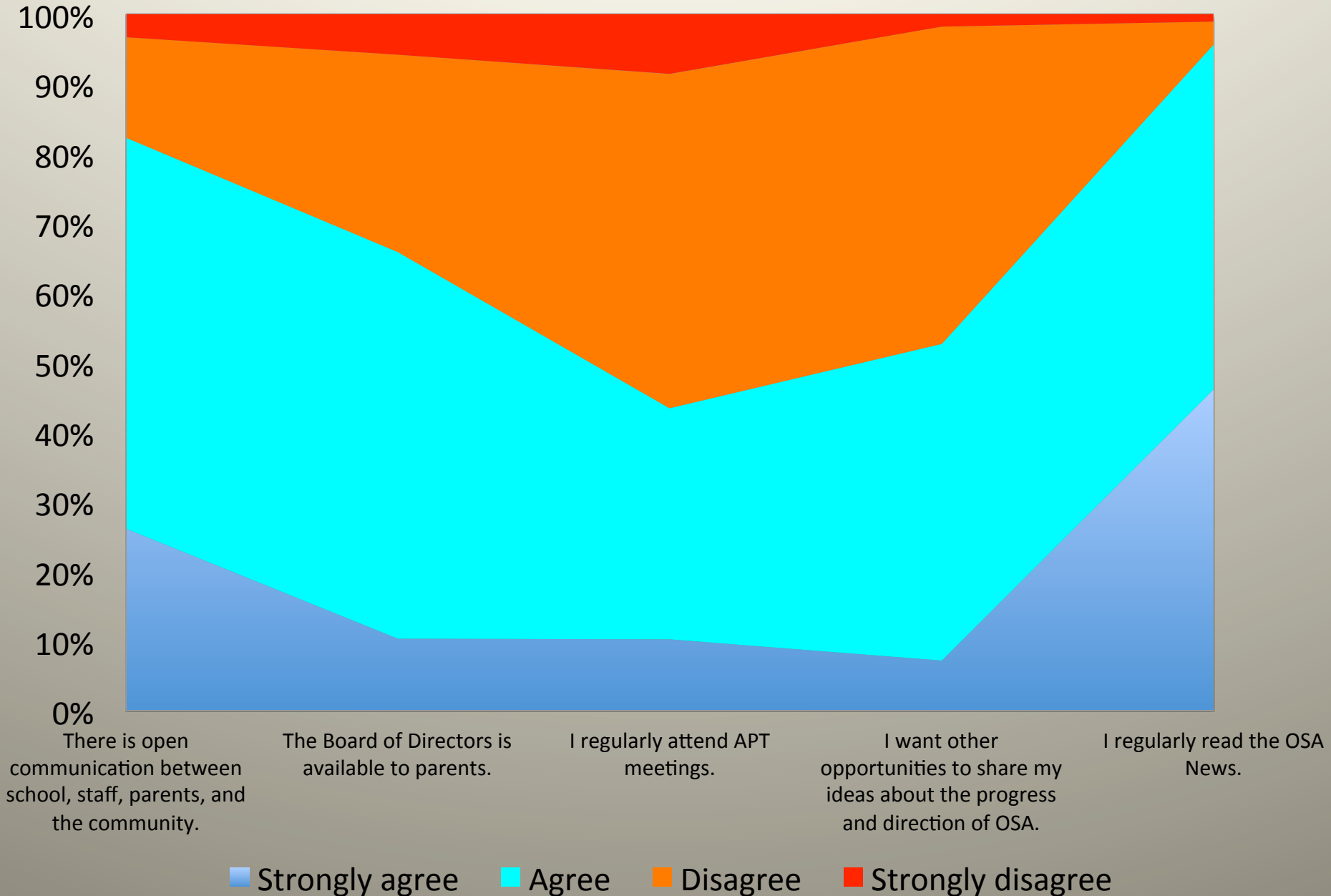
Program and Instruction (Set1) 2012-2013



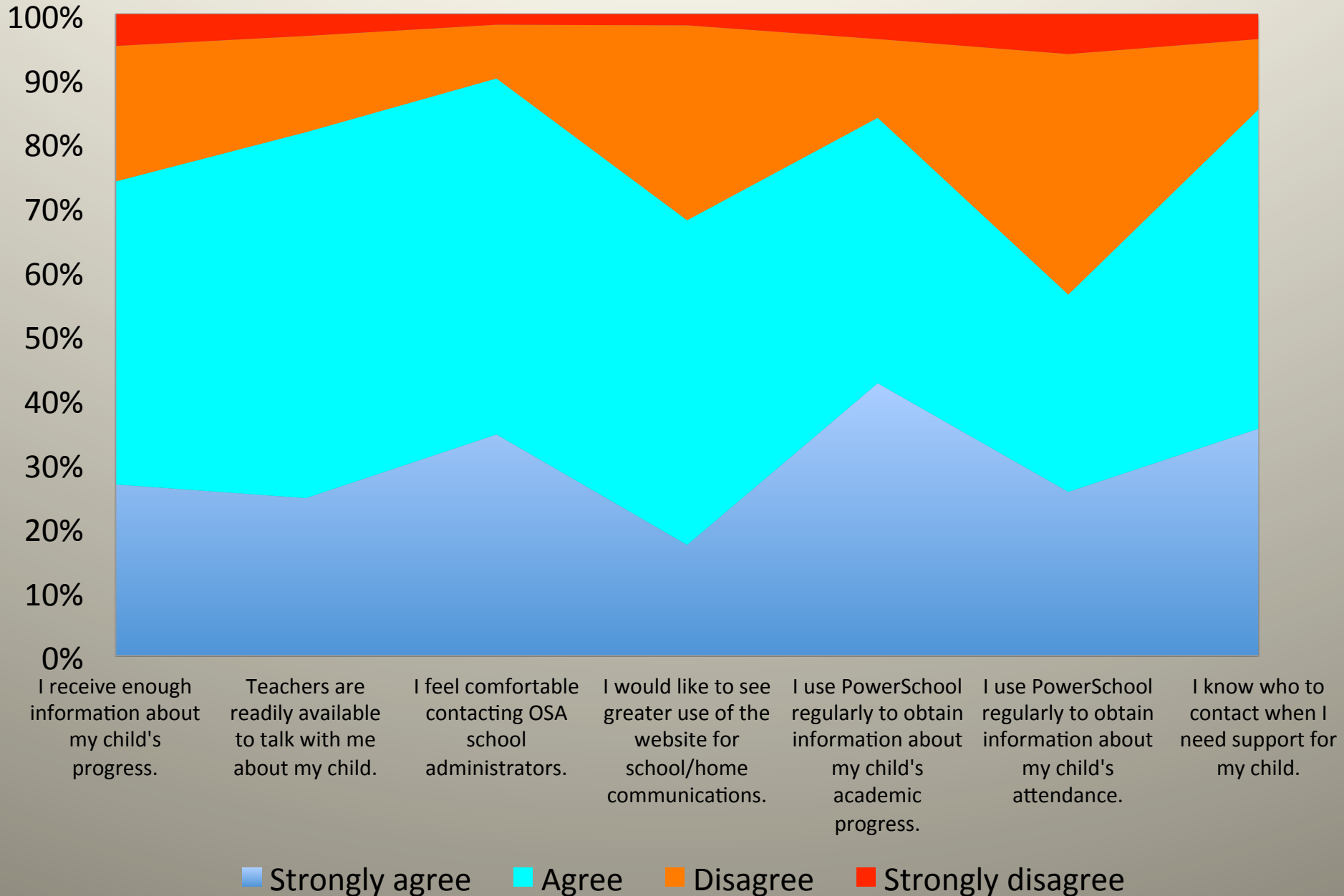
Program and Instruction (Set2) 2012-2013



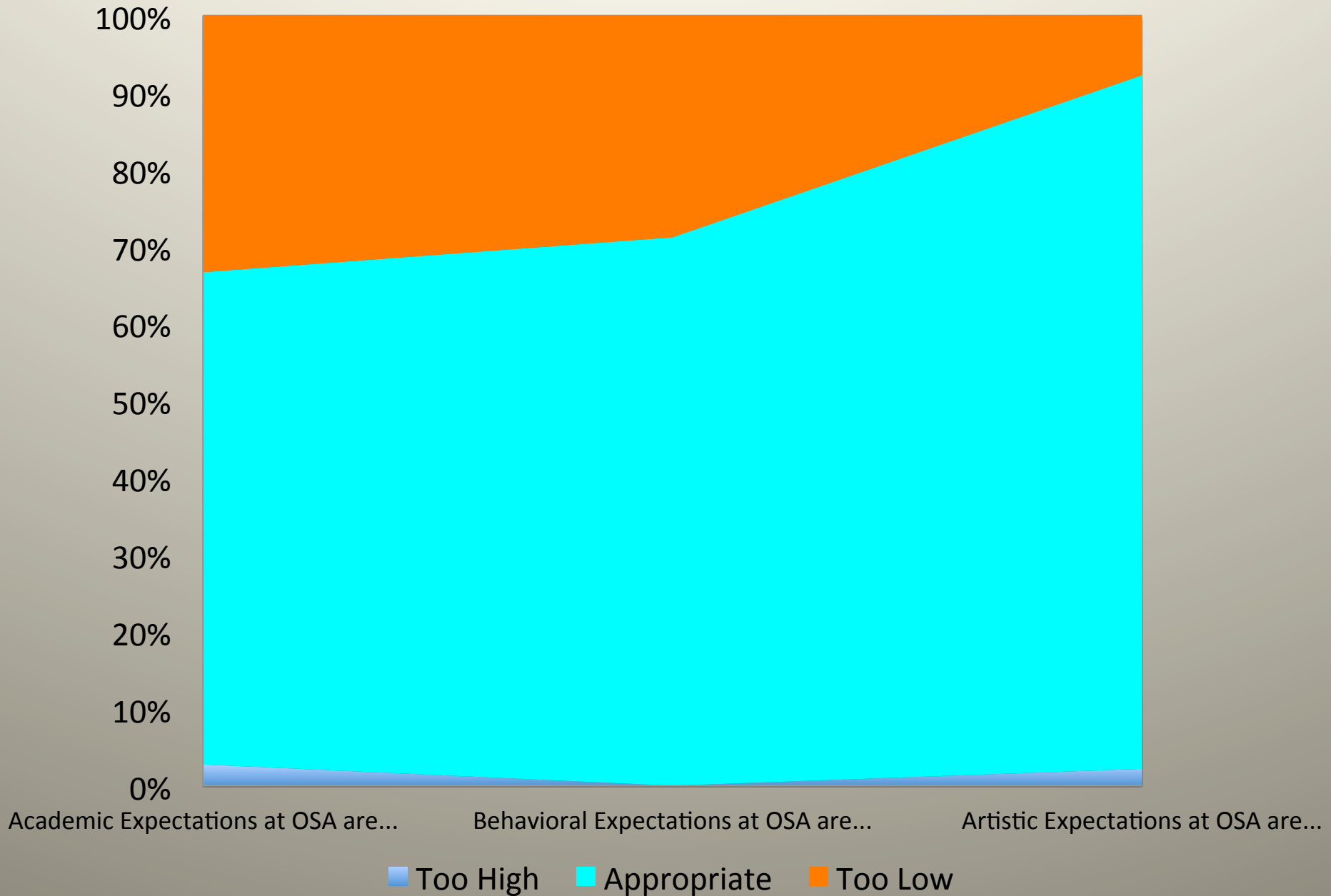
Communication (Set1) 2012-2013



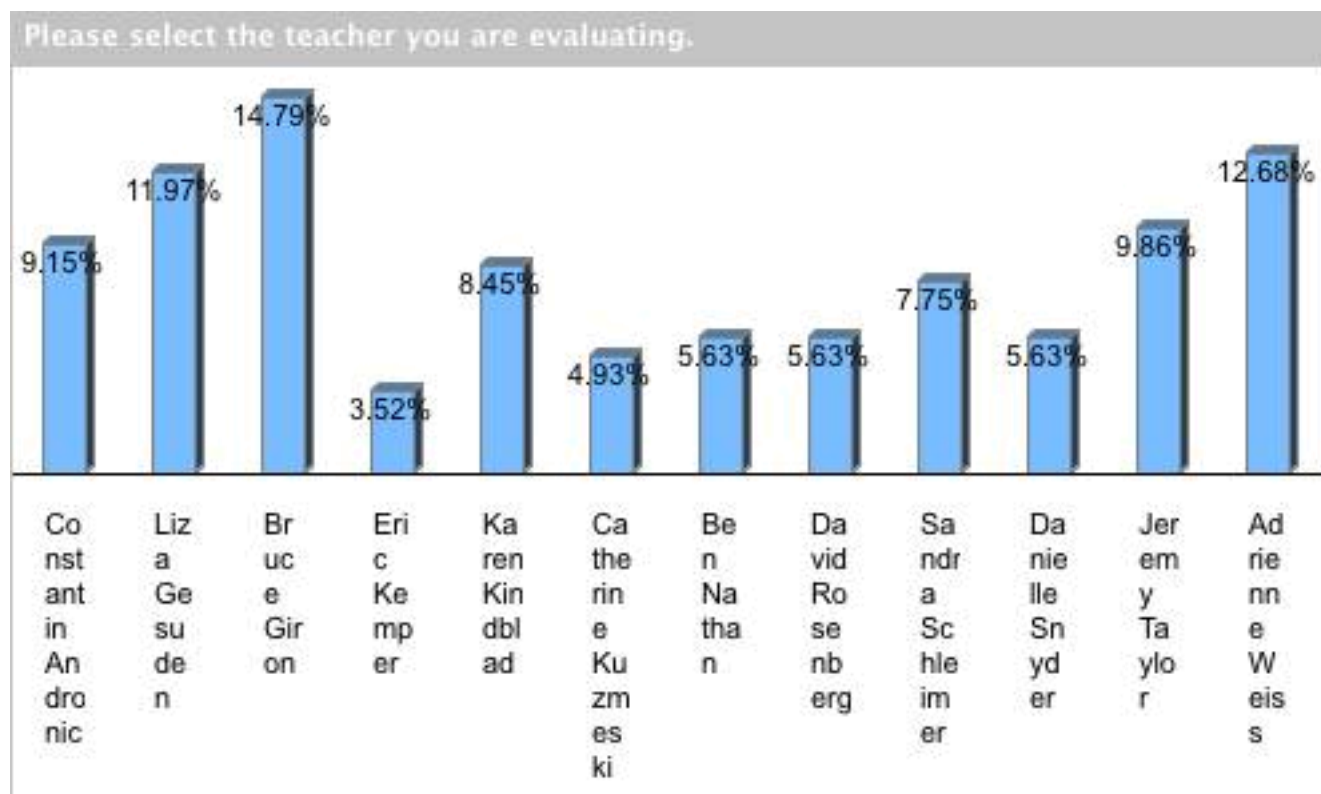
Communication (Set2) 2012-2013



School Expectations 2012-2013

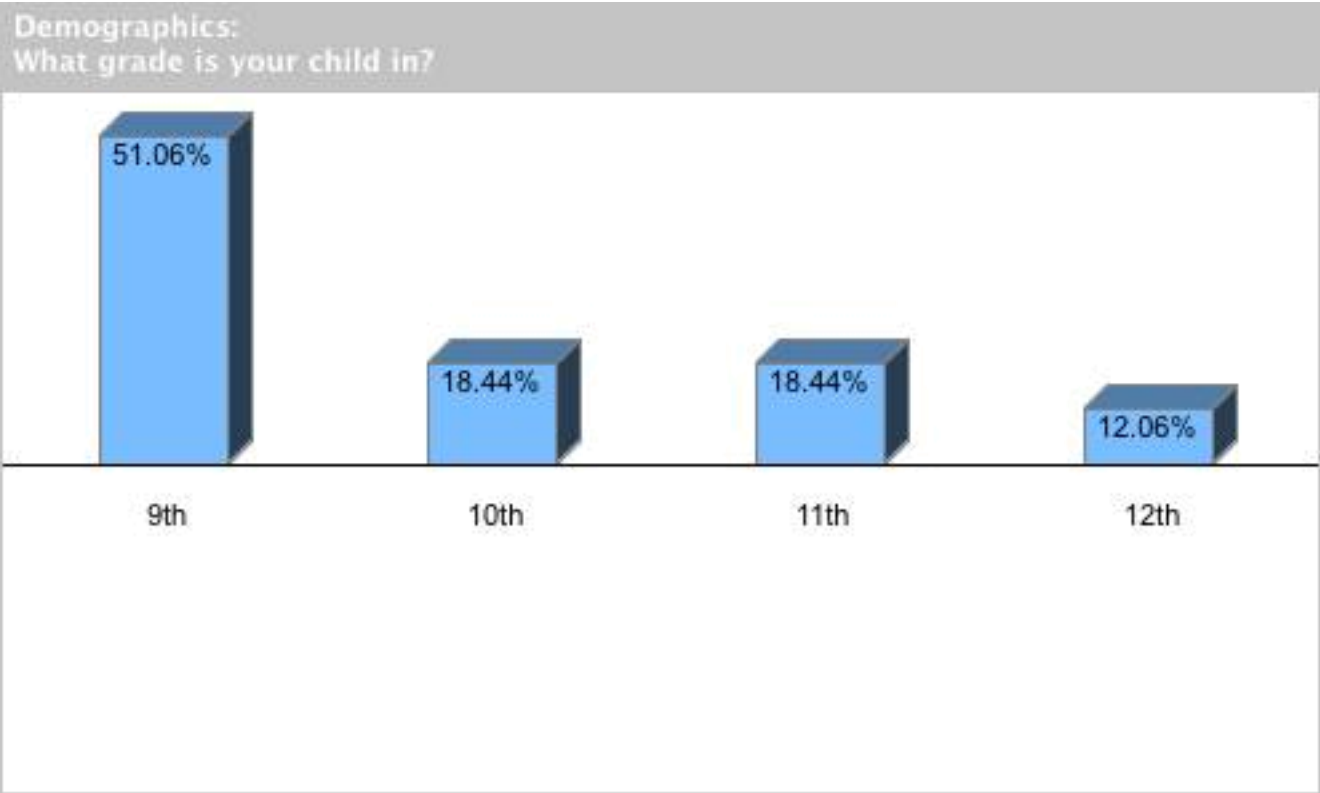


Please select the teacher you are evaluating.



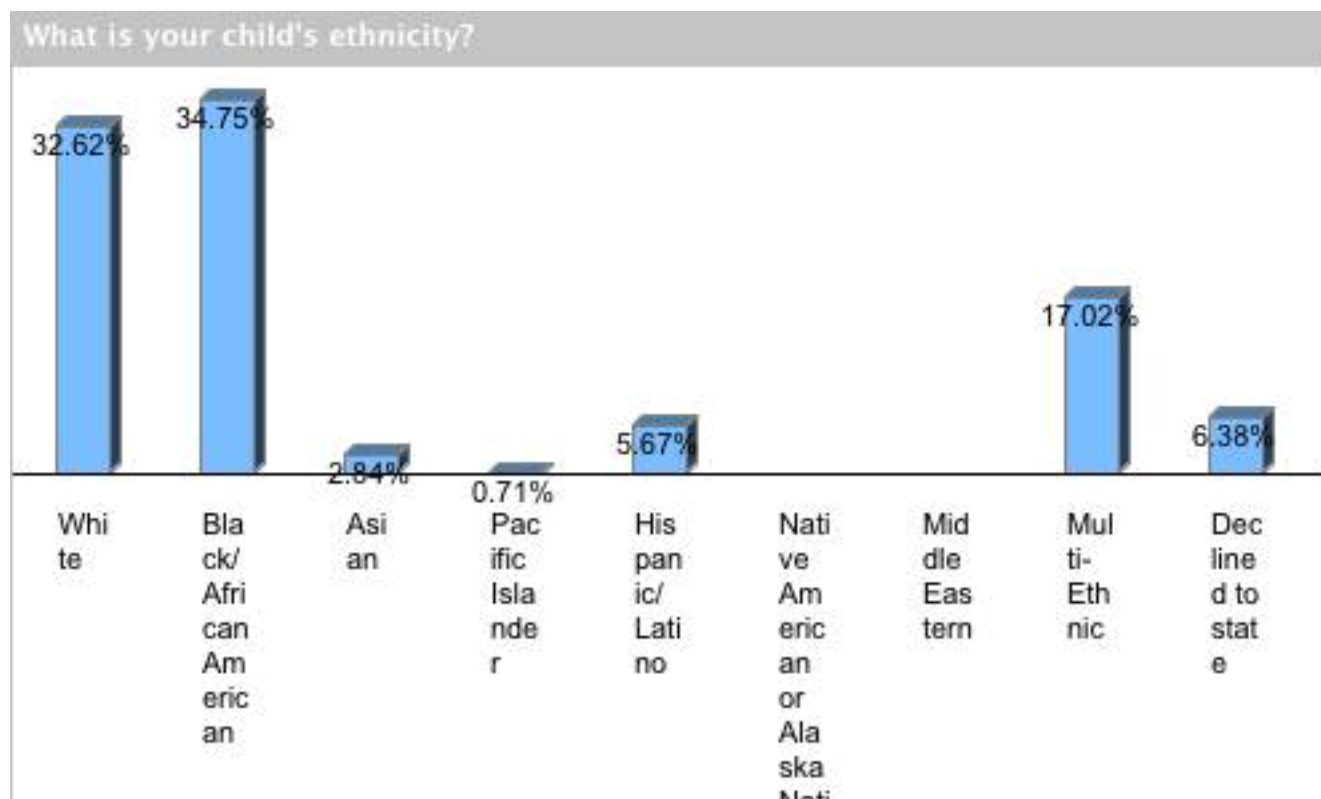
Answers	%	#
Constantin Andronic	9.15	13
Liza Gesuden	11.97	17
Bruce Giron	14.79	21
Eric Kemper	3.52	5
Karen Kindblad	8.45	12
Catherine Kuzmeski	4.93	7
Ben Nathan	5.63	8
David Rosenberg	5.63	8
Sandra Schleimer	7.75	11
Danielle Snyder	5.63	8
Jeremy Taylor	9.86	14
Adrienne Weiss	12.68	18

Demographics:
What grade is your child in?



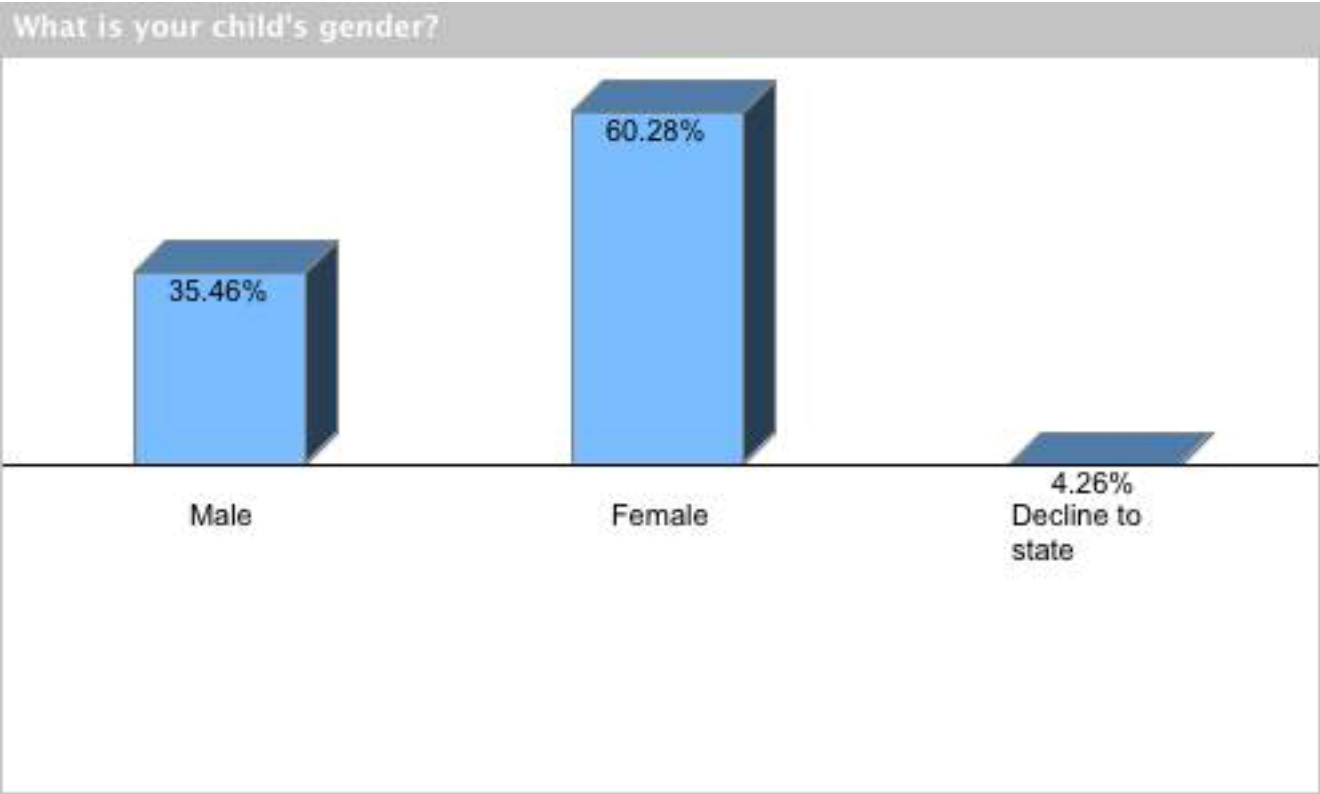
Answers	%	#
9th	51.06	72
10th	18.44	26
11th	18.44	26
12th	12.06	17

What is your child's ethnicity?



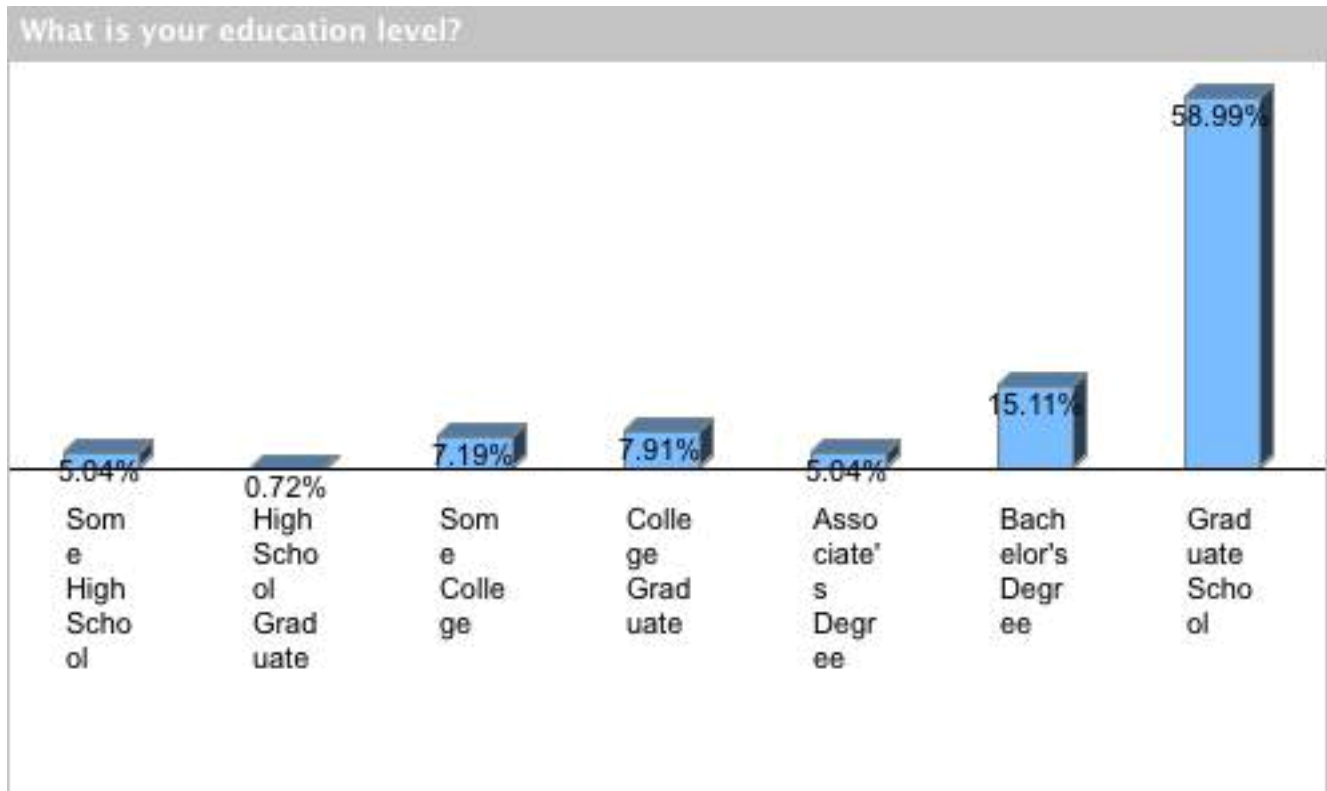
Answers	%	#
White	32.62	46
Black/African American	34.75	49
Asian	2.84	4
Pacific Islander	0.71	1
Hispanic/Latino	5.67	8
Native American or Alaska Native	0.00	0
Middle Eastern	0.00	0
Multi-Ethnic	17.02	24
Declined to state	6.38	9

What is your child's gender?



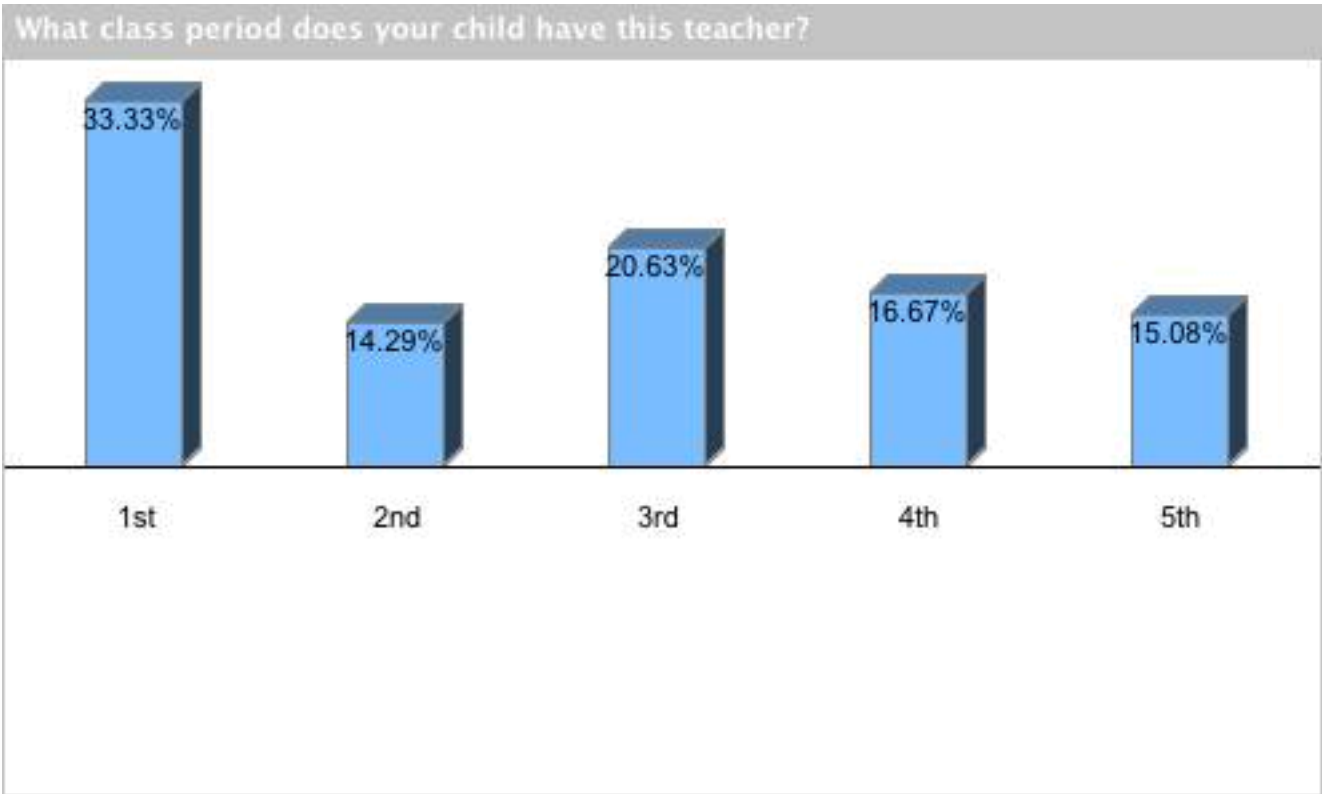
Answers	%	#
Male	35.46	50
Female	60.28	85
Decline to state	4.26	6

What is your education level?



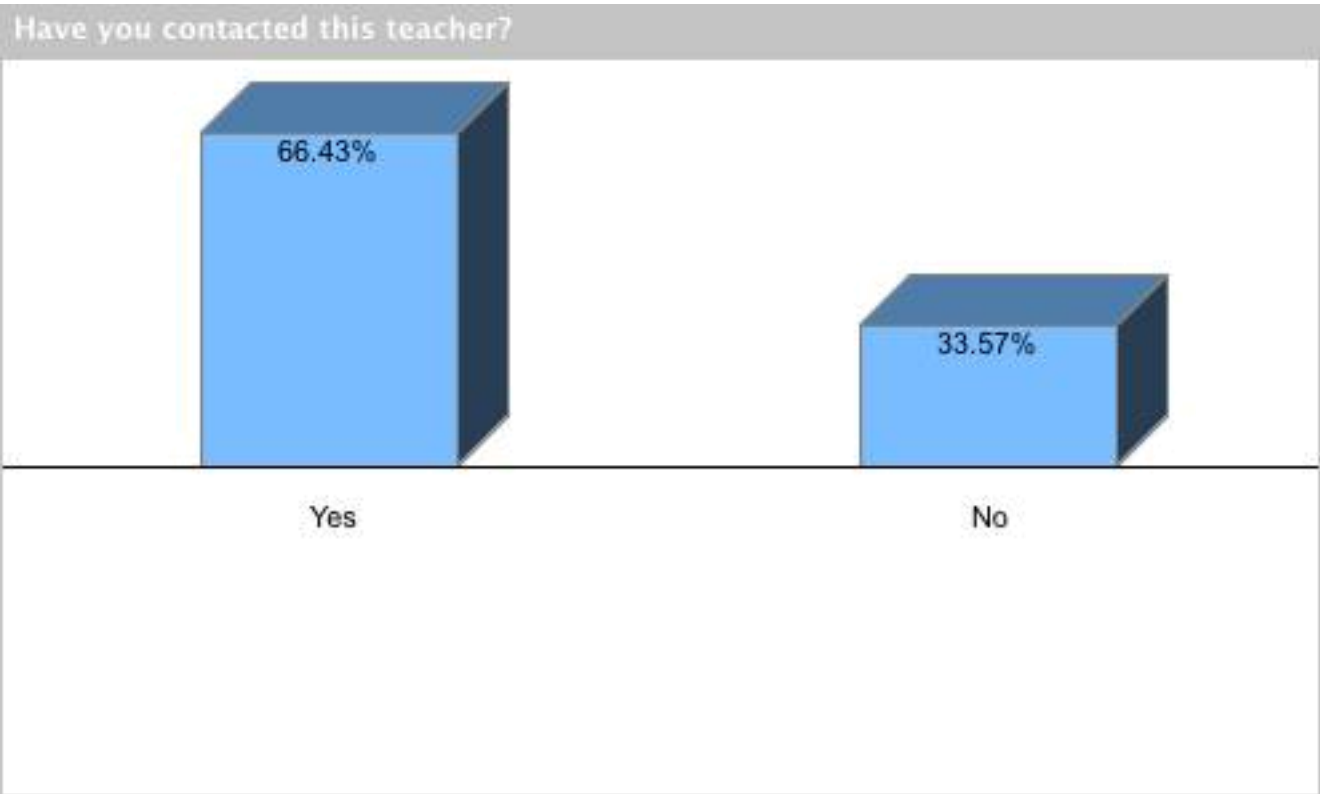
Answers	%	#
Some High School	5.04	7
High School Graduate	0.72	1
Some College	7.19	10
College Graduate	7.91	11
Associate's Degree	5.04	7
Bachelor's Degree	15.11	21
Graduate School	58.99	82

What class period does your child have this teacher?



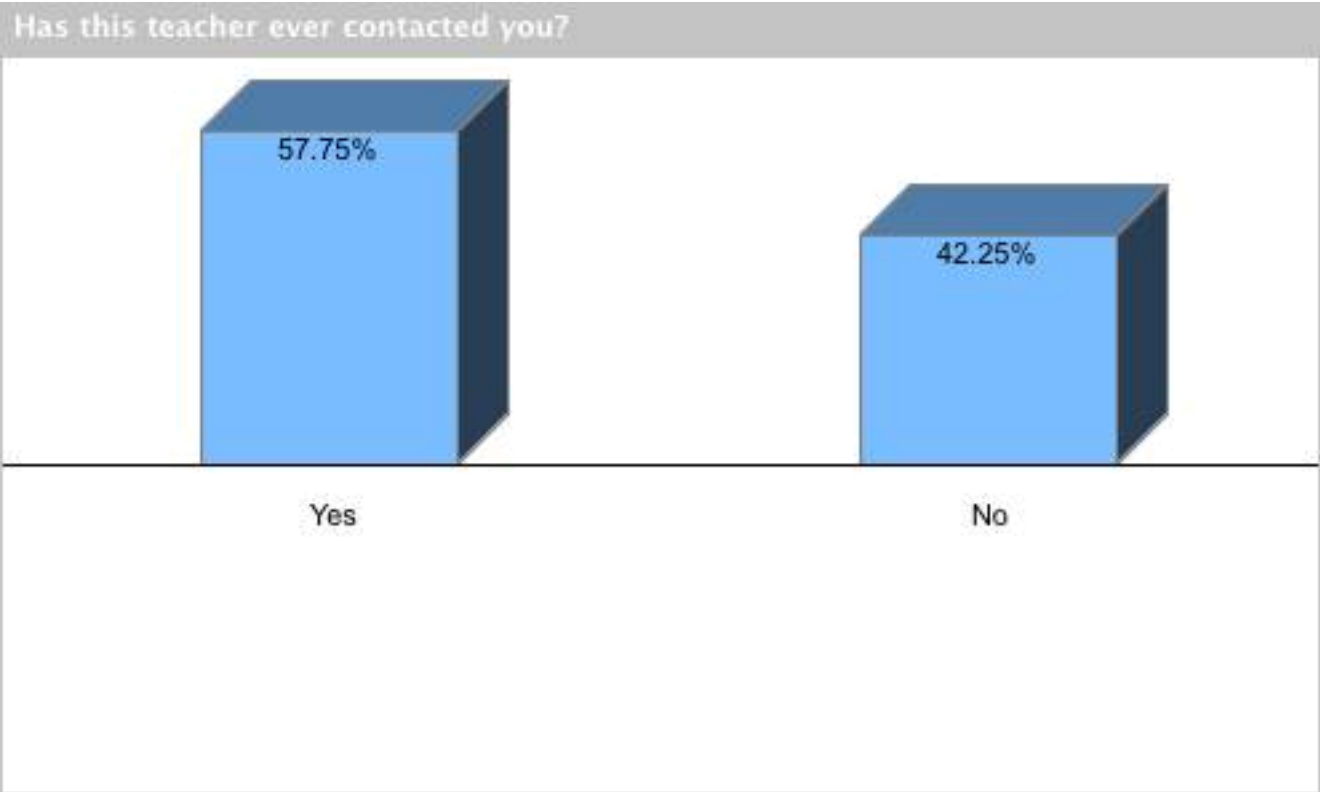
Answers	%	#
1st	33.33	42
2nd	14.29	18
3rd	20.63	26
4th	16.67	21
5th	15.08	19

Have you contacted this teacher?



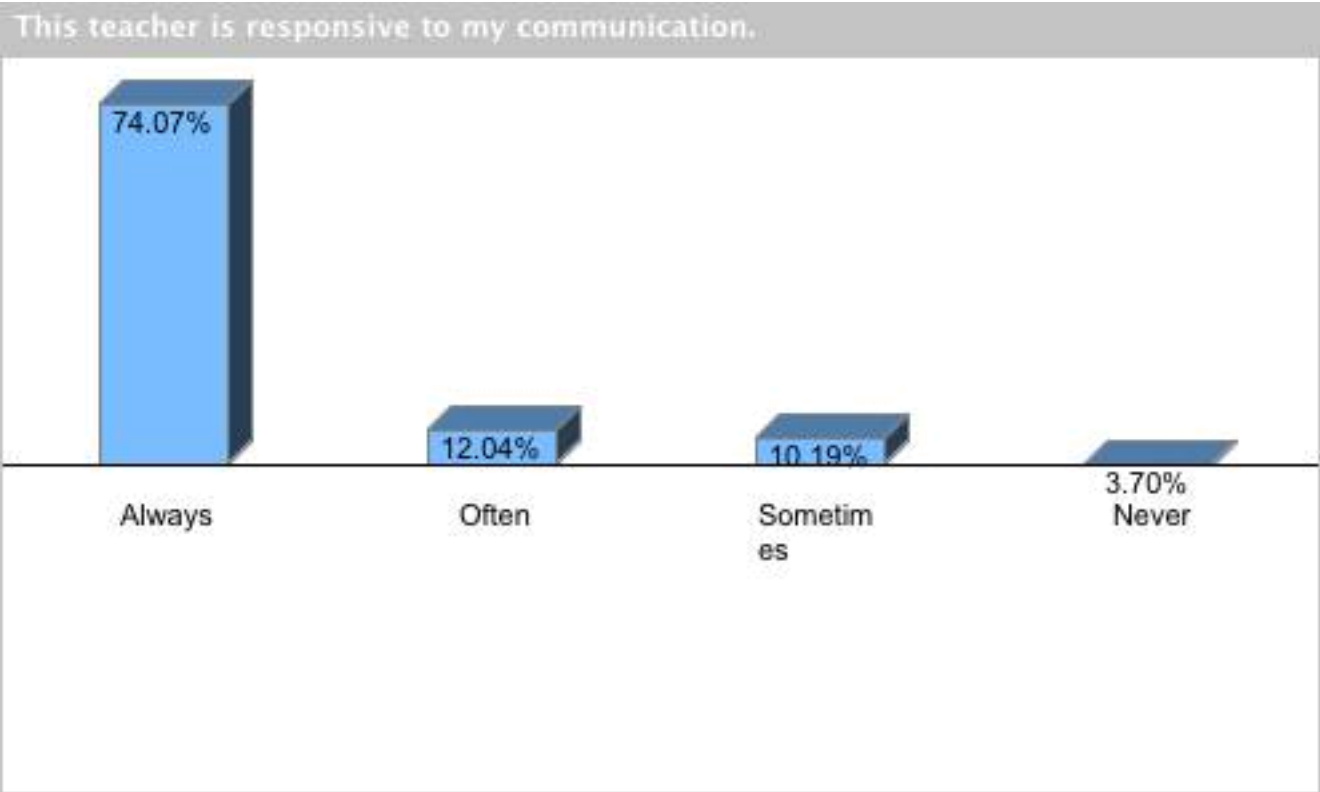
Answers	%	#
Yes	66.43	93
No	33.57	47

Has this teacher ever contacted you?



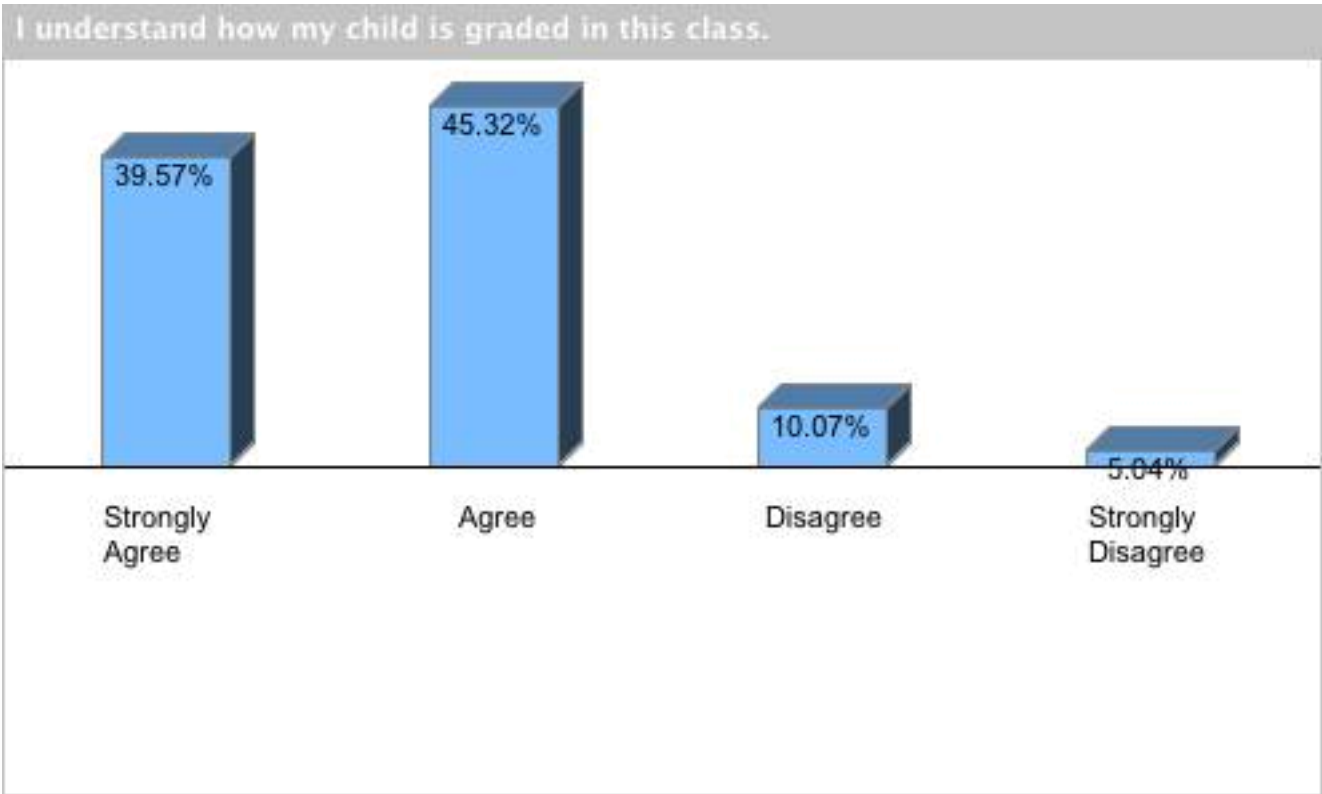
Answers	%	#
Yes	57.75	82
No	42.25	60

This teacher is responsive to my communication.



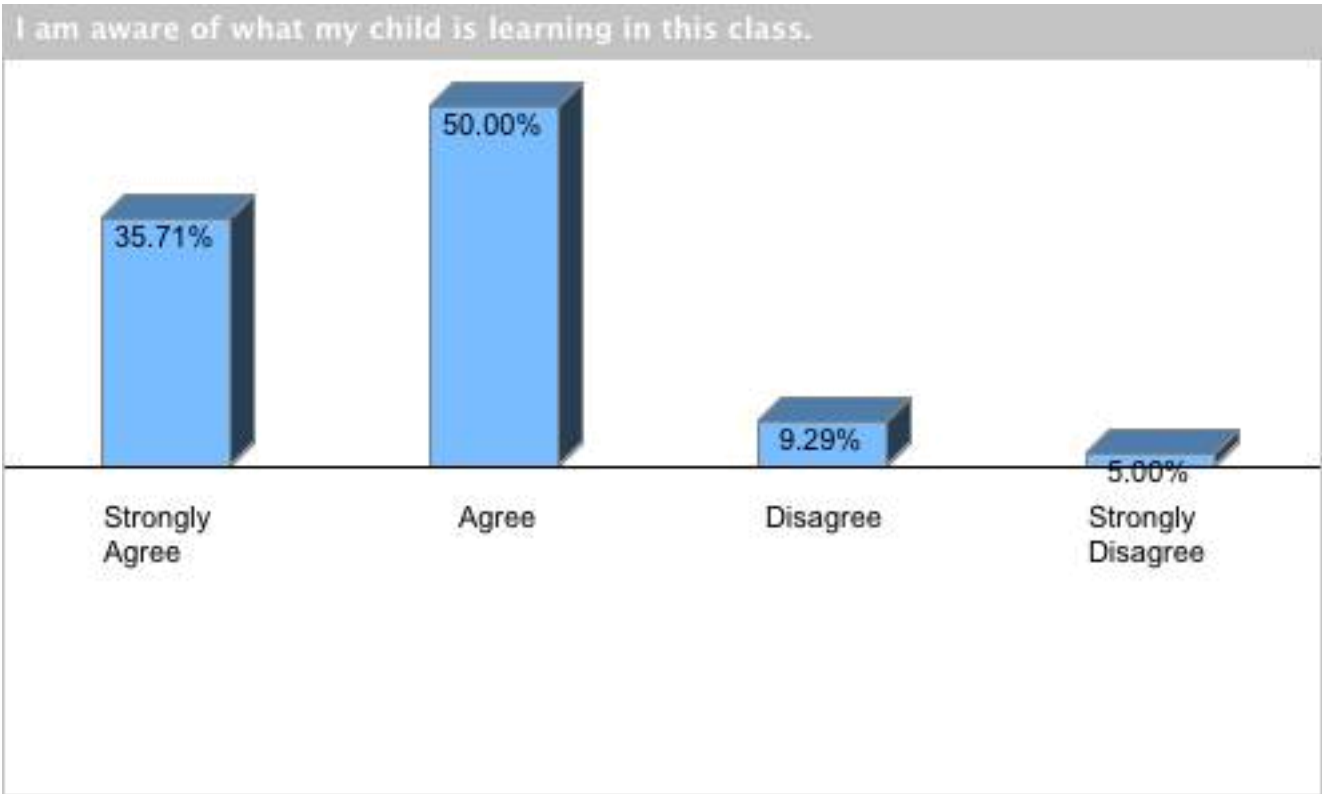
Answers	%	#
Always	74.07	80
Often	12.04	13
Sometimes	10.19	11
Never	3.70	4

I understand how my child is graded in this class.



Answers	%	#
Strongly Agree	39.57	55
Agree	45.32	63
Disagree	10.07	14
Strongly Disagree	5.04	7

I am aware of what my child is learning in this class.



Answers	%	#
Strongly Agree	35.71	50
Agree	50.00	70
Disagree	9.29	13
Strongly Disagree	5.00	7

Briefly describe your impression of this teacher.

#	User ID	Answers
1	1	Ms. Kinblad is a gentle and intuitive teacher who breaks math down into small pieces to help students succeed and is always willing to go the extra mile for every kid.
2	2	She seems to have a condescending attitude towards both the students and parents. I had a meeting with her that she spoke to my son as well as myself in a very condescending manor, I was very put off by it. My son asked her a question and she answered him as if it was a very "stupid" question, I was not impressed with her at all. My son no longer asks questions in class.
3	3	Ms. G is a very intelligent and energetic teacher. Her choice of literature seems very good -- and her assignments are really helping kids to read and write a lot this year. She is on top of her class and schedule and powerschool.
4	4	I have not really spoken to her in person.
5	5	He seems to be a very good teacher.
6	6	He is a good teacher with a lot of passion for his subject matter!
7	7	Ms. Weiss is the cool teacher whose class the kids actually enjoy -- and they wind up learning much more than they ever thought. Ms. Weiss is laser-smart and well-versed on many areas of art and history and discuss them with anyone at any level.
8	8	Very capable in this subject matter and is teaching the material well
9	9	Very committed to these kids. He seems to have improved his science teaching skills
10	10	Mr. Giron has always been nice and helpful to me. Not sure if that's the perception shared by kids.
11	11	Mr. Nathan is awesome, excellent math teacher and enthusiastic about his subject, well versed in it and gets kids, even ones who didn't think they were good in math to like the subject
12	12	Not very enthusiastic. He seems well versed but not excited enough for this group of students.
13	13	I believe Ms. Weiss is very interested in teaching children to learn and benefit from their strengths as opposed to be locked in to traditon. For example, if you are a visual learner, she has used techniques within her subject to reach the students for positive impact.
14	14	She is not organized and her students (at least 3rd period) does not respect her.
15	15	Very short in patience and distant.

- 16 16 Very energetic but not necessarily connected to his students.
- 17 17 I rarely understand what the coursework or assignments are through Powerschool, and advance assignments are never listed. I do not hear from this teacher when my student does poorly though there are several times when I have felt concerned. My student rarely comes home understanding the nightly assignments.
- 18 18 Very positive and fair.
- 19 19 Excellent teacher and obviously cares for her students. Passionate about her job.
- 20 20 Mr. Taylor has been very helpful as a math teacher. He breaks problems down so that my son can understand them. He doesn't waste any time and doesn't tolerate inappropriate behavior in the classroom which enables my son to have a stable learning environment. Overall, we are very happy with Mr Taylor.
- 21 21 My daughter really enjoys Art History and Ms. Weiss. She looks forward to this class, which is a big statement in itself.
- 22 23 My daughter loves Ms. Schleimer and her class. She is very excited to be learning Spanish, and has nothing but good things to say about this teacher. Ms. Schleimer has been very responsive to concerns we have raised, and we are appreciative of her willingness to be flexible with our daughter's special needs.
- 23 24 Mr. Giron is a good teacher who give appropriate homework/projects, and is able to impart an interest in science in his students. My daughter enjoys his class, and is thinking of a scientific career as a result.
- 24 25 Very responsible, concerned, helpful.
- 25 26 I have had no contact with this teacher, with the exception of Back to School night. I have emailed this teacher regarding my son's not passing the class (twice), but never heard a response.
- 26 27 Mr. Giron is energetic and able to communicate well with his students. He appears knowledgeable on the varied course topics in the curriculum. Well liked by my child.
- 27 28 great teacher!
- 28 29 great teacher!
- 29 30 great teacher!
- 30 31 Dedicated knowledgeable experienced
- 31 32 Knowledgeable enthusiastic fair dedicated
- 32 33 knowledgeable, dedicated approachable
- 33 34 committed, knowledgeable

34 35 I think He is a great Guy.

35 36 Motivated, organized and highly accessible.

36 38 Mr. Kemper seems competent, although a little dry.

37 39 Mr. Nathan seems like a rigorous teacher who is very engaged with his students. My student has learned a lot. He seems well organized, which is important for a teacher. The kids enjoy being in his classroom.

38 41 My biggest gripe with Mr. Nathan is his grading method. He proudly stated at "Back to School Night" that he is a GPA-buster. If at least 4-5 kids in a class of 20-25 cannot master the material sufficiently to earn A's, then it is a failure on the part of the teacher - not a victory, as he apparently sees it. A teacher's job is to TEACH, he should be able to rejoice in the fact that his students learn the material.

39 42 He is a caring teacher. He is truly interested in Tyler's success.

40 46 Genuine.

41 49 Mz. G has high expectations of her students. This is a challenging class and I like that my child is not skating by with an easy A.

42 50 I am often met with resistance when I ask her questions. Sometimes the responses come across as rushed or rude.

43 51 Tends to be a bit stringent; little room for flexibility - especially towards Seniors.

44 52 I am often met with resistance when I ask her questions. Sometimes the responses come across as rushed or rude.

45 53 Tends to be stringent - especially towards Seniors.

46 54 No nonsense. old school.

47 55 somewhat textbook heavy instruction. not very inspiring.

48 56 high expectations of students. dynamic, interesting, passionate.

49 57 Initially, I was met with some resistance when I expressed interest in my child's education. Today, I feel as though Mr. Taylor provides my child additional support on a regular basis. It is a pleasure to work with Mr. Taylor. Mr. Taylor keeps his blog up to date and his scores are entered on PowerSchool in a timely fashion.

50 58 She and her assistant love the art of teaching. They have devised methods to help the children enjoy the material covered and the course overall. They are both very well organized, courteous, and professional. They respond to my son's questions in a timely fashion; as well as mines.

51 59 Mr. Giron is a quintessential professional and is very easy to work with. Mr. Giron has met with me on several occasions and brainstormed ways for my child to learn Earth Science. Mr. Giron keeps his blog current. Mr. Giron post the in-class work/homework/quiz/exam scores updated on PowerSchool on a regular basis. I never have to wonder what is going on in Earth Science. Mr. Giron has his job down to a science.

52 60 She is very professional.

- 53 61 Knowledgeable, kind and constant.
- 54 62 Difficult transition since teacher is on leave.
- 55 63 this teacher seems to be preparing the children to fail. He mocks them
when they ask for help by saying things like "you should have learned that
in the 4th grade" his job is to teach
- 56 64 I have only had email contact but my child seems to be understanding
- 57 65 only know this teacher via email.
- 58 66 I only know this teacher via email
- 59 67 Straight forward no-nonsense approach to teaching.
- 60 68 Very competent and knowledgeable teacher.
- 61 70 Good teacher. .
- 62 71 When we met him he was very dynamic, charismatic, engaging. My
daughter says he is all these things and a great teacher
- 63 72 When we met him he was very dynamic, charismatic, engaging. My
daughter says he is all these things and a great teacher
- 64 73 In person he is very bright, good listener, funny
- 65 78 I only met the teacher at the open house, at the beginning of the year. I
will say that my daughter has had trouble with being able to get make up
work for excused absences and this is frustrating for me.
- 66 79 I am impressed with her interdisciplinary style. She brings great
experiences to the classroom, making art history come alive for my son. It
wasn't his favorite subject, but has changed his mind about it now. I enjoy
talking with him and encouraging him with the projects she gives.
- 67 80 Engaging, interesting, makes science fun.
- 68 81 Strict, but in a supportive and encouraging manner.
- 69 82 Engages the kids while providing a lot of information.
- 70 83 My impression is that this teacher is kind and fair. My son describes that
he does not always have adequate time to complete assignments,
however.
- 71 84 My impression is that this teacher is energetic, creative, and helps her
students learn in a variety of creative and interesting ways. She is kind
and appreciative.
- 72 85 He is kind, sensitive, and supportive toward his students, and he truly
cares about them. He is energetic and enthusiastic.
- 73 86 My impressions are that his instruction is clear, and that he allows an
appropriate amount of time to master skills and prepare for tests. He is
kind and fair, and it's enjoyable to be in his class. His class is a positive
environment.

- 74 87 Good teacher. My son responds to his instruction well.
- 75 88 Challenging but merciful
- 76 89 firm, energetic
- 77 90 Very good had caring for the students. She tries to get the kids involved.
- 78 95 My child likes her very much. She has generated a great interest in history from my daughter. this is great!!!
studying the holocaust has been emotionally difficult wish there was some support for students with this.
otherwis history has been great.
- 79 98 My daughter likes her and she is learning in her class
- 80 100 My child enjoys this class and the teacher.
- 81 102 teaching style does not work for my daughter; he is not engaging in anyway; voice is monotone and the same; reads out of the book; does not make it interesting or engaging the kids
- 82 103 he is loud and arrogant; he is able to engage the kids in his manner
- 83 104 Teacher offers intriguing material to students--gives them a different perspective.
- 84 105 this class has been extremely difficult. his limited English speaking and his teaching style (harsh, no patience) has made this class extremely difficult for my child. I am now paying for tutoring TWICE a week for someone else to teach her what he cannot.
this is simply not acceptable!!!
I met with him and Ms. Larkin in the beginning of the year but nothing changed.
He should not be teaching!
- 85 106 Very creative in her approach to teaching, clearly my daughter's most effective english teacher since she has been at OSA (fourth year now.)
This is perhaps the first year at OSA where my daughter has been given reading matieral that challenges and stretches her areas of interest.
- 86 107 Honestly, I haven't heard much, positive or negative, about this teacher.
- 87 108 Very enthusiastic teacher.
- 88 109 I son't have much. He knows his subject matter.
- 89 110 Clear policies and available for students who seek his help. Not as responsive to my daughter who is struggling but won't ask for help. A math teacher in an arts school needs to be sensitive to learning styles and avoidance behavior when it is too hard or overwhelming.
- 90 111 Bonded with my daughter. First teacher who has really given her positive reinforcement she could hear.
- 91 112 I do not know the French Teacher's name so I cannot comment further

- 92 113 Ms. Snyder was sick on back to school night so I never met her. I have no impression
- 93 114 Ms. Gesuden seems like she runs a tight ship!
- 94 115 Free spirited, but tough to make the students fully understand what they should be learning.
- 95 116 Ms. Kinblad is sincere and dedicated to the educational goals of students at OSA. Kinblad is willing to help students during lunch and after school if necessary.
- 96 117 He has been very supportive of my child and has been invested in making sure my child is learning at her level.
- 97 118 Although he appears to understand what he is teaching academically, he does not seem to understand how to motivate his students or to keep them interested and integrated into the class materials.
- 98 119 She is highly motivating for my child and consistently available to discuss the materials, books, or exams. She appears to be invested in my child's education, not simply this year but her future academic success.
- 99 120 My initial impression was with reservation due to the teachers language accent. I was concerned it would be difficult for my child to understand lectures during class as she has a learning disability.
- 100 121 My daughter does not have Ms.Schleimer this year but has had in previous years. Ms. Schleimer should include different modalities while teaching. Her teaching style is basically from the board and audio tapes. This was very challenging for my daughter due to her learning disability. I noticed Ms. Schleimer catered to.paid more attention the students who were high achievers.
- 101 122 Dedicated, organized, and willing to go the extra mile for students.
- 102 123 Young and inexperienced,
- 103 124 Ms. Kindblad is very accommodating and patient with my child's learning difference. She has been encouraging and supportive.
- 104 125 Excellent - my child enjoys her class and works for her. Her requirements are clear and accessible.
- 105 126 Very enthusiastic and engaging. My child reports that this teacher goes off on a lot of tangents of a personal nature in class- losing touch with the topic of learning.
- 106 127 Nice person. Willing to communicate.
- 107 128 Mr. Giron seems to have a pleasant disposition but based on discussions with my son, he seems to need assistance with classroom organization so that the curriculum timing is consistent with what he communicates to students. Also, his testing methods seem to have an element of "gotcha" to them
- 108 129 My impression is that he is a relatively new teacher and that his teaching style is one that emphasizes rote memorization over experiential learning. Part of this may be due to the lack of laboratory facilities at the school, but I get the sense that this is also largely his personal preference. As a

- 109 130 Ms. Gesuden is clearly very passionate about teaching and cares about her students and their success. She seems to have high expectations for her students and supports them in achieving those.
- 110 131 She seems to be totally in control of her class and I feel that my daughter is truly learning what she should be her teaching ability is very good.
- 111 132 Ms.Kindblad has a very soft approach but in the end I believe that she is doing her best to gauge the kids at all levels.
- 112 133 I believe Mr.Nathan has a unique way of teaching. My impression is that he does not give all the kids the help that they need.
- 113 134 She seems to be a good teacher with good structure regarding her teaching technique and her understanding of what the children need.
- 114 135 He seems pretty fast moving in his approach to what all he is trying to get the kids to learn and achieve in his class.
- 115 136 Seems very organized
- 116 137 seems good
- 117 138 I wish she had a website where homework and projects are posted.
- 118 139 A teacher that shows great excitement and interest in the subject he's teaching. He seems to have a handle on how to engage his students in the learning process.
- 119 140 Good traditional math teacher.
- 120 141 Enjoys teaching and passionate about subject.
- 121 142 Great class and energy.

What is one thing you appreciate about this teacher?

#	User ID	Answers
1	1	She is always available at lunch and after class for the kids. She is flexible about assignments. She has a gentle manner and is approachable. She is extremely generous with her time and encouragement. She goes far to help every student. The best thing I can say about her is if Mother Theresa was a h.s. math teacher, it would be Ms. Kinblad.
2	2	I like the subject matter she is teaching. I am glad she got back to me when I e- mailed her with a question.
3	4	I like that the kids are writing essays in class, more than last year. I like that they are reading more books as well.
4	5	My son knows what he has to do in class. He does not very how things are graded or when tests are, you always know where you stand!
5	6	He keeps up his web site up very well, I always know what the kids are learning. It is a great tool for the students to study for tests and just look back on what they learned in class. We go to the web site often!
6	7	Her intelligence and her handling of the kids. Never observed her in action - only from my student's grades and attitude about class -- but whatever she's doing, she's doing right!
7	8	The time she took to work with my son on his college essay and help with the process
8	9	How well he understands my child and is willing to take corrections
9	10	In response to not having a decent textbook, Mr. Giron posts consistently on his blog and he is willing to work with a student after school.
10	11	How he talks in a way the kids understand and shows them a lot of support and encouragement, shares his life experiences. Great to have him teach the same group of kids throughout their high school years
11	12	His perspective is interesting
12	13	I appreciate the fact my child is comfortable with her, relates to her and feels valued by her.
13	14	N/A
14	15	My child seems to get along with her and feel valued by her.
15	16	My child does well in class despite the disconnection.
16	18	My student is excited to learn in her class and respects her.
17	19	She lets me know when my student is struggling with her studies.
18	20	I appreciate that he has high expectations and provides interesting interactive lessons.

19 21 We realize how hard it is to teach a subject that is new to the school, and to make it worthwhile and educational. Ms. Weiss has done a good job with developing Art History for the 9th graders this year.

20 23 I understand that this a "difficult" class of students, but my daughter feels that Ms. Schleimer is good at controlling the chaos so that learning can happen. It is also nice that the class runs on an predictable schedule and test usually occur on Fridays...makes it easy to plan.

21 24 Mr. Giron is organized and predictable.

22 25 This teacher always responds quickly to emails. Is interested in working with me to help with my child's special needs. Have met twice in person with this teacher.

23 27 It is apparent that he enjoys his profession.

24 28 my daughter is really interested in science now

25 29 good at controlling the class
 gets to know her students

26 30 my daughter wants to go to Europe and look for all of the art she is leaning about in class

27 31 The choice of novels my child reads in her class.

28 32 Appears to have good standards and expectations of students.

29 33 warm approachable

30 34 the coursework

31 35 He is responsive to concerns and questions.

32 36 Mr. Andronic works especially hard to make himself available to his students.

33 38 Mr. Kemper give out study guides prior to his tests, and they really seem to help the students focus on the material to be covered.

34 39 He is demanding, but fair. He engages with his students and they want to do more because of his excellent teaching. His "Bridges" curriculum lets the students apply what they've learned in geometry in a real way, and demonstrates that what they are learning has real world applications. We need more teachers like Mr. Nathan!

35 42 He is caring about the students.

36 46 Care of the students.

37 49 I like Mz. G's social justice bent, and that she collaborates with the other humanities teacher.

38 50 I respect that fact that she is an expert in her field

- 39 51 The quality of the types of books he assigns to his students
- 40 52 I respect that fact that she is an expert in her field
- 41 53 The quality of the texts the he assigns to his students seems invaluable to their learning.
- 42 54 he gives plenty of opportunities to improve grades
- 43 56 really cares about her students/likes her students. collaborates with other humanities teachers.
- 44 57 He is an expert in his field and I admire and respect Mr. Taylor.
- 45 58 Ms. G. is an expert in her field. I love the fact that she holds study sessions for upcoming quizzes/exams. As as result, my child has shown great improvement in her course.
- 46 59 Mr. Giron is the epitome of a good instructor and I think highly of him.
- 47 60 She is an expert in her field.
- 48 61 She cares.
- 49 62 Her background.
- 50 64 the teacher seems to have the respect of the students
- 51 67 Directness, keeps parents informed.
- 52 68 I think she cares about the students learning and strives to reach each student.
- 53 70 Uses humor to impart knowledge.
- 54 73 All of the above
- 55 79 The lengths in which she goes to make this subject interesting and relative to life and other disciplines.
- 56 80 His passion for teaching.
- 57 81 Her strict, but supportive, encouraging manner.
- 58 82 My son has learned an incredible amount of Spanish with her. He really likes her and the fact that she has taught him so much.
- 59 83 She has introduced my son to works of literature he otherwise would not have read.
- 60 84 She teaches to the whole student - mind, body, and spirit.
- 61 85 He really cares about his students and their academic progress.
- 62 86 He's straightforward.

63 87 Mr. Rosenberg gives good homework projects. He is engaging my child.

64 88 Her interest in her students

65 89 her really seeing/appreciating my child

66 90 That she is available for the kids even in the evenings and weekends.

67 95 she has created interest in history from my daughter

68 98 keeps kids interested and learning

69 102 not too much

70 103 he tries to engage the kids;

71 104 My daughter appreciates that this teacher uses different types of media to teach her lessons.

72 105 nothing

73 106 She finds the time to suggest additional reading material to my daughter and even manages to discuss the books with my daughter after they've been read. This is amazing to me since I realize that Ms. Gesuden has students spanning a wide range of abilities in her class. My daughter feels as if Ms. Gesuden "goes the extra mile" for her.

74 107 Does a great job at teaching spanish, gets the message across so that most students understand the material.

75 108 Tries to have students not only learn by rote, but be able to understand the material enough to try to figure out situations not covered in class.

76 109 My daughter likes the subject matter.

77 110 He gives his all

78 111 She gets my daughter and enjoys her creativeness.

79 114 She focuses on improving the student's writing and assigns papers.

80 115 The way he teaches is a way that all students have the same opportunity to get the general idea of what they should know as a preparation for college.

81 116 Dedication

82 117 The individual attention to learning and social adjustment.

83 118 He is intelligent and knows the curriculum.

84 119 She goes out of her way to prepare the students for success.

85 120 I appreciate that Mr. Andronic checks in with students by asking questions of students and having students go to the board to work out/through problems. Mr. Andronic uses different modalities to teach his class.

86	122	Her genuine care.
87	123	her energy
88	124	Her communication, kindness and patience.
89	126	He is very energetic and creates interesting and creative assignments. He has been responsive to me when I have needed to communicate via email about my child's work etc.
90	127	He has been willing to make accommodations for my child's learning needs when asked.
91	128	He seems to be very good at getting the day off to a good start for the students. He is enthusiastic and passionate about teaching.
92	129	He seems to be very clear and fair with his expectations of his students.
93	130	I appreciate the extent to which she challenges her students and gets them all participating in the learning process.
94	131	I appreciate the way she conducts her students and her work she definitely gives the children a chance to come to her for help and explanations.
95	133	I appreciate that he has a desire to help those who do not understand his way of teaching.
96	135	His ability to get the kids to think beyond the immediate and to push them to their limits.
97	136	consistence and homework posted on website everyday
98	137	Has been in contact with special ed staff and has been willing to provide all accomedations stated in the IEP.
99	138	consistent homework
100	139	What is being taught in the classroom. Keeping his website up and current. Again his willingness to accomadate students with IEP's.
101	140	The website that post homework, homework help and video.
102	141	Above. The subject matter in class has inspired a love of reading that my student hadn't had.

What is one thing you would change about this teacher's practices?

#	User ID	Answers
1	1	She would be cloned so there could more like her? That other high school teachers would study her as an example of how to be a nurturing teacher.
2	2	I would like her to have a web site or blog so I can check it to see what the kids are learning. I wish she would speak to them in a kinder, less sarcastic and condescending way.
3	3	I find Ms. G somewhat rigid in her teaching practices and concentrates on too many elements of writing at once. Though it shouldn't be this way, most 9th grade kids do NOT know how to write a solid 5-paragraph essay. While Ms. G is doing a good job of having them write a number of essays, teaching how to insert quotes and cite references correctly at the same time -- and taking off points --just seems like overload. Also - peer editing is a total waste of time, I've read student peer edits and they are mostly not constructive.
4	4	I am a little frustrated by the fact that she never sticks to the schedule she puts out. The kids brought home a packet for the last book they read. It explained when homework was due, what chapters in the book to have read by when, the dates for essay deadlines as well as test dates. It ended up being useless, she did not stick to it at all. Not only were all the dates extended, she never even had the kids turn in the homework assignments (questions to answer about the book). It was very frustrating for both my son and I, it felt very disorganized. I understand things can go differently than you expect, but the packet she sent home was absolutely not followed at all. There were times she put on her web site the changes, but then other times she did not.
5	5	I wish there was more homework. My son needs a bit more practice doing each type of problem and he fights doing "extra" work when I ask him to. He has a very hard time in math and needs more repetition of each type of problem.
6	7	More of her. That she would teach something in 10th grade next year.
7	8	For the most part good book choices but wish it was more book club style where the kids have a choice of books to read with a group and discuss amongst themselves
8	9	Last year in chemistry be sure of material first so there's less confusion although I think I've heard this has improved
9	10	Mr. Giron's tests are too intense and too long. 50 questions on a midterm?????
10	11	Calculus should be offered to more kids so maybe not an AP course. It could be more enjoyable if there was less pressure
11	12	Less strictness on note taking. This is a generation of computer literate kids and they will be taking their notes in college on the computer more than handwriting so they should be given the opportunity to do so now don't always assume they will cheat. When kids bring ideas to him of opportunities for the class to attend an event or visit he shouldn't drop the ball but assist the student in follow-through.
12	13	Not sure

- 13 14 Probably everything.
- 14 15 That she stops telling her 4th period class they are the worse students she has ever taught. Also to stop complainig about her 4th period class to her other classes.
- 15 16 That he takes time to personally get to know his students and reach them at their level.
- 16 17 Powerschool is a tool that could be very useful!
- 17 18 I wish I knew what my student was reading/working on in advance of the lessons.
- 18 19 ??
- 19 20 Nothing.
- 20 21 Some of the assignments have an unclear educational objective. In particular the multi-subject projects from last semester appeared to be put together just to try and integrate subjects, but they failed in actually teaching much since the connection between subjects was so tangential.
- 21 25 Nothing
- 22 26 Respond to parent's communication. Keep parents in the loop when their children are falling behind.
- 23 28 nothing..
- 24 29 more reading/writing
- 25 31 cannot think of anything
- 26 32 nothing
- 27 35 He needs to slow down when teaching, He rushes through when teaching in the class. also He should give more time to students for one on one tutoring.
- 28 36 Nothing I can think of.
- 29 38 My student says the sometimes the class is a little boring, so if Mr. Kemper could think of a way to jazz it up a bit, the students may be more engaged. Also, my child likes to plan ahead for tests - especially during finals week - because so many tests are taken at one time. It would be great if Mr. Kemper could get his study guides out a day or two earlier, to avoid frantic "crunch" time on the night before the exam. It would help students to better balance the study load.
- 30 39 I'm not aware of anything.
- 31 42 nothing.
- 32 49 nothing

- 33 50 I would ask that she start a blog, because I want to know on a daily basis what is going on in the classroom. Although she rarely has homework, I would like to be made aware when home work is assigned. I would like her to be more prompt in updating her scores on PowerSchool. Often times there are weeks when she does not update any grades at all.
- 34 51 Listen more. Judge less.
- 35 52 I would ask that she start a blog, because I want to know on a daily basis what is going on in the classroom. Although she rarely has homework, I would like to be made aware when home work is assigned. I would like her to be more prompt in updating her scores on PowerSchool. Often times there are weeks when she does not update any grades at all.
- 36 53 Listen more. Judge less.
- 37 54 a little more instruction for comprehension, hands-on rather than lecture.
- 38 55 more hands-on. better communication with student and teacher.
- 39 56 more flexibility on late assignments due to sickness.
- 40 57 If a child earns under a "C" or lower, I would like for Mr. Taylor to request a mandatory meeting with the student to address the child's low performing areas. Also, I would like for the children to be allowed notes for formulas or have Mr. Taylor include formulas for all problems on the quizzes/exams.
I would like for in class work to be posted on Mr. Taylor's blog too. I would access to all of the textbooks that he uses to prepare students for quizzes/exams. Lastly, I would like to the answers to be posted on the blog (scanned copy) after each quiz/exam.
- 41 58 Ms G. and Ms. B are doing a phenomenal job and I can not think of anything.
- 42 59 I would like for my child to be issued a copy of the textbook/website he could refer to for additional support.
- 43 60 I would like her to have a blog. Sometimes there are home work assignments and I am not aware until my child has to purchase supplies. This could be resolved with an email when the assignment is issued and I could purchase the needed materials ahead of time. My son had presentation this semester and it would have been nice to know ahead of time.
- 44 62 More written work.
- 45 63 less arrogance, more patience and concern about them getting it. meeting the student where they are at and taking them to the next.
- 46 64 nothing
- 47 67 My child wishes more notes were given in class.
- 48 68 Less hand-holding around studying and study habits i.e. flash cards. Students should be allowed to use those study methods that best suit them.

49	70	Nothing.
50	78	Provide make up work for students that have missed class due to illness etc.
51	79	Nothing
52	80	Nothing
53	81	Nothing
54	82	Nothing
55	83	A more even pace for getting assignments done.
56	84	Not a thing!
57	85	My son reports that the pace of learning is sometimes rushed, especially when projects are due. So maybe more time to complete things.
58	86	Can't think of anything.
59	87	N/A
60	88	?
61	95	see above re holocaust
62	98	wish I knew what they were doing
63	102	wish he had better teaching style; he needs to be engaging the kids in the subject and needs to make it interesting
64	103	his harsh, loud manner
65	104	There are some days when the students feel as if her constructive criticisms are meant more to be hurtful than helpful.
66	105	wish his language was understandable. his English is not adequate; and his rapid speech make understanding him impossible; when we had a meeting to discuss this he did not seem like he cared how difficult this is for the kids; nothing changed; this class has been extremely stressful for my child
67	106	I don't know if Ms. Gesuden has any input in who her student teachers are, but I have heard many many complaints about the student teacher.
68	107	Classroom control skills could be improved.
69	108	Eliminate (or greatly reduce) group projects and in class group activities. Students who are serious about their grades end up doing all or most of the work on the group projects, and students who have put in very little or no work on the project receive the same grade as the student who put in many hours. Grades should be assigned by material learned, not by doing nothing on a group project where others have gone above and beyond in order to produce a project that will receive a strong grade.
70	109	My daughter had trouble identifying the homework sometimes.

- 71 110 The whole math department is not addressing my child's learning style and she is set up to fail
- 72 111 Wish there was a text book
- 73 112 It would have been nice if the parents were informed of the new French teacher or teachers...
- Wish there was a text so I could support her learning. Seems the year has been a waste of time
- 74 114 I think Ms. Gesuden might be surprised to learn that many of the students I talk to consider her somewhat hard to approach. Students can have strict and demanding teachers, but they shouldn't feel that they can't ask questions or seek clarification. Sometimes her due dates shift in ways that result in chaos at home. I'm not sure if that is due to a situation she can control, or if my student doesn't convey the info. Its probably fair to assume its a little of both.
- 75 115 Nothing, he is fair to the point the students understand how to deal with different types of people in life.
- 76 116 When accusations are made about a student from other students that the teacher refer sudents to the dean or listen to both sides of the story before making a decision or siding with students who made the accusations.
- 77 117 nothing
- 78 118 His social awareness and responsiveness.
- 79 119 Greater variety of reading materials.
- 80 120 Mr. Anronic has good teaching practices.
- 81 121 I would change her teaching style.
- 82 122 -
- 83 123 she missed a lot of school in the beginning and didn't attend back to school night, I feel like they started off bad and continued
- 84 126 My child reports that he is difficult to approach and is not a great listener to my child's needs or concerns.
- 85 127 My child reports that Mr. Nathan needs more control of the classroom.He also tries to motivate the kids by telling them how poorly they are doing.
- 86 128 Testing methods and organization (see comments above)
- 87 129 I would encourage him to find ways to bring the material to life and help his students connect with the subject matter.
- 88 130 Her grading of essays can sometimes be a bit opaque. The rubric for the essay is usually clear, but there are times when it would be nice if there were more comments explaining why the student fell short of the mark in one area or another. This would help my daughter learn more rapidly what she needs to improve on in her writing.
- 89 133 Mr.Nathan seems to believe that all kids should just get it and they don't. He has a student teacher who came in to help him teach and kids are getting two different styles of teaching and not always understanding that the children don't need a change in their structure. It just does not help

- 90 137 nothing
- 91 140 His accent is a frustration and he seems to get a little impatient when my student doesn't understand him.
- 92 141 However, her grading policy is subject (english) and when I review A papers and a C paper its not clear how the grading was done.

What question should have been on this survey that was not included? If you wish, answer it below.

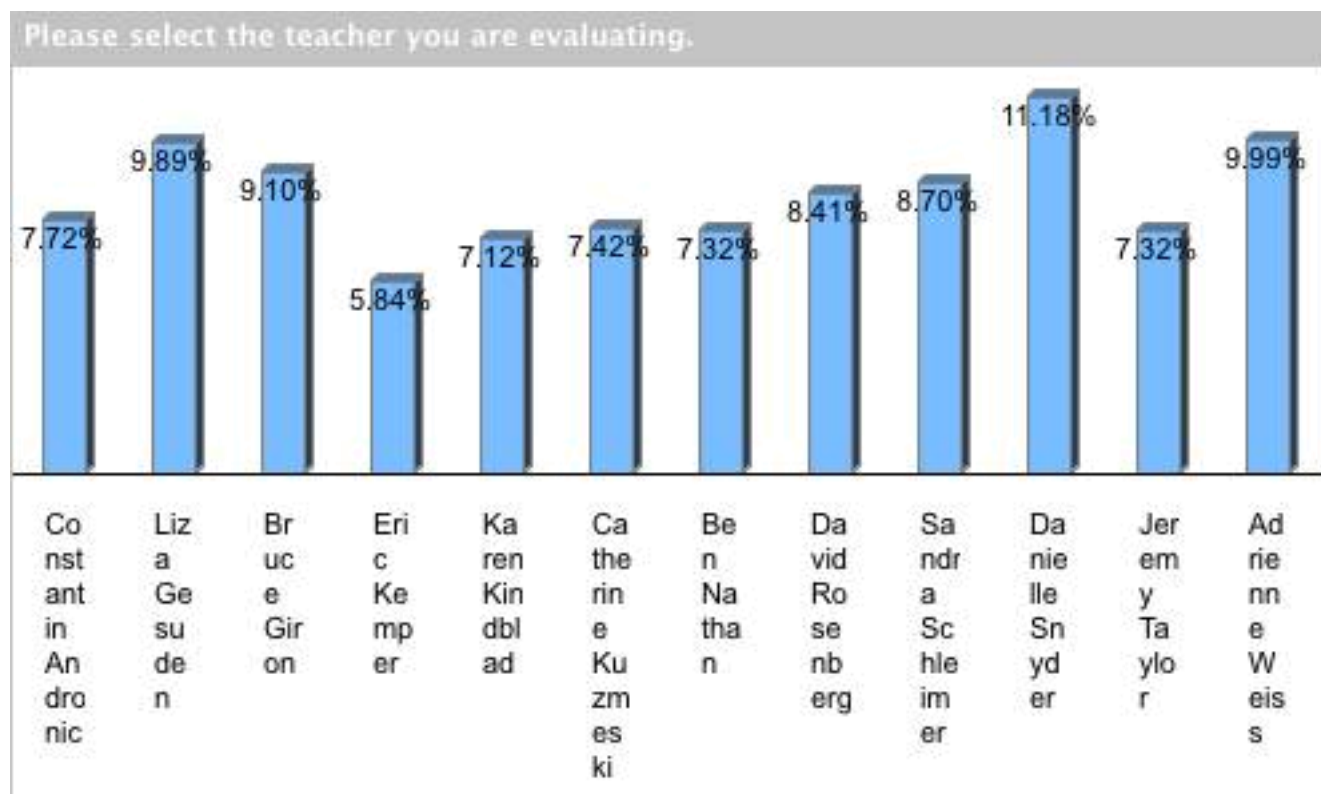
#	User ID	Answers
1	10	Teaching a tough math-like science and not having a good textbook really didn't work. My student could have greatly benefited from a real textbook. It contributed significantly to her poor grade in this class.
2	12	I would have liked to review my child's 11th grade teachers. FYI Mr. Rosenberg is awesome, great asset to OSA. And where is the survey for art teachers. Mr. Savage is master extraordinaire. Everyone needs to show him more support and respect he is doing amazing things for these kids. He has single handedly taught them more about life and living.
3	13	What overall impression has your child given you pertaining to how the teacher controls/navigate the classroom.
4	14	What is your child's over all impression of this teacher.
5	15	What is your child's over all impression of this teacher.
6	16	What is your child's over all impression of this teacher.
7	17	How does this teacher interface with your student?
8	18	NA
9	22	My biggest comment about the 9th grade English class is with the student teacher, Ms. K. She has apparently decided that my daughter is in need of a special
10	25	None
11	31	What comments if any has my child made to me about this teacher.
12	36	Actually, I'm not entirely sure that I'm comfortable with the prior question. If it were clear that the question were not about pedagogy, then it would be more appropriate.
13	38	I don't think you should ask about which period the student has with the teacher, because it seems like you may be trying to identify the respondent. Also, I have never had to communicate with this teacher, so there needs to be an N/A response to that question.
14	39	I don't think you should ask about which period the student has with the teacher, because it seems like you may be trying to identify the respondent. Also, I have never had to communicate with this teacher, so there needs to be an N/A response to that question.
15	42	i can't think of anything.
16	50	What are some things that you would like incorporated in this course?
17	52	What are some things that you would like incorporated in this course?

- 18 57 What is some of the things you would like to be incorporated in your child's teaching?
- 19 58 What is some changes that you would like to see take place in this course?
- 20 63 how does the student feel?
 is the student understanding whats being taught and if not why?
- 21 64 how does the student feel?
- 22 80 No question, but sometimes the answer is n/a on the always sometimes often never questions. Hard to leave them blank and I don't want him to look bad. I haven't really had the need to be in communication with him.
- 23 85 Can't think of one.
- 24 95 is this teacher effective in her teaching.
 answer yes
- 25 98 is teacher effective in her teaching
 answer yest!
- 26 102 is this teacher effective in teaching
 answer no he is not
- 27 103 is he effective in his teaching style
 answer somewhat
- 28 105 is this teacher effective in his teaching:
 answer NO
- 29 106 I would like to be able to answer a survey on Mr. Oz.
- 30 109 None, I really have not interacted with Mr. Giron this year
- 31 112 What is the French teachers name?
- 32 113 Since I went to back to school night and listened, I know how the grading is and can communicate via Power School....This survey does not seem to get at much to me. I think I would rather want to know if the teacher was connecting with the student and the student was actually learning content.

 There is no where to address how the teacher is controlling the class for instance.
- 33 118 Does this teacher appear to enjoy the age group he works with?

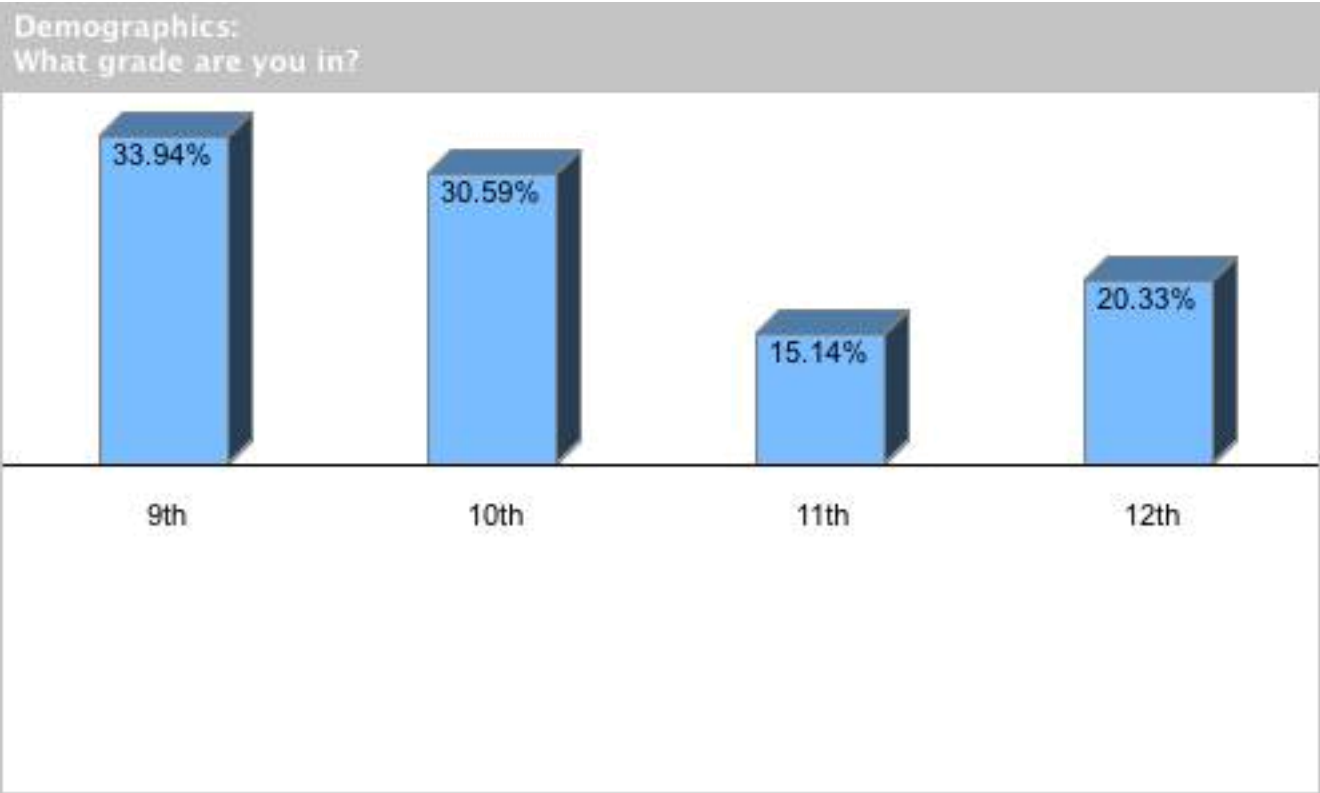
- 34 123 Is this teacher knowledgeable of the subject matter
- 35 124 Is there something about this teacher or class we should consider?
Yes- The chemistry class is very compromised by the lack materials- the experiments are less engaging and it seems like it is far more difficult to teach the concepts with out basic lab equipment.
- 36 127 Have the teachers been responsive to the child's 504?
- I would say that each teacher has been willing to make changes but they easily forget that they may be dealing with a learning difference and not just an unmotivated child.
Overall I think the OSA teachers are wonderful. committed teacher doing a very hard job in sometimes overcrowded and under supplied conditions. I think it would be helpful to have teacher student parent conferences.
- 37 128 Why dont the students do more schience projects?
- 38 129 I would have asked how well the teacher makes use of their blog/web site to communicate daily assignments. This is something that is very helpful to both myself as a parent and my daughter. Mr. Kemper actually does a very good job in this regard and that is very much appreciated.
- 39 130 Use of website/blog in communicating current assignments:
- Ms. G does an excellent job of keeping her blog up to date and posting supplemental material needed to complete assignments.

Please select the teacher you are evaluating.



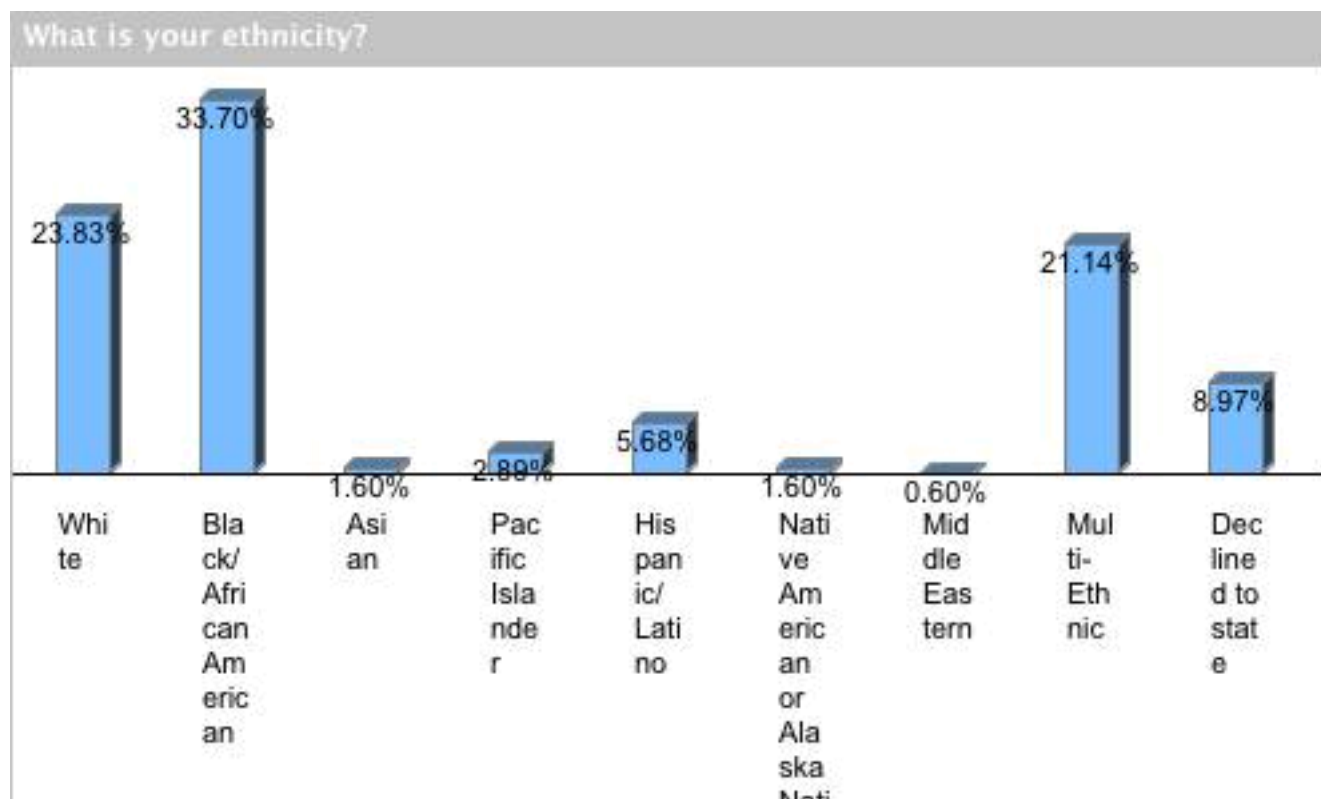
Answers	%	#
Constantin Andronic	7.72	78
Liza Gesuden	9.89	100
Bruce Giron	9.10	92
Eric Kemper	5.84	59
Karen Kindblad	7.12	72
Catherine Kuzmeski	7.42	75
Ben Nathan	7.32	74
David Rosenberg	8.41	85
Sandra Schleimer	8.70	88
Danielle Snyder	11.18	113
Jeremy Taylor	7.32	74
Adrienne Weiss	9.99	101

Demographics:
What grade are you in?



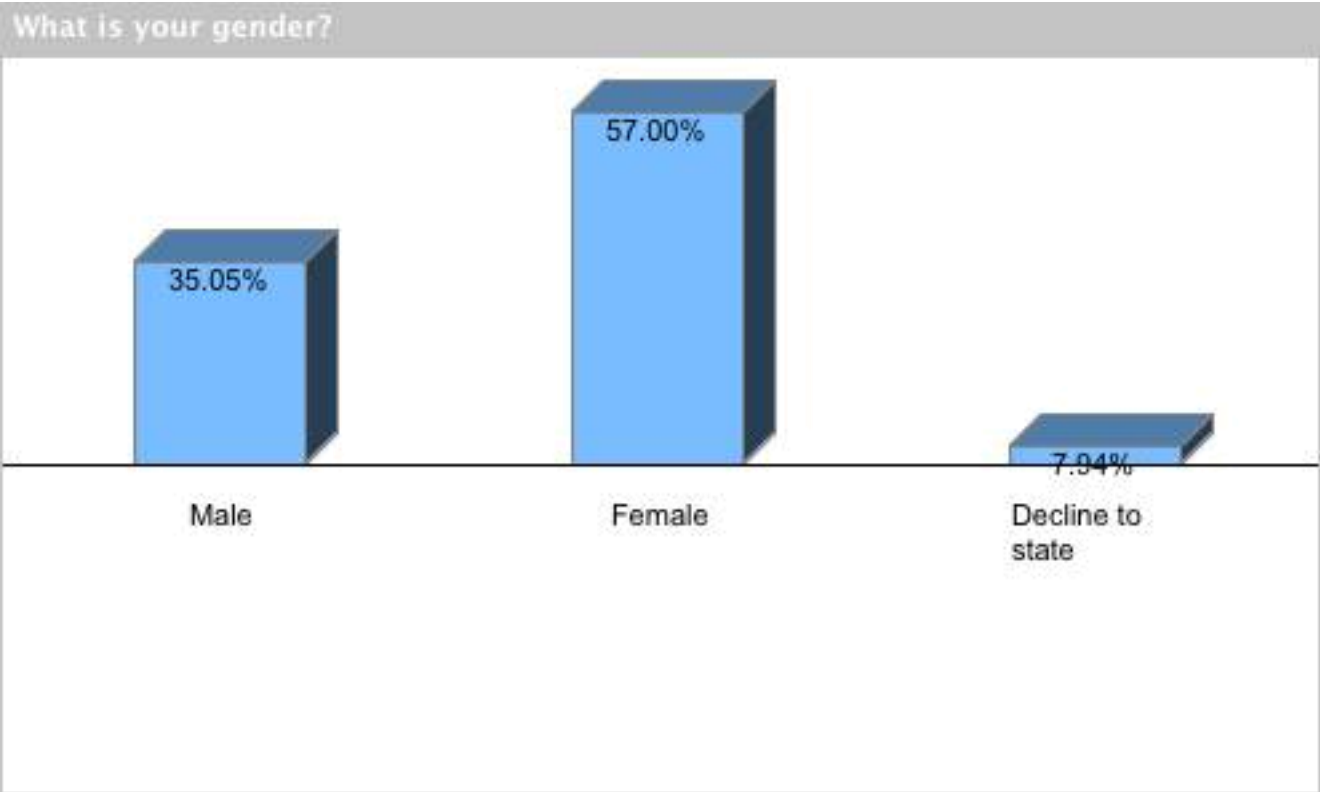
Answers	%	#
9th	33.94	334
10th	30.59	301
11th	15.14	149
12th	20.33	200

What is your ethnicity?



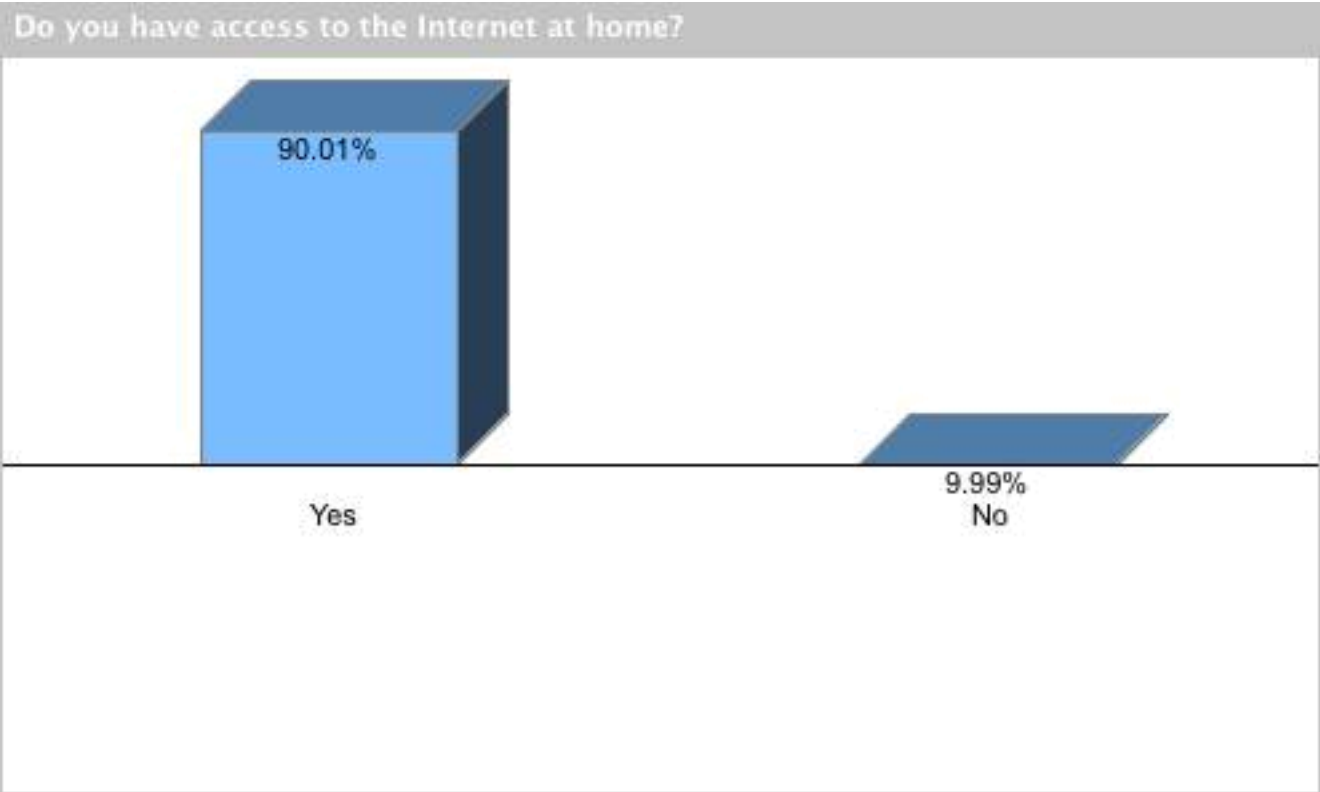
Answers	%	#
White	23.83	239
Black/African American	33.70	338
Asian	1.60	16
Pacific Islander	2.89	29
Hispanic/Latino	5.68	57
Native American or Alaska Native	1.60	16
Middle Eastern	0.60	6
Multi-Ethnic	21.14	212
Declined to state	8.97	90

What is your gender?



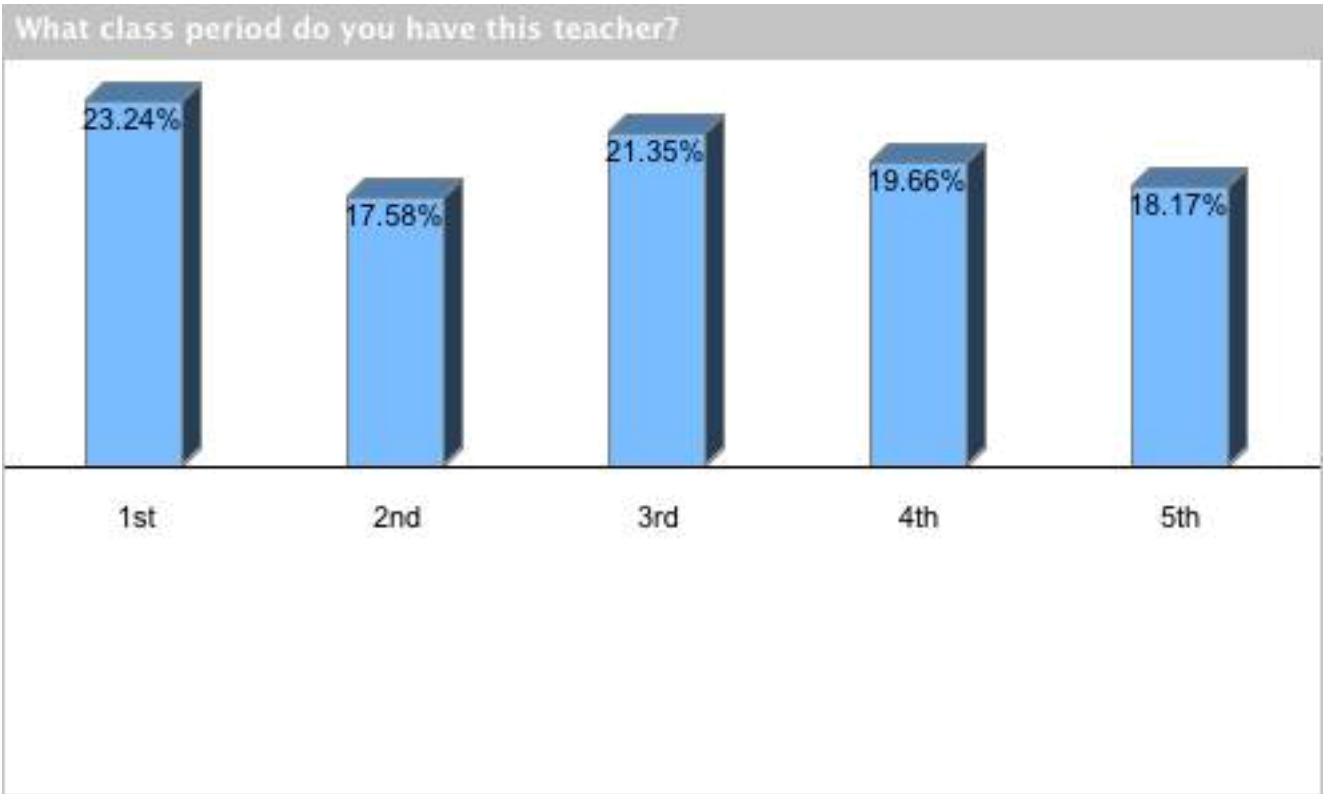
Answers	%	#
Male	35.05	353
Female	57.00	574
Decline to state	7.94	80

Do you have access to the Internet at home?



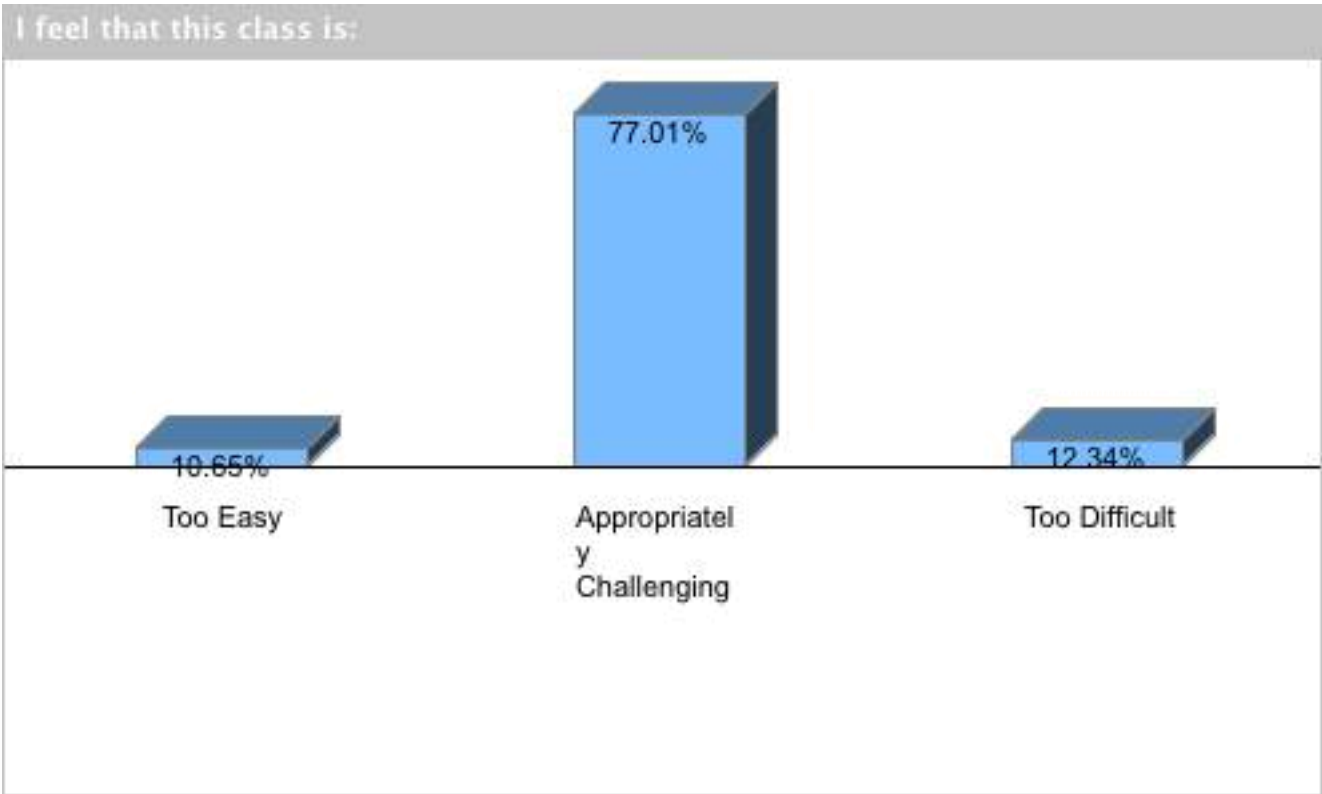
Answers	%	#
Yes	90.01	901
No	9.99	100

What class period do you have this teacher?



Answers	%	#
1st	23.24	234
2nd	17.58	177
3rd	21.35	215
4th	19.66	198
5th	18.17	183

I feel that this class is:



Answers	%	#
Too Easy	10.65	107
Appropriately Challenging	77.01	774
Too Difficult	12.34	124

Please explain your answer to previous question.

#	User ID	Answers
1	1	On certain subjects it is very easy to understand but others are harder.
2	2	n/a
3	3	Andronic writes down the steps of his math problem on the board. They are very organized and color coated, which is very helpful. I could figure out the problem even if he didn't explain it in words because it is organized. A down side in his class is the thickness of his accent which is hard to understand. He also seems a little impatient when I ask for help individually.
4	4	Mr. Giron creates an engaging classroom environment, and I can tell he works hard to make class interesting.
5	5	I do not feel this class is really hard its just his explanation of the content he is teaching is some what difficult to understand. It makes learning math difficult when he explains it in the way he does. His test seem harder than the class work we do. Even when I study for the test and i think i get the assignment when the test come im really caught off guard and dont understand all over again.
6	6	n/a
7	8	Well i usually get everything she teaches because i pay attention in class and ask for help when i need it.
8	9	We don't do any useful work in that class most of the time, but we she does give us the occasional essay she assigns it on terrible dates conflicting with shows, makes us turn in every little part of it for a grade even though we are seniors and it's highly unnecessary to grade outlines at this point, and gives us little time to do it.
9	10	i just feel that this class is irritating because i dont like ms.g because she is just irritating and i dont want to pay attention to her
10	11	i just feel that this class is irritating because i dont like ms.g because she is just irritating and i dont want to pay attention to her
11	12	Its only easy to me because I took the class in 10th grade. Otherwise for 10th graders it seems like it would be a challenge.
12	13	This class is not hard but its also not easy. She really does a good job at explaining everything and I really like her style of teaching.
13	14	its hard and difficult at the same time
14	15	I mean, I might find it easy, but I suppose it's new for some people.
15	16	its hard and difficult at the same time
16	17	its hard and difficult at the same time

- 17 18 The test are challenging but the class is not hard if you pay attention.
- 18 19 She gives meaningful projects most of the time and doesn't give busy work that doesn't teach us things we need to know.
- 19 20 It is not to easy nor to hard. I got pretty freaking lazy as the year went on though so my grade took a hard as crash. It is cool though. I mean, I would love if she would ease of the "african american" packets and books but you know if i can get the credits she can do whatever.
- 20 21 This class is hard enough to challenge my mind but easy enough not to break my brain.
- 21 22 At times very difficult
- 22 23 It's a lot of information that I don't know which makes it challenging, but it's not too hard to where I won't understand.
- 23 24 I took this class before but was bumped back for stupid reasons.and not mr.nae nae fault he is a real good smart ass like teacher.
- 24 25 We're still going over essay form. It's senior year.
- 25 27 Pay attention and take notes is key in this class.
- 26 28 Most of the homework is busywork and not work that I can learn from. Ms. Gesuden is usually sits at her desk and leaves us to our busywork. Most of the time we just talk. She never has in depth conversations about the books we are reading. I can understand if she wants us to have our own interpretations, but we should at least have discussions about the material to understand it deeper and get feedback from her and our classmates.
- 27 29 The way Mr Andronic teaches his class, gives me a better understanding of the material, and I can always go to him for help.
- 28 30 i feel that this class would be simple and relatively easy if i tried, but i dont try so its rather hard to pass
- 29 31 i feel that this class would be simple and relatively easy if i tried, but i dont try so its rather hard to pass
- 30 32 it seems challegeing like hell to me on some days and on others it is okay but i am the DUMBEST KID in that class so yeah. Ask Karole or Kaitlynn or Gisela (the girl be teachin the class pretty much)
- 31 35 I don't have any.
- 32 37 If you study and pay attention, the class is fairly easy.
- 33 38 She gives us reading that is appropriate for our age group but it's the kind of reading one has to really analyze. I appreciate that. also she teaches us about taking care of ourselves outside of high school to survive.
- 34 39 I know a lot about history, and about the economy.

- 35 40 All we ever do is projects and group work. She RARELY answers our questions and will answer with another question
- 36 41 Syn Syn be on point
got a A in her class since first day
in love with it all
even her test stay flawless
love it !!!
- 37 43 I took this class last year.
- 38 44 this class is mostly busywork, and i feel the teacher does not really try that hard.
- 39 45 The entire class has been the same throughout the year. We do the same work everyday, I don't feel challenged at all.
- 40 46 Every day its always a test and a project
- 41 49 it is hard for me because I already do not understand math so when i ask the same question and he gets frustrated it doesn't help
- 42 50 We do not have much homework. Ms. Snyder prefers this because she wanted most of the work to happen in class, which I agree with as a teaching method. The only problem is that the class is out of control which makes it impossible to teach or learn. I can't really tell if Ms. Snyder is a skilled teacher or not because she can never get the class under control enough to start teaching the material. I noticed that she had a little more homework later in the year, but it was mostly busywork, which isn't helpful. I enjoyed the projects that she assigned throughout the year but I feel as if she should split up the work herself because one person in the group usually does everything. I feel as if she was a better teacher in Economics because we had a book to read. I didn't learn anything in government, though. There were many interesting things in politics happening then and she didn't take advantage of it, which was disappointing. I still know just as much about government as I did at the beginning of the year. I have learn a lot in Economics, however. She did a thorough job in explaining how it works.
- 43 51 it moves extremely fast and its to easy to get left behind!
- 44 52 Its ok,some things i get really fast but other things i take just a little longer to accomplish.
- 45 53 It isn't too easy, but it isn't too difficult, so obviously it is the middle option
- 46 55 Personally, this is the most professional and understanding teacher that I have had at this school (that still teaches here). She is organized, teaches all appropriate subject matter, and she cares about the students' success.
- 47 56 i think this class is much too easy because i barely do any work and i still understand the material.
- 48 57 its challenging because she asks us to do a lot of reading and challenging evaluation of the government.
- 49 60 the way he teaches it very had for me to learn!

- 50 62 Well sometimes the stuff thats taught i do not really get one hundred percent of the time,but most the time i do get it.
- 51 63 Ms. snyder is a great teacher and she gives us great assignments and projects. I feel that this semester being that we are learning things that i already know because i took an intership at a program where i learned and taught economics classes, however i am learning things that i didnt learn at my intership. ms.snyder is like my favorite teacher even though she sometimes gets on my nerves but its only because she is doing her job... being a teacher...
- 52 65 I am slow and because I am slow, AP PSYCH BE A HARD KNOCK LIFE !!!!!
at the same time, i know this class is like a college course and senior taytay be on einstein level
like he is extra smart
i can not believe i am surviving
- 53 66 Well i would have to say English is not my strong suit,but i try my best.
- 54 67 The work is simplified and not very in depth.
- 55 68 I learn a lot of material everyday in this class. It is a lot of work, but it seems right for an AP class. The homework is not busywork and forces me to think critically. The way he organizes the desks in a circle includes everyone and makes me pay attention.
- 56 69 It is a appropriately challenging class,its just i am pretty good at history.Also i just really really like that class because shes cool.
- 57 70 she gives us challenging readings to expand our intellect.
- 58 71 well he isnt really my taecher but im his t.a. and he is a boss and junk. and last year he was the best teacher i had so hes just a g. oh yeah he is hella helpful when ineed help with a essay or club and junk so yeah he is a boss like g thats super swaggered out. =)
- 59 73 The class work is challenging but achievable and interesting at the same time.
- 60 74 too many slow/dumb students around me
- 61 75 my first period is Ap english. I feel that this class is at the right level of thinking for college bound students.
- 62 76 I feel this class is appropriately challenging because there are assignments that are sometimes easy and at times sometimes difficult; however, Mr.Andronic always does his best to explain each lesson. If he cannot due to the class being disruptive, than he will then have time at lunch to tutor. Which is always a plus. He is a wonderful teacher. One of the best I had here.
- 63 77 I like the class
- 64 78 because

65 79 i think that his class is challenging yet very fun to learn and easy to get the materials that are given.

66 80 because its general physics

67 81 it is challenging enough to the point of understanding,and the work load is just enough to accomplish things. but the time managing is too fast.

68 82 it is challenging enough to the point of understanding,and the work load is just enough to accomplish things. but the time managing is too fast.

69 83 I feel like things are not explained well and it is hard to grasp some concepts. too much faith in what he thinks i can do

70 84 i dont understand

71 85 she challenges us but also is flexible to our needs

72 87 Because

73 88 i get everything it just takes some work

74 89 it is extremely challenging but if you're able to focus its OK.but math is a difficult concept anyway so its difficult for most of the students.

75 90 It's no to hard but it's not to easy either. As long as you do your work you'll pass.

76 91 Information to teach this class is challenging but he gives the class a positive attitude and a good work place in which to learn from.

77 92 Physics is a difficult subject to understand. He makes it fun and easy to understand. Most of the time class gets a little crazy but we understand all the material.

78 94 they good

79 95 Its hard but he's a good teacher so yeah

80 96 I feel that this class is appropriately challenging because some assignments are at times difficult to understand and then there are times where assignments are easy. When the assignments are difficult to understand, Ms. Snyder then thoroughly explains the assignments the best of her abilities. She is a wonderful teacher.

81 97 its easy to do the homework and understand the material when its discussed but when it comes to taking the tests,i feel that although its more my own deal,its a little too much. but as a college class it does prepare me.

82 98 Although i am terrible at math i feel like this class is at the right level. Sometimes i do wish he would slow down and really answer peoples questions.

83 100 they do

- 84 101 the material is easy but because of the size, discussions can get out of hand and there's always a lot of out of turn talking.it takes a lot to calm the class down.
- 85 102 its challenging, but when you get into it the outcome can become fairly easy
- 86 103 Due to my weakness with essays, i have a weak point when it comes to English, but with hard work its less difficult
- 87 104 As long as you pay attention and do your work you'll pass
- 88 105 It's hard but not too hard.
- 89 106 It's hard but not too hard.
- 90 107 The material given in the curriculum is possible for being challenging but unfortunately the way the material is presented does not challenge my understanding of math. More expectation academically from the teacher.
- 91 108 Government was pretty easy to understand, and economics is more difficult but over all the class is at the right grade level.
- 92 109 The class moves too fast and it's easy to get left behind.
- 93 111 We as students have to work for the grade we want. If you study, you will pass, and if you don't, you most likely will not.
- 94 112 he has a certain way of approaching a subject
- 95 113 With proper attention, notes and hard work its very simple to get a good grade in this class.
- 96 115 The level of thinking and expectation is clear and understandable but could go even further with the advanced placement.
- 97 116 the reson this class is appropriatly challenging because the amount of work we get is the equivalent to college work and it teaches me as a student to manage my time.
- 98 117 Some days are easy and other days are difficult due to student attitudes and material being difficult
- 99 118 Classroom environment.
- 100 119 Its worth my time.
- 101 120 Its worth my time.
- 102 121 Its worth my time.
- 103 122 Lesson are insightful and helpful in terms of my future
- 104 123 I wish it would be more personal with teacher to student instead of videos. Also , he gets frustrated fast when we don't understand something. He refuses to help after he feels frustrated .

- 105 124 The Reason I feel this class is Appropriately Challenging because its an AP course, where taking a college curriculum to advance us when we get into college, to enhance our Literature before we get to college.
- 106 125 I feel that this teacher is very sexist to all of the male students in our class and she always has an attitude with someone and if they express their opinion on a subject she disagrees with it often ends with her arguing with that student. This teacher is very bias when it comes down to the teaching aspect.
- 107 126 N/A
- 108 127 He could want more out of his students even though they act as though they are incapable of understanding the material. A firmer hand on learning and discipline.
- 109 128 its easy
- 110 129 Because its makes my mind work hard
- 111 130 she gives the right work always happy and brings great energy . i love this teacher :)
- 112 131 This class is easy if you pay attention to his lectures and take good notes. But the material gets challenging, just because that's how all classes go.
- 113 132 the amount of work that is given for this class is to prepare for time management in college and that is dependent on how well the student can manage their time.
- 114 133 Ms.Snyder is an awesome teacher that is always there to help and answer my questions when I need help. I feel adequately ready for the AP English test thanks to her weekly essays, multiple choice quizzes, and vocabulary terms.
- 115 134 this class is sometimes a challenge but nothing that is too hard to overcome.
- 116 135 The class is not hard, Mr. Andronic is a helpful teacher but at times it is difficult to keep up with his pace.
- 117 136 It's easy if you pay attention to her lectures because she breaks all her topics in depth, to help you understand.
- 118 137 We get a butt load of homework, but it's all to help us prepare for the AP test, so all these outlines are appropriate.
- 119 138 This class has taught me a lot, I find it very valuable and I love what we have been learning. We are not just learning about white people, we learn about different races and their struggles
- 120 139 It's not hard. It's all about applying yourself to the task. All it takes is to be focused.
- 121 140 I feel that this class is just enough of a challenge because I find I am still able to do my work but I also have places where I find some difficulty.

122	141	N/A
123	142	I feel that this class is just enough of a challenge because I find I am still able to do my work but I also have places where I find some difficulty.
124	143	This class teaches me what I need to be taught in a statistics class, and Mr.Adronic answers all my questions.
125	145	this class is very intellectual. the discussions are interesting(most of the time) and sometimes turn into debates which can be entertaining.
126	146	This class isn't too easy or too hard. We get a lot of work done in class and outside of class, thanks to Ms.Snyders fabulous instruction :)
127	147	I enjoy the lessons that she brings up, the problem is the lack of student-to-teacher and student-to-student respect. There are times where the class is interrupted by unnecessary banter.
128	148	It just takes being focused. She is very willing to learn and has a great personality.
129	149	Considering it is an AP course I do expect to face challenges.
130	151	The class is AP English and is designed to prepare us for college so the difficulty is appropriate.
131	152	I understand math really well. It is not a hard class for me.
132	153	His curriculum for the class is sometimes challenging, and i like that class.
133	154	We have a well balanced cirriculum, not too hard or irrational, not too easy. She gives us the information we need to succeed in college, and that's all I can ask for.
134	155	in this class as long as you take notes and pay attention you can pass all her tests. and as long as you put in work on projects you will keep your grades up. to me this is easy but to others it can be hard.
135	156	It's calculus; that's should be proof enough. But honestly,I think the class fluctuates in difficulty level. There are lessons that Mr. Nathan will teach that seem easy, quizzes on the other hand...not so much.
136	157	It is the AP English class. The is at a college level of learning.
137	158	It's hard for the most part, but it's only hard because it's one of those classes you have to understand the reading. It's very tedious that's one thing I dislike about it, but it's not one of those classes I cry about haha, so yeah it's chill.
138	159	i love the curriculum for her class, and shes an awesome teacher.
139	160	This class is AP so it is designed to be difficult. However it is not unnecessary and the work is always very interesting.
140	161	I do very well in my science classes. Her class is no different.

141	162	great curriculum for the students , and its always fun to learn new things in her class.
142	163	I perform well in History and Socail studies classes. I do not need much help.
143	164	The math isn't too difficult but he doesn't design the class for one to succeed. In addition I found that since he was re-learning calculus a week before he wasn't completely prepared to teach. He doesn't always help us come to the right answer and when we confront him on it he tells us it wont be on the test. I felt ill-prepared for the AP exam so I dropped that class. He is a great math teacher only to pre-calculus.
144	165	The curriculum doesn't seem well plot out, just taken straight out of a book and put on to a power point.
145	166	Ms. K iS Good Teacher Very Helpful But Sometimes Its Hard Because She Explain It Different Ways
146	167	Ms. K iS Good Teacher Very Helpful But Sometimes Its Hard Because She Explain It Different Ways
147	168	The work she gives us we are all perfectly able to do. Students are lazy.
148	169	Ms.K isa good and helpful teacher . sometimes her test are a little long and hard but other than that she is a good teacher.
149	170	easy homework, difficult tests.
150	171	Ms. Kuzmeski is a very helpful teacher. She helps and explains everything you are struggling with.
151	172	easy homework, difficult tests.
152	173	It's ok because it challenges me to think. It's not too hard to where i cant figure it out, but its not too easy to where I know without even trying.
153	174	easy homework, difficult tests.
154	177	Our class is very simple and easy to follow.
155	178	I love History, and this class is teaching me a lot but not to the point of frustration. I have been passing this class with flying colors.
156	179	Mr.Rosenberg is a good teacher because he is interjectic and can understand us.
157	180	The work is dumbed down because of the disrespectfulness of the students. None of the students want to be there and ruin and waste the class for the people who are trying to pass the class.
158	181	tests are difficult. a lot of info to be processed to only take one test
159	182	I like what we're learning and my teacher moves at a steady paste enough for me to understand. Class discussions help me analyze what's going on challenging the way I think to help me be able to connect things easier.
160	184	I like what we're learning and my teacher moves at a steady paste enough for me to understand. Class discussions help me analyze what's going on challenging the way I think to help me be able to connect things easier.

161	186	Ms. Kindblad takes her time with everything you need help with.
162	187	I don't get math, so the way he explains it is fair for me to understand and for someone who understands it better.
163	188	Ms. Kindblad takes her time with everything you need help with.
164	189	Ms.Kinblad is a good teacher and tries to help us but she is not stern enough with the people that dont want to learn and that constantly disrupt the class.
165	191	Considering that Spanish is not my first language, i'd say i am learning, and being challanged at the same time.
166	192	Mr. Rosenberg is the only teacher who treats us our age, and expects more from us then to just be idiots.
167	194	I don' t get some of the work but he tries and help me when i ask.
168	196	Mr.Kemper is a good teacher because he gives a a good amount of homework everyday and he is challenging at times but his test are way to hard and they should not be so long.
169	197	It's okay, because I get the help I need if I don't understand.
170	199	The class itself is interesting, history has always striked my interests as quite intriguing , although history first period is hard for me. When i'm late it creates gaps in my education and i lose place of the story line.
171	200	The class is right for the grade level. But, his expectations are too high, sometimes.
172	201	I feel that this class is ok because its chanlengng
173	204	I DONT GET NONE OF THE WORK AND HIS TEST ARE TO HARD
174	205	Biology is hard and Mr.Kemper does not explain enough.
175	206	Biology SUCKS. It's the WORST class ever. its not relevant to you unless you want to be in that field of work. The way we learn is too weird, and not anyone is learning a damn thing. its just extra stress that's unnecessary.
176	207	The level of language matches our knowledge most of the time.
177	208	its hard to understand what he is saying at times
178	210	Ms.Schleimer is a good teacher because she divides her lesson in to weeks so that we understand and she gives us enough time to learn the material other than that she a good teacher.
179	211	He challenges us to think about certain things that I wouldn't think about in the first place.
180	212	Mr. Kemper's quiz feel like Mid-Terms. And his Mid-Terms and Finals feel like college tests.

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| 181 | 215 | Moves too fast and test are incredibly hard.
I need a way to make this class interesting for me. More hands on activities. |
| 182 | 216 | Essay's suck, but he explains everything over and over so that helps. |
| 183 | 217 | The subjects are pretty easy just, the way they're getting taught are sometimes too complicated to understand. |
| 184 | 219 | i like the class |
| 185 | 220 | his homework isn't to much, but it is a challenge to keep up with. his tests are appropriatingly tough |
| 186 | 221 | I just have a hard time absorbing the information |
| 187 | 224 | Overall History has continuously striked my interests as intriguing. I enjoy the sense of storytelling, although my tardies leave me at a questionable sense as to where the stories are going; The gaps hurt my interest. |
| 188 | 226 | spanish is terribly hard to learn |
| 189 | 229 | Overall History has continuously striked my interests as intriguing. I enjoy the sense of storytelling, although my tardies leave me at a questionable sense as to where the stories are going; The gaps hurt my interest. |
| 190 | 232 | |
| 191 | 233 | MATH SUCKSSSSSSSSSSSSSSSSSSSS!!!!!!!!!!!!!!!!!!!!!! Its very hard, and the fact that he has THE THICKEST accent known to man doesn't help at all. I know he can't help it but math is like another language in itself and its just overkill. |
| 192 | 234 | she gives too much homework |
| 193 | 235 | Math is my favorite subject but since geometry is a completely new subject, it becomes harder to follow. on top of that, it is an honors class so we go faster than others and we're expected to keep up. |
| 194 | 236 | I often feel like English isn't that efficient when it comes to homework during the week. Most of our work revolves around reading and writing and it gets kind of tedious from time to time. If we did more research assignments or projects etc, I'd learn a lot more and do better. |
| 195 | 237 | the history is good, its not to difficult to learn as long as u pay attention. and take notes |
| 196 | 238 | the class is challenging because i feel that i dont understand the material |
| 197 | 239 | It's taught well if the students do what they're supposed to. |
| 198 | 240 | Math has always been challenging for me, I understand the class, sometimes, although the teacher's approach does not work for me. |
| 199 | 241 | He gives alot of work, but spaces it out so its ok. |

200	242	Its not productive at all. Everyone in the class is having difficulty.
201	243	he is always giving essays and expects it to be finished in less then a week, and needs to give time in class to read
202	244	I have always enjoyed English, although the amount of work is difficult for me to complete with the short time given.
203	245	Its challenging because sometimes i dont understand what he means
204	246	Science is challenging. I'm philisophical and it conflicts with my interests. We are given a great amount of work that i often have to copy or bullshit.
205	247	this class is challenging because of the material its a little dificult
206	248	he always gives hard work, and hardly gives time for me to take the notes
207	249	i think our class is good sometimes, as the attention goes, i think that ms.kindblad should be a little tougher on the students to get everyones full attention.
208	250	i feel like she gives the proper amount of work and gives us a good amount of study time
209	251	i think our class is good sometimes, as the attention goes, i think that ms.kindblad should be a little tougher on the students to get everyones full attention.
210	252	Mr. Andronic gives us good notes to write and study, but then his tests are completely different from the notes we are to study. It's very frustrating, and it's the main reason why I haven't been doing well in his class. I turn in all of the homework, but his tests aren't very fair.
211	253	The class is not too difficult, it could be a little bit harder but other than that i feel that i am appropriately challenged.
212	254	The class is not too difficult, it could be a little bit harder but other than that i feel that i am appropriately challenged.
213	255	Mr. Kemper is a good and kind teacher. But his methods of us study can be very confusing and not helpful at all, to the point where I can't find the time to study what he wants us to study. Because he gives out too many study sheets and labs; it's overwhelming.
214	256	This class has just the right information given to us students, to help us succeed in doing well in that class. And we are all getting appropriate homework and quizzes that we studied on. Some students just aren't eager to study.
215	257	History is a fun subject and I enjoy being challenged but I also understand it more than any other subject.
216	258	Ms. G tends to know what she's doing. We have quite a bit of homework, although I expect it since it is, after all, an Honors class.
217	259	we are asked to do critical thinking and analysis in the class, but it is nothing that keeps me up all night.

218	260	We do a lot of challenging work including essays and she gives us a better understanding on how to analyze passages, quotes, and articles.
219	261	hard enough you have to study, it is more independent, test questions are generally harder than what we practice in class.
220	262	I learn a lot about this language and it's pretty challenging sometimes.
221	263	It's a fast-paced class, but that is to be expected of an honors course. Although we tend to cover a large amount of material in a short span of time, I've never felt overwhelmed or left behind. Thus, I feel it's appropriately challenging.
222	264	it is hard to understand what he is teaching. when we do not understand new topics he moves on without explaining completely. it can be very confusing when trying to learn new topics.
223	265	Spanish is a hard language. She makes the class passable but the language itself makes it a hard class.
224	266	it is hard to understand what he is teaching. when we do not understand new topics he moves on without explaining completely. it can be very confusing when trying to learn new topics.
225	268	because i don't understand math
226	269	because i don't understand math
227	270	The notes and homework are ridiculously easy, but the tests are almost ridiculously difficult. In the end, it all balances out.
228	272	He gives us a good amount of work but time to do it and good directions to finish it to our best ability
229	273	I understand for the most part what we are learning, though I wish he took more care in explaining the lessons.
230	275	a lot of reading analysis essays
231	276	I personally find this class on the easier side, but I have the unfair advantage of having taken Spanish 1 twice. I think it moves at just the right speed to cover the material needed.
232	278	We have a good amount of work and she seems to give us big projects when we aren't doing much in other classes and takes it easy when all the other classes are giving us a bunch of work.
233	279	He gives us way too much on tests and tries to fit it all in at the last minute. He expects us to know and remember information that he barely even taught us!
234	280	We take a lot of notes but are always prepared for quizzes and tests
235	281	We have a good amount of work and she seems to give us big projects when we aren't doing much in other classes and takes it easy when all the other classes are giving us a bunch of work.
236	282	Every new math lesson we learn is not too easy and not too hard, it's just the right level of challenge in this class.

- 237 284 Mr. Nathan tailors the class to our general skills, it seems. He spends more time on difficult material and skims the easily grasped ones. Also he's really cool.
- 238 285 This is because Ms. Kuzmeski sometimes gives us unnessesary projects and weird games. It really feels like I'm back in elementary school sometimes and that gets on my last nerves. If she would just stick to notes and the test afterwards, I would be great.
- 239 286 at times it could be appropriately challenging, but other times it can be really confusing. sometimes i feel as if i shouldn't ask her questions because of her reaction which seems like the question is unnecessary.
- 240 288 We have a good amount of work and we always lean new stuff every week.
- 241 289 The teacher claims our class tends to move faster than her others, but I think the speed benefits us.
- 242 290 He gives us too much information and expects us to know it all
- 243 291 Hard to understand him but his teaching methods are good.
- 244 292 We learn everything we have to but we don't have too much work.
- 245 293 i don't really understand what he teaches. i have a hard time understanding because i feel unorganized. notes are not really clear.
- 246 294 Hard to understand him but his teaching methods are good.
- 247 297 It feels like I regular English class. I really love english too. We get a book, read it, and have quizes on it.
- 248 298 Very challenging tests
- 249 299 Certain things are harder to remember than others.
- 250 300 ms K. is really fun to learn from, and i learn a loy from her class. i feel organized.
- 251 301 Sometimes it's really easy and sometimes it's too hard. A lot of times we don't have enough time to understand before we move on the the next topic.
- 252 303 He has good teaching methods but is too loud and talks too much.
- 253 304 Class is usually easy, but the tests are hard. I wish we spent more time understanding the material and less time working form the books.
- 254 305 It's not really too easy, but is not really that hard either. History is my favorite subject so it comes naturally to me. I complete all of my homework because it's simple and I get 100+ percent on my tests because you tell what's going to be on them. But I sill have to work to memorize and learn the information. It's not an easy 'A,' but this is probably my easiest class.
- 255 306 I feel like Mr. Kemper is a great person but he has no idea how to run a class. Often we spend the entire class learning absolutely nothing because he's "waiting for us to be quiet" and then we have no homework because of the lack of instructional time. I did an experiment last test in which I took zero notes, didn't study, read books during class, and lost my study guide (which I didn't fill out) and tried to see if I could still get higher

- 256 307 The class can be challenging but manageable. It is difficult enough to challenge me sometimes but easy enough that I can pass.
- 257 308 Amazing teacher with challenging and fun task. Wonderful environment and outstanding teaching methods. Best chemistry teacher I've ever had.
- 258 309 he doesn't even really talk about english. all we do is read and he doesn't really help us with essays
- 259 310 It's good, the way she teaches, however, some kids like me aren't fond of these skits. The skits are the only problem I have with this class. Most students don't feel comfy resiting a spanish skit in front of giggling and sometimes disrecting students. It's not a good idea at all. At my old school, my spanish teacher got us all to come one by one outside the classroom to recite a skit or memorized phrase, and I think Ms. Schleimer to consider doing the same. She might even see better grades on her students powerschools.
- 260 311 she does not help at all
- 261 312 test are way to long if taught better they would be ok, but reading a textbook and hearing a teacher repeat the same words every day is not learning it goes through one ear and out the other. teaching is not giving 50 worksheets in 3 weeks and only 5 days out of that where hand notes we spend at least 30 to 40 mins on in class worksheets and sevrsl diffrent things but it should be a more specific class on one paticular area and should have class review days with the whole class reviewing which would take 1 day instead of 4 faster easier way to learn worst teacher i have had in any scientfic class i used to love it now i hate it its easy to give a class a book and say read write it quiz it but teaching it is a whole other story i feel like i can teach a better class
- 262 313 Geometry is a course that has material that makes logical sense. It is simple to follow along with and well structured, however it tends to involve enough memorization and brainpower that it challenges me as well.
- 263 314 This isn't really a fair question for me. Biology is a fairly easy and strait forward subject for me. I understand it, especially when we talk about this stuff that is NOT the human body. However, this is a really hard subject for other kids and I know I lot of people don't like it because it is so challenging.
- 264 315 The lessons and homework are very understandable and the quizzes and tests are perfectly challenging and cover all the information.
- 265 316 it challenges me enough. somethings will be harder than others.but its an honors class so its whats expected. we just never get a period of time where we go over basics or chill in any way.
- 266 317 its easy i just need to spend more time memorizing but thats more of an issue with me
- 267 318 she never gives us chances to actually learn she just goes threw it. she sucks! i hate her!
- 268 319 The quizzes and tests are not challenging, but the essays are pretty much average in terms of difficulty.

269 320 its not hard if you pay attention.

270 321 We have the notes we need for taking tests, and doing projects, and lessons are a nice challenge to memorize and understand, to do well on assignments.

271 322 he never helps his students

272 323 I feel that sometimes this class can be challenging at some points but also can be easy and slow pace considering this is an honors course. I also feel like the class has gone at a slower pace considering the large amount of students that had been accepted (aka anyone who wanted to enter the class).

273 324 This class is a little bit too easy because I can pass the tests and get very good grades even without studying very much or doing much more than taking notes in class and doing my work. I think it could use a bit more challenging material from time to time...although it is nice to have an easy class sometimes too :)

274 325 The tests and homework have become very routine and easy to study and complete.

275 326 we learn new things everyday , he doesnt take time to go and actually teach it to us

276 327 it is challenging at some times, and easy and others

277 328 The homework is never too lengthy and the tests and quizzes basically cover everything we've learned and he is a fair grader.

278 329 I like how you use your hands as a learning ability.For example when the class is playing simon says "simon dise" because we use are hands to act out the word/verb/etc. However you might want to be careful of how much time you give your students to do projects and talk with other teachers to see what they are giving to your students so that these assignments wouldn't be too much work.

279 330 I like how you use your hands as a learning ability.For example when the class is playing simon says "simon dise" because we use are hands to act out the word/verb/etc. However you might want to be careful of how much time you give your students to do projects and talk with other teachers to see what they are giving to your students so that these assignments wouldn't be too much work.

280 331 The quizzes and tests are way too easy.

281 332 history is easy and as long as i dont have to memorize dates its easy to understand proses

282 333 English is not usually an easy class and it is very demanding of me. Although I am good at following the books and writing essays, managing my time and doing all of the work even though it's a hassle and I'd rather not do it is good for me, and I think the course is appropriately challenging. Mr. Rosenberg's class is well structured and he is VERY committed to making sure that we all succeed, if not pass with flying colors. He's the kind of teacher that runs a class that I really look forward to almost every day.

283 334 its not too easy but not too difficult. its just alot of information to take in at once sometimes. and its all notes. not alot of hands on. i wish we could do more actual demonstrations and hands on instead of taking noted which make things challenging. just remembering alot of information without

- 284 335 at times i have problems with the material but she is really open about meeting her and discussing my challengings
- 285 336 this class probably works best because its relatively small, good communication between teacher and student, you get as much as you put in in this class, its not easy but its appropriately challenging
- 286 337 precise wonderful teacher knows how to teach alot of information, adds littel facts, makes study guides that help everyone be prepared actually teaches so u dont need to spend 6 hours studying the night before. i can pass her test without studying because she teaches so well easy to understand approach she seperates friend from teacher one very important thing she is excited to teach the only teacher i see who looks forward to explaing something not repeating a book or lecturing or becoming a robot making us copy every nook very nice teacher wonderful understanding of how to create a nice class enviroment.
- 287 338 she is not the brightest teacher ever! i really dislike her and she is rude and i cannot stand for this! fire her!
- 288 339 some of the material is new to me so i have to really take my time and reread my notes to understand it
- 289 340 I feel that the class is easy but not super easy, I still have to study to pass but I'm not freaking out every time a test is mentioned. I feel that she prepares us for the test well so we don't need to worry while still testing us on enough information. I would like to see this teacher teach an AP version of this class or of AP US history for next year.
- 290 341 trying to remember formulas is hard.its alot of technical things. and we dont spend that much time with the book. it needs to be broken down alot.
- 291 342 its a good class i wish he spent more time on the literature we read because if feels rushed and im not sure all student retain his lectures
- 292 343 he is not teaching hard enough
- 293 344 Every new book we read, has its challenges, to read it and understand it enough to do this assignments, and homework meant for us, which are appropriately hard in their own way.
- 294 345 Biology is a little too difficult sometimes. I end up passing the tests, but I feel that the material is often so complex and technical that I don't really understand it until I'm reviewing for the test, and even then I don't always UNDERSTAND it, I just learn it (knowing vs. understanding...big difference!!). I feel that the difficulty level of this class should be brought down so that people can follow along a little better and not get lost until a couple of days before the test so that they don't have to stress as much and have a better chance at succeeding.
- 295 346 its challenging in a good way because its fun to learn new things.
- 296 348 teaches a littel bit every day nice understanding easy to understand uses repeton
- 297 349 its just math. im not good with numbers.

298 350 He does not explain the information in a way that the student can understand and when test comes most students feel unprepared, worried, and feel a need to cheat to pass.
When asked questions he does not take them seriously for the most part.

299 354 it's hard because mr andronic is a shit teacher and i dont learn anything but then on the tests i fail bcause he sucks at teaching

300 356 there is a good amount of homework everyday and i am learning a lot

301 357 Easy at times, but teacher pushes students to use critical thinking. Lots of reading and writing assignments.

302 359 Honors is meant to be a challenge, and it is.

303 360 she gives us enough work

304 361 I understand most material but there are some exceptions where I am unclear on what we are suppose to be doing.

305 363 We read a chapter every night and have a quiz the next day usually. I feel this is not too much or too little.

306 364 it's all dumb book work and mr kemper doesnt know how to teach something and make it interesting at the same time

307 366 ,because she makes us really think and connect to what we read and write. In doing so we learn a lot and have fun.

308 367 She always provides us with a lot of good context to the subject, although at times we do write a lot of essays, I know she is preparing us for more intensive classes, after all this is a honors class.

309 368 Assignments and tests are very easy; teacher isn't great at teaching stuff but gives us lots of reading and handouts.

310 369 he gives us work, we complete it and remeber things for the test.

311 370 If I pay attention in class I can pick up the material pretty easily, but because it is a foreign language there are some concepts that are hard to grasp right away.

312 371 Not a lot of work, however the work we do have is challenging.

313 372 he often trails off in his lectures,but the work supply is moderate

314 373 I love Mr. Kemper! He's so understanding and really cares and wants his students to do well. He has respect for everyone and keeps the class going. He has frequent quizzes to make sure we are on track but not too much homework and I like that.

315 374 Well math is hard, but he is able to deduce solutions.

316 375 Doesn't give paddy assignments like worksheets; teaches us things well and then tests us on them. The curriculum is hard but he's a good teacher.

317 376 although i detest math, it is easy to learn when I actually focus.

318 377 A lot of in class work, and it is challenging.

319 378 new lesson every day. hard to follow

320 379 The work load in the class is what makes this class "appropriately challenging". I have read almost all of the books in the curriculum and that can get a little dull. However, I do learn some things I didn't know before...

321 380 The work load in the class is what makes this class "appropriately challenging". I have read almost all of the books in the curriculum and that can get a little dull. However, I do learn some things I didn't know before...

322 381 She gives us assignments where we have to properly analyse.

323 382 he simplifies things for us, but cannot explain the things he simplifies for us and the way that they relate to each other. he gives us individual definitions but doesnt explain how they connect with anywhere near enough clarity.

324 383 There is to many notes and work packets to actually understand the material. There is not enough hands on or real life situations to understand what is trying to be taught.

325 384 It's isn't difficult, the only hard thing is keeping up with work. As long as you turn in your work, and show up for class you get a good grade. We study in class for the tests, basically exactly what is going to be on the test so it's only a students fault for not paying attention if they don't get at least a good B.

326 385 good amount of classwork, homework, and tests. not too much or too little

327 386 i just switched schools and the last geometry teacher was a complete idiot and didnt teach us anything. so coming into this class is a big challenge not only because i dont understand but its all juniors so its a much faster pace class

328 387 i was never adequate in English, so the fact that i am in honors English is pretty difficult. Although, i do have to say that this class is helping me a lot!!!

329 388 Very challenging math, however we do not do a lot of work.

330 389 We are offered a lot of textbook information about this subject, it is all about memorization.

331 390 the midterms/final rarely relate to how we prepare for them

332 391 Tries to teach us interesting rigorous stuff, but students don't really get it so she gives us really easy work which is kind of menial drudgery.

333 392 You have to remember a lot of things and overtime they pile up.

334 393 she gives us essays to write, and the pace of the class is fast enough to keep us interested.

335 394 If you pay attention in class you can usually understand what is being taught. This teacher speaks the whole time and teaches to quickly... at times it is hard to follow.

336 395 I have never been a huge fan of Biology, so I can't say that I particularly
enjoy the class. However the material and quizzes are relatively painless
and I'm learning a lot.

337 396 we move a good pace and he really cares that we are getting the
information that we need

338 397 Language class is something that can be learned when interactive,
memorization and sound indication is the key to this class, if one focuses,
then one can learn it.

339 398 There is too much homework! everyday we will have to read and answer
questions on an entire packet and it is difficult to keep up especially
because she doesnt have a website or blog we can go to to check the
homework we missed.

340 399 Lots of in class work. Too much reading.

341 400 I love this class because Ms. Weiss is a really good teacher. The material
is complex and dense but if you ask questions, participate, and pay close
attention you will eventually understand what is going on.

342 401 the memorizing of vocab and step by step cycles can be over whelming.

343 402 no

344 403 I love this class, history is an exciting subject, I feel this class is not only
easy to follow along, it grabs interest for a student like me.

345 404 We get work that's challenging enough and the reading material is pretty
interesting. As well as analyzing the actual texts we link the situations in
the reading to current events. I've learned how to debate in an English
class, which is pretty nice. We also talk about issues involving social
justice which can be linked to the texts.

346 405 I have taken Geometry 2 times before now. Mr. Nathan is teaching me the
subject in a way that I understand (because I definetly did not understand
it before now) and I enjoy his class.

347 406 i am a slow learner and we go through lessons rapidly. I like this though
because it will prepare me for college

348 407 The material itself is challenging, so it's a given that the class is
challenging enough.

349 408 I don't feel that I am fit for this class. It is too difficult for ME. I don't feel like
I am learning anything it just causes stress for me. Or I let it cause stress
for me.

350 409 I don't feel that I am fit for this class. It is too difficult for ME. I don't feel like
I am learning anything it just causes stress for me. Or I let it cause stress
for me.

351 410 i switched at the semester and came from a really challenging school so
when i came here everything was really easy i just didnt know that being
in honors english was an option but it was and i should be in it

352 411 Since it is an honors class, I feel that it is giving us an appropriate amount
of work and thinking habits. It's giving us a good starting point for harder
courses in the future.

- 353 412 I feel that I learn new material because there is something challenging everyday. But most the material is pretty easy and fair. I feel like I'm growing in his class.
- 354 413 I learn a lot in Ms. Weiss's class. I love being there and I am always interested in what we are learning about.
- 355 414 Since it is an honors class, I feel that it is giving us an appropriate amount of work and thinking habits. It's giving us a good starting point for harder courses in the future.
- 356 415 I feel that I learn new material because there is something challenging everyday. But most the material is pretty easy and fair. I feel like I'm growing in his class.
- 357 416 The material is challenging and we're given good enough instruction that we know how to do it. He teaches well and seems to enjoy the subject he's teaching, which helps me learn.
- 358 417 he grades easy, which is good to get a better grade, but he thinks it's harder than it really is. he favors skateboarders & goes on long tangents about his personal life, which takes up a lot of our class time.
- 359 418 I love history and learning new things about it, but sometimes understanding concepts like dictatorships, totalitarianism, and other things can challenge me...but i Love It!
- 360 419 its challenging but she moves at a really good pace
- 361 421 We learn at a good pace even though the material is really hard.
- 362 422 Well, when we actually get tested; this class would appear to be very difficult. And to us, these tests are EXTREMELY DIFFICULT, because Mr.Kemper simply doesn't teach us. Giving us a million "study" guides two days before a test is pretty much it. He just copies down text book paragraphs verbatim and makes us take pages and pages of uninspiring notes, then gives us an incredibly vague, all encompassing study guide (of which about only a third of it actually shows up on the test) and poof. We're done. There is no TEACHING going on. Just copying down notes and filling out complete bullshit. And he's way too expecting of our full, undivided attention if we're bored out of our skull and not involved or interactive in any way. It'd ridiculous and I feel harmful to our development.
- 363 423 I definitely learn new material everyday, things I see are new to me them she teaches it to us.
- 364 424 The class is very well structured, i always know exactly what i have to do. since it is a level two language class, it presents the expected challenge of learning a new language, which can be difficult at times, but the workload is very manageable
- 365 425 Ms.Kindblad is extremely helpful and caring. I've successfully learned more in her math class than I have throughout my entire school life.
- 366 426 He's not a good teacher. I don't understand the math, even though I've gotten all A's in math until now. I'm not learning, period.

- 367 427 She makes sure we all understand what we are doing and offers plenty help.
- 368 428 sometimes he gives too much information & crams it into a short 10-15 question quiz. it can get overwhelming, but he explains things well when you ask him to explain it further.
- 369 429 I'm able to think on my own terms while learning
- 370 430 The amount of material given to us all at one time is a little too much, and we hardly are prepared for the quizzes.
- 371 431 he says that something is really easy and will make jokes about how you should get it and if you don't that's ridiculous, which makes you not want to ask questions.
- 372 432 the class is great. I'm learning enough and what I am learning is important and equally challenging
- 373 433 The material is challenging enough and the discussions we have in class are usually pretty engaging. Because it's a history class we're learning a lot about previous social injustices and we often tie those to things we're learning now. As well as history we've been taught about philosophy and we learn the things we're supposed to in some funny ways. Which do help me learn.
- 374 434 The class is very well structured, the content is easy to learn, and he allows us a lot of freedom when it comes to essays and creative projects.
- 375 435 The work we do is not difficult to understand
- 376 437 I feel that the workload is very easy and doable, but the actual material is enriching, invigorating and challenging intellectually.
- 377 438 We have WAY too long to read books. Also there is nothing but formula to the essays, so long as you stick to it you get an A. It requires no actual thought. Other than that it's just about showing up, doing the work, and turning it in on time. There is no real effort on my part, my ninth grade English class was more challenging. Also I am bored stiff the majority of the time because most of what we learned our things I've already learned. And the "discussions," on the books we read are just pain and simple ridiculous. The students, and I know because I hear them joke about it later, just regurgitate words they think the teacher wants to hear. They don't actually put any thought into analysis. Well some do, but most don't. And it's annoying that my time is wasted listening to people bulls-ing answers. Also, why is this a philosophy class? I signed up for AP English, so I could prepare myself for the AP test. So far I've learned about existentialism, postmodernism, and sonnets. That's it! The AP exam is a standardized test philosophy is not going to do anything for me! And I hate the philosophy we learn about, there both extraordinarily depressing, and dark, and full of self righteous wankers. Shouldn't we be studying what's on the test? Honestly I'm going to fail the AP test.
- 378 439 she makes the material easy to understand, if you don't get it she will spend as much time as you need explaining it even if it takes up class time (most of the time).
- 379 440 She teaches us new history topics, there is most of the time things to learn everyday.

380 441 Because it is a language class it more of the work is about memorization
which is difficult for me.

381 442 he doesn't make sense. love the guy to death as far as personality goes. i
just can't understand him when he speaks.

382 443 ms schleimer teaches what needs to be taught

383 444 WE GO OVER BOOKS A LOT. HE TALKS ABOUT HIMSELF AND HIS
GIRLFRIEND TOO MUCH.

384 445 Sometimes it's hard and sometimes it's not, so I have a good grade in the
class but it's a bit challenging to get there.

385 446 It can be difficult sometimes but he offers plenty of material to review.

386 447 we do have a lot of school work and homework, but it is fairly well
explained

387 448 we do have a lot of school work and homework, but it is fairly well
explained

388 449 Alot of the information is very crammed and we dont have a very long
amount of time to learn a lot. Expecially with language. It seems that the
information is taught so speedy that its very easy to forget as soon as the
test is over. I dont feel like im learning the LANGUAGE, and im rather
learning random words just to get a good grade.

389 450 It's not as though it's easy but it's not extremely hard. It's easy because all
we have to do is copy things from a book or off the board. It's hard
because we have to copy things from a book or off the board. It's
excruciatingly boring and repetitive.

390 451 Sometimes it's hard and sometimes it's not, so I have a good grade in the
class but it's a bit challenging to get there.

391 452 Alot of the information is very crammed and we dont have a very long
amount of time to learn a lot. Expecially with language. It seems that the
information is taught so speedy that its very easy to forget as soon as the
test is over. I dont feel like im learning the LANGUAGE, and im rather
learning random words just to get a good grade.

392 453 the homework is extremely easy, some of the concepts are really difficult
to work through. not enough interactive projects, its mostly notetaking

393 455 Although the work it self isn't challenging the workload keeps me busy.

394 456 HE CANT TEACH.

395 457 The class is cvery breezy and it is easy to pick up concepts, the
homework is very difficult

396 458 It's not *so* hard, especially considering that this is an Honors class, but
the essays get really overwhelming. We get all this independent class
time, but what does that really accomplish? I know we're supposed to be
driven and self-motivated to do our own work, but I feel that there really is
no help during class. The only time that I feel fully prepared and equipped
with an in-depth knowledge of material is when we have in-class
discussions. That really is the best part of this class, and we've stopped to
doing that. Like this research, interdisciplinary essay that we're writing. We
were given a TON of source material, outlines, references; but no actual
instruction. She didn't teach us anything about how to write a research-

398 460 Not too easy not too hard. Always interesting.

399 461 ALL WE LEARN ABOUT IS THE HISTORY OF WHITE PEOPLE.

400 462 I feel very challenged in this class but not to the point where i get stressed out. i feel that ive improved as a writer and person in this class.

401 463 He does not make sure that we understand the material and the way he teaches is to fast.

402 464 The class is really boring and i hate history in general, but it seems as though she is mostly giving us busy work

403 465 The way he teaches it is relatively easy, but the material- to me at least- is hard. so it balances out.

404 466 The homework is completely manageable, classwork is easy to understand and follow along, and tests are fine if you study.

405 467 Its not to difficult to understand

406 468 It's between "Too Easy" and "Appropriately Challenging." This is because it's kind of hard but I still have a good grade but I have to still study a lot when there are tests and things.

407 469 It's hard but math itself is my best subject so it's easy but I have to think about it

408 470 I enjoy this class alot because although we go incredibly fast , i like it that way and it makes it so were able to have downtime as a class and make jokes and tell stories and stuff. the way he teaches it is very good because although the material is incredibly hard, mr.nathan makes it seem super easy which makes it easier to understand in a weird way.

409 471 It's hard because she doesn't give lectures, we read texts that have to do with what were are learning so it is sometimes hard to understand the texts and therefore the topic of discussion. I wish there were more just plain lectures where she talks and we take notes.

410 472 Most of the information she teaches us is very speedy and hard to understand. Most of the time, we're given a packet and told to read it and do an assignment with it and THEN we talk about it. but alot of the work falls on us with no guidance. it would be easier to just get a packet of work a month and do it on our own..

411 473 I understand material, and I learn a lot in a way that I am able to remember

412 474 its good

413 475 I think that its a really cool class and i think it's hard enough but not too hard. i like it.

414 476 It's challenging, and a bit too challenging at times, but it's a fun class. It might just be harder because it's so early in the morning. -_-

415 477 Not to much homework but enough to learn.

416 478 I really like science with Mr. Giron because it's really balanced and is always a class I know I can understand something new.

417 479 It is, indeed, a fairly easy class, but there is quite a lot of data per subject. The tests aren't particularly easy and class work when presented is plentiful.

418 480 He teaches us well. He makes sure we learn and know the subjects, but doesn't make it too easy or simple. I like the way his classes are.

419 481 Earth Science and Health is easy, yes, but can be challenging as well, and that's good especially for me, because I get a challenge, but also have easy spots that I can ENJOY. For example, Health. It's hard, but I can enjoy it because sometimes I don't have to struggle with challenges all the freaking time.

420 482 The class itself can be more on the easy side, which I find is more helpful to retain the information that we learn, while the homework assignments and projects can be more challenging, which equals out nicely.

421 483 The class has a right balance of easy and difficult, and has a good balance of homework and classwork

422 484 It's confusing at times but otherwise it's cool (if you miss a day)

423 485 It's the perfect mixture.

424 486 the class is challenging at times. But it's easy to do. I don't stress over this class too much.

425 487 I enjoy the class very much. It's engaging and interesting. It's not so easy that one gets bored, but not so difficult that one can't get any of the work done. It's at the perfect happy medium.

426 488 Too much expected.

427 489 sometimes it's too difficult, because she gives us little time to complete tasks sometimes and if we tell her we need more time she may respond with something like "welcome to the real world."

428 490 It would be challenging for me, but because I've had this class during Middle School, it's more of a review. However, some things that I forgot, or had more trouble with, last year, I can learn it and have a better understanding.

429 491 Love this class.

430 492 It's hard but nothing that we can't handle.

431 493 This class has the JUST RIGHT amount of challenge that I need for math. Not too easy, and not too hard.

432 494 I really like the style of teaching she does. I learn a lot, and I feel comfortable. She makes us do little work with lots of effort, and enforces the topics into our head.

433 495 we learn a lot of stuff at one time and I have a really hard time with math so it's hard for me to keep up. we also learn a lot of challenging stuff for me.

434 496 Im not sure.

435 497 We are always continuing with our studies with keeps me interested and it helps the information stick when we review it before a quiz.

436 498 It is hard for some time but if you pay attention in class you will get it.

437 499 The class work can be challenging, but in a good way that makes you think. Even though there's not much homework, you learn a lot, and because it's such an interesting subject things are easy to remember, because you keep thinking about them.

438 500 Spanish is just complex

439 501 i have always had a hard time in math and i feel that i never can get any answer right, but that is just in general it all has to do with the brain and how your brain develops mind is just not for math

440 502 I believe that the class is appropriately challenging, i really like her style of teaching and i think she puts time and effort into the stuff that she teaches.

441 503 Challenging in the right places. Not too easy, but definitely not too hard.

442 504 i'm terrible at math. awful. but i think the class itself has a reasonable workload and pace.

443 505 mr.taylor is a very straight forward teacher who is always focused on the task and work that is given in class. hes very helpful when you ask for help. but he serious when he needs to be which i like.

444 506 Although this class is extremely easy there is an unnecessary amount of extra work thrown in that bears no relevance to teaching nor the subject at hand, making it rather stressful and often overbearing. The teacher also has extremely low expectations.

445 507 I like the style of teaching that he does. He breaks down the learning process/ steps and has us do lots of problems until we learn it. I think there should be more notes.

446 508 its a good class i feel like we learn at a good rate but sometimes we have like 4000000000000000 words we have to learn in a week and its stressful.

447 509 I speak a different language very similar to Spanish, so it's extremely easy, this class. However, sometimes it CAN be difficult, but it's all for the better, I suppose.

448 510 it is e-z some times but some times it does not make any since

449 511 The class is never under control, and she loses my work. We barely get work done. She doesn't explain things very well, and just lets the class run a muck. Therefor I cannot even justify the question above with an answer.

450 512 sometimes it feels as though we have a lot of work, but it's all do-able. content isn't too advanced or too simple.

451 513 We always have a new lesson plan that can either be relatively easy or more difficult, but we generally don't have homework, which, in some ways, I think helps the information stick, and it usually evens out nicely.

- 452 514 This class involves quite a lot of theory and mental work. Though actual homework is low, projects and class work are sufficiently challenging and always related to the subject at hand.
- 453 515 Easy but difficult. It's complicated.
- 454 516 The class makes no sence.All we learn about are books about oppressed peoples.If i were white in this class it would be allitle uncomfortable.
- 455 517 we have lots of worksheets that build up for the projects we do. i like the preparation she gives us for each unit, story, or assignment.
- 456 518 all i have to say is that i Love my weiss' class and art history is actualy my favorite class subject! history has always been my favorite class and has always come easy to me so i really enjoy the open mike for talking and giving different views.
- 457 519 i love this class... content is interesting and delightfully challenging. assignments aren't crazy difficult, but the things we study and learn about seem pretty advanced.
- 458 520 Plenty of class work, but not too much. Enough to learn the material. Lectures are also thorough.
- 459 521 The classwork and homework even out pretty nicely between easier and harder, but there is not very commonly a middle ground.
- 460 522 Because I already know some of the stuff
- 461 523 it is hard sometimes. but he does a good job of explaining it to us.
- 462 524 this is probably my hardest class that i have trouble in due to my terrible memory. i like learning the spanish language but i find it hard to remember and keep up at the same time, but i think thats something i need to work on by myself
- 463 525 There is quite a lot of class work and steady homework, along with the occasional project. I am required to speak in Spanish in class aloud, and while i may not like it it is good for learning.
- 464 526 I took it last year
- 465 527 learn to much at one time not anoth time to process it
- 466 528 We learn about most art through visuals and videos wich i think helps out allot.
- 467 529 Not too hard, but I still need to study and work diligently.
- 468 530 i speak spanish at home already, but i have forgotten most of it. i'll recognize words and realize i already know them. i also don't know how to write in Spanish, so i was put in Spanish I.
- 469 531 It's not too easy and not too hard. If I continue to study and turn my work in on time then the class isn't hard to pass.
- 470 532 it is a lot of writing.

471	533	this class is pretty balanced like the whole feeling of it is pretty chill, and has the least presure
472	534	Its just a fun class learning about art history
473	535	Way too many projects. Also group work is awful
474	536	its not to hard but u learn alot
475	537	There is nothing difficult to understand in this class whatso-ever its just a matter of remembering to turn in assignments and study a little bit for the assesments
476	538	There is nothing difficult to understand in this class whatso-ever its just a matter of remembering to turn in assignments and study a little bit for the assesments
477	539	i dont really like english
478	541	As long as you study and try your best this class will be easy.
479	542	it is a lot of formulas to remeber.
480	543	i took it last year
481	544	some parts are difficult but it is pretty straight forward. The notes are sometimes confusing.
482	545	it challenges me when i take his tests but the homework and classwork are easy enough that i can get the grades i want if i try enough.
483	546	some parts are difficult but it is pretty straight forward. The notes are sometimes confusing.
484	547	He expects us to do 12th or 11th grade work,his teaching is great when taking notes and lecturing but when it comes to taking test its harder than it should be. he uses words on the test that he did not teach us, and i dont know what he is asking me. He also counts 70% for quizzes and test. Therefore if I bomb a quiz and get 100% on homework and notes, and behavior it doesn't matter because I got an F on the quiz so i have a D in his class. This is not far for 9th graders, maybe 12th or 11th but not freshmens.
485	548	Not too hard, not too easy
486	549	this class is hard but not to difficult
487	551	It's a hard class but, I try my hardest so I end up getting good grades.
488	553	i like her class. but it is a lot to remeber.
489	554	its not to difficult
490	556	I have to study

- 491 557 she grades us to harshly and gives unfair grades at times, it would be nice if she would give us some slack.
- 492 558 we do a good amount of reading, writing, and other helpful and challenging things.
- 493 559 Just as with many others this class' only requirements for a good grade would be paying attention in class, turning in assignments, and preparing for quizzes and tests
- 494 560 This class is different than any other class. I think if I didn't have Ms.Weiss as a teacher than I wouldn't be as interested in this class as I am. It's hard to understand but, Ms.Weiss' teaching ability is SO amazing that its fun and easier to understand.
- 495 561 I think the class is challenging enough, and while some parts are easy, they provide me a lot of information.
- 496 562 Its okay. Its not like its too hard but he has used trick questions
- 497 563 Just as with many others this class' only requirements for a good grade would be paying attention in class, turning in assignments, and preparing for quizzes and tests
- 498 564 When learning something new it is always a challenge in the beginning but after him teaching it doing a lot of problems it makes sense. He prepares us for all his quizzes midterms, and finals.
- 499 565 at times it is to difficult because there are to many different ways to do a math problem and i dont feel like i am getting a good math education by being rushed.
- 500 566 she makes sure to explain everything so that is nice. she is also interesting to listen to so that makes class better.
- 501 567 She makes Art History interesting, she also make it challenging enough for me
- 502 568 Just as with many others this classes only requirements for a good grade would be paying attention in class, turning in assignments, and preparing for quizzes and tests
- 503 569 it is very easy so i let my guard down and when a big point assignment comes up i bomb it and my grade goes super low in the class. i feel that the grading for the class is unballanced.
- 504 571 He explains the Math to us very well. I really like the way he challenges and teaches us
- 505 572 I learn most of the subject matter in the first two days of the week and then spend the rest of the time bored. I think we need an Accelerated Spanish class.
- 506 573 This is class I feel is a waste of time it is not required for the California State Law. So i feel faculty just put a class together to waste our time all we do is sit around and talk about art.

507 574 Just as with many others this classes only requirements for a good grade
would be paying attention in class, turning in assignments, and preparing
for quizzes and tests

508 575 The books we have to read are boring and I often use spark-notes to get
through it. Therefore not getting a good grade on tests. I know its my fault
but. A better read could help

509 576 Our subject matter varies and it is understandable, and Ms. Snyder
teaches me a lot.

510 577 I feel like she is a pushover with the students who are "behind" that don't
pay attention and is blind to the fact that most of the class is taking
advantage of her.

511 578 It's a wee bit harder than I would expect for a subject I've spent time on
before.

512 579 Difficult things are taught too fast.

513 580 Difficult things are taught too fast.

514 581 well im usually late so i dont know a lot about it, so it makes it harder. . .

515 582 She is challenging yet respects our opinions and adjusts the class
accordingly.

516 583 It is a good type of difficult.

517 584 well ms. g pushes you which makes it kind of harder.

518 585 there's nothing too easy or too hard.

519 586 subjects are went over to fast

520 587 He challenges us but isn't always clear with what he is asking. His
grammar is horrid.

521 588 some things i cant remember.

522 589 There is space for the class to be easy or challenging depending on how
much work you're willing to put in.

523 590 this class is appropriate

524 591 This class is great we have a healthy amount of homework. Not to much
not too little.

525 592 It's not too easy, and i'm able to comprehend what she is teaching.

526 593 Its pretty easy for me. I understand everything and I pass every test.

527 594 well tests are really hard :)

528 595 She's a great teacher and really knows how to teach the subject well in a
challenging yet not too hard to understand way.

529 596 this class is appropriate

530 597 I already know most of this stuff, so why does she have to make it so
difficult, annoying, and arbitrary.

531 598 It's the right kind of challenging, not too hard or easy.

532 599 Sometimes the assignment and what we are supposed to turn in are a
little confusing, but they are easy. The class is entertaining and useful.

533 600 She rushes through the subjects and expects us to understand in a small
amount of time. It's a language that we don't understand and are just
learning, she needs to take it slow and understand that we are not stupid,
we just don't know Spanish yet.

534 601 Goes the subject matter too fast

535 602 Well math is hard, it is pretty challenging for me. It is hard when the
formula's are introduced but it is not too difficult because once the
formula/type of problem clicks, it is somewhat automatic.

536 603 Math has never been that easy for me, so it's already a natural challenge!
Mr. Taylor is a good teacher so I'm able to understand better!

537 604 I think we need assignments that challenge us more, I feel like the
assignments we do get are very easy. I think we need more projects and
creative writing assignments, as well.

538 605 his class is easy but his tests are sometimes stressful.

539 606 When we write the essays they are very challenging and you have to put
in a lot of quotes and it gets very hard hard to maintain it and type it.

540 607 it is just right

541 608 He gives us a healthy amount of assignments, not too difficult or too hard.
He knows how to make the class fun.

542 609 It just is.

543 611 This class (Art History) is interesting and you get to learn a lot of new
and exciting things. It is hard to analyze and understand the meanings of
many artworks but it is fun. I think it wouldn't be bad if there was more
note taking and homework in this class.

544 612 I don't like science, and I'm not interested in learning it. Actually right now
we're learning health and I enjoy that a lot! I don't really like Earth Science
though, too boring!

545 613 It is occasionally difficult, but I have learned most of the material before.

546 616 Every test we did before health I either got a C or a NC. I feel the things
that are on his test aren't always what he gave us on the study guide and
at times they don't make sense.

- 547 617 There is a good balance of work, notes and challenge in this class. The only thing is, sometimes I feel like there is too much repetition of worksheets that may sometimes go over the same thing multiple times. The curriculum in this class is motivational and challenging.
- 548 618 I love English!!!! The challenging thing in this class is writing the essays.
- 549 619 Not much homework, but the projects make up for it.
- 550 620 It is as difficult as one would expect new history and art related material to be.
- 551 621 im late to her class some times. so i dont get things but when im there its pretty cool.
- 552 622 I'm not answering this question but i would like to say something. One time in class people were talking and he just stopped teaching some kids weren't but he stopped anyways. I thought it was immature. He should of sent out the students that were talking. So the whole class period was taught by my classmates, but i did still learn aha
- 553 623 i dont know.
- 554 624 I think this class is too easy to be completely honest because everything that we do is so basic that it's not even hard. Although I do think that her test are kind of difficult.
- 555 625 Art history is very interesting,.....because Ms.Weiss is teaching it. She knows how to give a good amount of assignments also. The only problem that I have with this class is that some of the ideas and analogies that she teaches us could be unclear.
- 556 626 it is pretty challenging but he offers enough help to get through it
- 557 627 I liek this class and my teacher SHE IS AWESOME.
- 558 628 The only thing hard about the class is remembering all the art names and dates. Other then that its pretty easy.
- 559 630 Lots of work, curriculum is very planned out and punctual, so sometimes it feels rushed, which makes it difficult. And there's a lot of work to do in my opinion, we do a LOT of projects.
- 560 631 I feel challenged but I still get pretty good grades.
- 561 633 There is a good balance of variations of writing assignments in my English class. I think a way to improve would be reading more classic books that are more engaging. The plot's of the books that we have read so far are a little boring for me. The curriculum is always engaging and eye opening in this class. There are always varieties in projects, assignments, and activities.
- 562 637 i took this class last year
- 563 640 cause the essay are really hard at times. exspecially if you dont get the meaning of this essay and why we are doing it.

564	642	I feel challenged but I still get good grades.
565	643	its hard for me to keep up with the work
566	644	It's hard for me to learn another language and do a test every Friday, but i do pass the test.
567	646	Good pace we go along at. Mr. G is fun to listen to and very energetic, no matter what subject. A good amount of work, big range of assignments.
568	648	I feel challenged but I still get good grades.
569	649	She gives us a page a day for homework which is a fair amount. We have to do projects very rarely. She also gives us time to remember things. Her quizzes are pretty good also.
570	651	I just find that all of the lesson plans are so through that everything is very easy to learn and that is why the class is so easy
571	652	i really dont get science but since health started ive been warming up to it.
572	653	i can keep up with the class
573	654	I feel challenged but I still get good grades.
574	655	the lesson plans are sloppy and the teacher is so disfunctional that u don't even have to try to ace her class
575	656	there isnt too much work, and i understand the material
576	657	We go along at a good pace, and he's always very clear about what we are learning about, and what will be on our tests.
577	658	I feel like Ms.Snyder is a good teacher and knows how to understand where people are coming from.
578	659	I feel challenged but I still get good grades.
579	661	I am in an Algebra 2 Honors class and I've never gotten an easy A on a test. I find that I understand a lot of the material, but there is a reasonable amount that I don't quite get the first time I learn it. I do find that when I have a better understanding of soemthing, it is a lot easier and I get better grades.
580	662	he is a fantastic teacher who makes learning fun
581	663	there is always work to practice
582	664	I am in an Algebra 2 Honors class and I've never gotten an easy A on a test. I find that I understand a lot of the material, but there is a reasonable amount that I don't quite get the first time I learn it. I do find that when I have a better understanding of soemthing, it is a lot easier and I get better grades.
583	665	i can keep up with the class

584 668 I feel compelled to think deeply about my work, put in my maximum effort

585 670 It's fine. it's normal for a highschool class.

586 671 It is not hard, but not easy. It is really a fun class, and it makes up for its shortcomings with a fantastic teacher.

587 672 I still have to study for tests

588 673 it is interesting and has taught me a lot

589 674 It's math but its normal

590 675 its not hard but its not easy

591 676 I think its appropriately challenging because I really try, and really struggle. While I think I learn a lot, there is definitely a bad influence on my GPA.

592 677 It a class that is challenging, but not to the point where I don't understand the material.

593 679 its a good cariculum but the time periods are too short to create a good project so it seems rushed

594 681 I'm good at languages and I learn languages faster than most people in my class

595 682 The work is not easy but i do understand it.

596 683 I think this class is stupid

597 684 the class seems okay

598 685 she teaches it as if we are in college. i get that youre trying to prepare us but we are only in 9th grade-ms.b (student teacher)

599 686 He is a good man

600 687 the homework is fine but not too much

601 688 we get interesting class assignments and are graded fairly

602 689 I'm basically a genius and I can't be in AP English. Also, Ms. B is a really good teacher.

603 690 I'm basically a genius and I can't be in AP English. Also, Ms. B is a really good teacher.

604 691 Very good class teachy stuff TOTHEMAX

605 692 Very good class teachy stuff TOTHEMAX

606 693 This class is probably my favorite class.Its not too easy and its not too hard.

607 694 neutral.

608 695 We learn alot of info but in a way it's not alot

609 696 Stupid

610 697 She is good at teacher what she does, knows her stuff and get it done.

611 698 I feel like Im actually attaining the material in this class. Its a class that you must study for to get an A.

612 699 because i passed the math class last year with a b- but i was put back into the class and now im understanding everything ealier so i fell like i could continue with the class ahead of the rest of my algebra one class.

613 700 It is a good class. Mr. Taylor has a cat.

614 701 neutral.

615 702 Very good, favorite class

616 703 I understand all of the things he has taught us, but I'm not bored

617 704 He's so damn cool.

618 705 because there is a proportional amout of projects and class work

619 706 Great teacher

620 707 is like too hella hard as balls

621 708 She gives us homework but its not too hard.

622 709 its like i get all f's but like still

623 710 she's cool

624 711 It gets harder every now and then, between projects it tends to get a little easier but the projects are a good chalenge

625 712 Its the class im doing the best in.

626 713 The class isn't too hard, but it is at the right level so it won't be too easy.

627 714 He teaches in fun, and cool styles for all types of learning styles, i think he can get over excited at times, but besides that hes a really good teacher and I like his teaching habits and Ways

628 715 We never really finish little assignments, but we finish big ones, its very inconsistant

629 716 We learn a new thing everyday, and the tests are proolly the most involved That i have to study for.

630 717 Ms. B is my teacher, not Ms. G. I dont feel that Ms. B is suitable to be a teacher and I dont think she understands how difficult high school is.

631	718	I learn more in this class than any other
632	719	Assignments are really easy, but a couple are really too complicated, when they should be simple, but if you dont do something right (just one thing) she marks you down 10 points.... its not really that fair
633	720	there is to much work
634	721	it is a stimulating and interesting class full of educational fun.
635	722	its a challenging but understandable curriculum
636	723	just enough work
637	724	I love Ms.G's english class. She challenges us and gives us a lot of artistic projects. It makes working easier when we can incorporate more creative skills into our work.
638	725	This is my fourth year taking spanish. I really enjoy having the review and I am learning from it.
639	726	its alright its fun at times
640	727	it is an understandable and interactive curriculum
641	728	as far as conceptually, yes. It's adequately challenging, and to some extent easy, buT I can't handle the workload, that's just me because I'm having stress at home. A custom plan would be nice, but if things were normal i would say it's a piece of cake.
642	729	just enough work
643	730	he takes our overall class interest and energy level into consideration when making power points and lesson plans.
644	731	overload of work
645	732	its hard but mr. taylor is cool. best teacher. he be knowin'
646	733	Science is not my favorite subjects, and I only find some stuff interesting. So, i have to work harder in science to grasp the information we are learning and keep focused.
647	734	The class is easy for me personally, but when I think about the speeds in which other students learn, I understand why the class is progressing at the speed that it is.
648	735	MR.TAYLOR ROOOCCKKSSSSSSSSS!! !! !! !! !! !!
649	736	I like this class since Mr.Giron always challenges us, but up to a certain point where we can still understand it and not be clueless all of the time.

- 650 737 I think that Mr. Giron's class is not too hard or too easy. I learn a lot and I think he's a good enough teacher that I can grasp the content easily. It's a good level of work and I never feel stressed or bored by his class. :) The tests could be harder, though.
- 651 738 just enough work
- 652 739 I want to say to easy because I'm absorbing it quickly, but I enjoy learning it. So it's not really that I need more of a challenge, it's just a happy medium.
- 653 740 with ms. b we spend a lot of class time doing actives that are a waste of time and we could be using class time doing actives that we need to have either class decisions on or material that is beneficial. the only time i feel as if we are doing real work is when we are writing essays but even then we spend the class time going over example essays for too long and is not engaging for the whole class. we should have more intriguing/actually makes you think. the group project we just did sucked because we didn't get to pick our groups and if you were stuck with people that don't care then you are forced to do most of the work. this was with both ms g but more so with ms, b
- 654 741 She doesn't get that we didn't know Spanish coming into class, so she needs to slow down and teach us!
- 655 742 its hard but its cool because he helps me a lot and yeah
- 656 743 I really like math because it doesn't have that much to do with memorizing. But, it's challenging because you have to figure things out and go through tons of processes. Mr.Taylor is a really good math teacher and makes our work challenging but not enough so we don't understand.
- 657 744 English is my favorite subject, and I really enjoyed being challenged in it. Although, I feel in order to be challenged the material needs to be interesting. The material is not interesting enough in this class. I suggest adjusting the curriculum. We should read more books and do more work with them. Not just essays, but reports and hand on activities that are interesting. We could do something where she gives us three book options and we get to pick which one we want to read. After we read the book we could do a art project of some kind that goes along with it. (and a written part) Stuff like this will really get kids interested in the material. We did things like this in my last week and I loved it! We should also do more open writing. She should coach us on how to write fiction and such not just essays.
- 658 745 shes a great hands on teacher. and i think she had a thing with mr.giron
- 659 746 Luckily, I thought Spanish was going to be way too difficult, But I'm glad that I can understand it:)Also the nice thing is that I can talk to all of my relatives in Spanish when before, My mothers had to do all of the talking and translate it for me....
- 660 747 It is a challenge! A very nice challenge, but a challenge nonetheless. I like Ms. G's teaching style and I like the projects we do in her class. They force me to work hard and my writing has improved much more since I started her class at the beginning of the year. She's fun, and I like the difficulty level in her class.
- 661 748 its a good balance of easy and challenging

662	749	she is just a great teacher
663	750	He doesn't take all the student who are in the class into consideration. If one person in the class gets it, he will move on, but nobody else will get it.
664	751	I love Art History! The curriculum we learn is always extremely interesting and challenging. I love that this class is required because I love learning about art.
665	753	The class is really really easy. I prefer to have a challenge in a class in order to keep me interested but with her class its kind of like an easy A...without even trying.
666	754	The tests and projects are mostly easy review of what we learn that week in class. Every week is a new set of words to learn, and it doesn't take much to learn them. It could be more challenging. However, it's effective and I like the class.
667	756	She teaches us interesting things while showing us school stuff at the same time.
668	757	at first this class was too easy. I didn't need to apply my self at all. Now, it is getting harder and more enjoyable.
669	758	i wish that my 5th period science the teacher would explain things a little more.
670	759	Its interesting and engaging at all times
671	760	im bored
672	761	she gives out too much shit to do. we constantly have to either read a boring ass book, do an essay, do some dumb ass test, or a project.I understand that thats how a class works but the point is we have too much and she doesnt take into consideration that we have OTHER classes.
673	762	we move through the units too quickly
674	763	it keeps me challenged but not too hard
675	764	when im in class she dosnt explain things that well.
676	765	I like the material he study
677	766	It is definitely my most challenging class, but it is an Honors class. I struggle with tests in this class and maintaining an A when I take tests. I probably average a B+ test grade in this class when I get A's in my other classes. Still, I like it because it's so difficult. It's a really good challenge, even if I struggle with it.
678	767	Always engaged and working
679	768	she gives out too much shit to do. we constantly have to either read a boring ass book, do an essay, do some dumb ass test, or a project.I understand that thats how a class works but the point is we have too much and she doesnt take into consideration that we have OTHER classes.
680	770	its a little bit challenging because there are some stuff that's confusing but it basicly easy and fun t learn

681 771 i dont feel to overwhelmed with work yet I am learning alot

682 772 I've been slipping due to drama at home, I generally find math challenging, not his teaching style.

683 773 Its engaging but easily understandable

684 774 he gives some challenging test, but not all the time.

685 775 I personally think it's pretty easy when you apply yourself, but some students don't understand that so we can't sail the boat as smoothly as I would like to. This teacher does a good job at keeping the kids who understand the content engaged, while still teaching the kids who haven't quite got it yet.

686 776 I think she's very good with pace, and my interest in the work makes it easy.

687 777 becuase the math problem she gives us is easy to understand

688 778 we learn so much from that class and im never confused

689 779 I think the class is a challenge yet not too hard because he doesn't give a lot of homework, but you have to take good notes in order to prepare for homework, quizzes, or projects he may give you in the future.

690 780 There is not much challenge most days in this class, but Ms. Weiss is a legit teacher, so when she wants to make it challenging she can. However, I always learn a lot from her, and I like that the challenges, when they do come around, are really challenging. Excellent balance of learning enough and difficulty.

691 781 she gives out homework every night that can be kinda challenging.

692 782 It's not too hard. Its actually really easy, but there are some tricky parts

693 783 It's not too hard. Its actually really easy, but there are some tricky parts

694 784 its not too much of anything

695 785 becuase i dont understand spanish and we move on to fast to different subjects and we dont take time to understand it to a point where i can remember it

696 787 because i have previose knowlage about sience and its one of my strong classes

697 788 Its pretty chill

698 789 Because we get a lot of homework but it's not too time consuming, and a lot of the time in class we're just reading.

699 790 because most of the essays she gives me is difficult to write and try to understand and the stories are very boaring to read so i think we should read more interesting books

700 791 Well, my class ended up getting the student teacher(Ms,B), which changed things for the bad, since I think that she came in at an awkward time. I also was very frustrated at this teacher at times since I feel as though she is grading me unfairly. There has been times where I'm not happy about my grade, and I don't understand it because I thought that I

exact same age, AND I'm in the exact same grade they are in, so why am I being graded even harder. I also talked to my parents and my writing coach about it, and they thought that it was absurd. My writing coach was actually going to talk to both Ms.B and Ms.G, but she was worried that she would get fired, which made me also beat down by the teachers since

really slows us down and there is nothing that we can do about it.....Please take my concerns under consideration.

[illegible]

722	826	she just knows how to challenge us
723	827	we go over the same things for sometimes weeks at a time and never learn new things
724	828	It is not very challenging in comparison to the other math classes I've had through out high school, we have gone over hard topics but overall it is pretty easy.
725	829	If you don't stay on top of this work...you meet your death (a fiery one)
726	830	I think it is easy because of the work load but with that being said I have learned so much and it was probably one of my favorite classes because of the discussions in the class and the activities. Also the teacher also had a very positive and motivating attitude.
727	831	This class is easy in terms of reading and understanding the book, and having class discussions; the challenging part of this class is the pace at which works needs to be done. I have had a hard time keeping up with multiple projects because although they are given out at different times they all have the same due date. Its just harder to keep track of things.
728	832	i hate deep thought.....i hate it!!!
729	833	teacher assumes class knows things but we dont
730	834	considering what we are getting in the previous classes but it feels more like a high school junior honors class than a AP Senior class
731	836	cuz even as an asian im bad at math and freeze up during test
732	837	The teacher expects much from the students in terms of homework but the classroom setting is more laid back.
733	838	I love english so it's not as bad, but I must apply myself to keep abreast
734	839	I am able to dive into literature, while getting the work done in a timely fashion. I achieve high level work while receiving a B to an A in the class.
735	840	Ms. Snyder gives challenging, thoughtful work, yet is respectful of students' schedules and is willing to compromise with the class on excessive or unnecessary assignments. She engages the class in discussion, and is always available for additional help or more in depth discussion of the text.
736	841	Our work load, while it is sometimes intense, is still reasonable. Our time in class is extremely focused in comparison to other classes I have taken at the school. We are given intricate and complex texts and works to analyze, both individually and as a group. Our class discussions are always thought-provoking and require us to consider all sides of the argument, thanks to the teaching style and prompts from Ms. Snyder. She does not require an over-load of memorization, but balances discussion with terms, text, essays, and quality learning.
737	842	engaging yet busy

- 738 843 cuz its easy and challenging at times
- 739 844 The work load is not difficult at all, calculus is just a very difficult subject to retain and understand.
- 740 845 Giron has dived into the complex math of Physics--creating a challenging atmosphere for me.
- 741 846 I love this class and Ms.Snyder BECUASE it is challenging. English does not come easy to everyone but our class is AP so we are the ones who signed up for the challenge and like I said, I love it!
- 742 847 busy and challenging
- 743 848 The material can be difficult, however the teacher understands what helps us to remember the said material.
He often gives us a chance to go in for tutoring, which is beyond helpful. He also gives us the ability to make-up work. Very understanding.
- 744 849 I honestly wish that there was a non-AP Calculus class. The only reason i signed up is because i took pre-cal last year and it just made sense to continue. But had there been a regular Calculus option i would have taken that. The fact that we don't get a grade for homework and participation effected my grade a lot being as though I am not the best at taking test.
- 745 850 Class material is challenging, but Mr. Andronic is always available to offer help. His quizzes and tests can be difficult, but they always relate to what we are learning in class.
- 746 851 I am not very good at math, and have never really enjoyed a math class, and I feel that the subject is really understandable with Mr. Andronic.
- 747 852 his class isn't too hard its a relatively easy course if you just do your work and pay attention.
- 748 853 his class isn't too hard its a relatively easy course if you just do your work and pay attention.
- 749 854 She understands that discussion is essential to understanding difficult philosophy. She goes out of her way to make sure (with power points etc) that we can talk about the material we are learning. THE PRACTICE AP TESTS ARE AMAZING, shes helped me a ton with that
- 750 855 The workload can be very difficult and challenging but the teacher provides this work because he is trying to prepare us for collegiate level work.
- 751 856 The test subject is difficult and it's unorganized. More explaining needs to be done and the teacher moves on before we can write down what he says. He often corrects himself which confuses us.
- 752 857 Its difficult because most of the information isn't well explained. Its easy because its conceptual. What makes this a difficult class is for those who are not great at math or are not getting the subject,it is not re-explained by the teacher. The class is controlled by those who understand what the teacher is talking about.
- 753 858 I HAVE HIM FOR BOTH FOURTH AND FIFTH PERIOD.

He treats the classes and students he teaches (that are AP) like real college classes and students. He has a steady and predictable schedule for tests, quizzes, and homework. The material he teaches is challenging,

- [illegible]

770 876 boss

771 877 i just cant see myself using this in life

772 880 She gives notes EVERYDAY and expects us to take a test every other week and answer short answer test that are not clear and has about 3 question in one.

773 881 He is really chill with his homework

774 883 He is an excessive contraction to himself and his comic personality and sudden serious behavior is very conflicting. he need opium.

775 884 My only issue with this class is that the pacing is to fast, and i'm a slow learner. It takes more time for me to retain what we are learning in class.

776 886 Nathan is Awesome

777 887 Mr. Rosenberg is a fine teacher, though at times he can challenge the class when needed.

778 888 he is good

779 889 He starts class and tries to do a lecture but goes off on rants later. He has a hard time focusing but wants us to finish all the work he gives us.

780 890 I'm really bad at math so i find this class really really hard.

781 891 He has dynamic teaching skills.

782 892 he is crazy

783 893 well if you pay attention in his class then its okay. at first i had a problem getting over his accent, but eventually i got over it.

784 894 I love science so this class is easy yet challenging.

785 895 I feel like he strays from the lecture a lot! I feel like he is open to new opinions but ultimately his opinion is all that matters.

786 896 She teaches at a good speed. She gives a good amount of work. if people does not understand she will slow down.

787 897 Awesome

788 899 I can speak spanish but this class is much harder for me.

789 900 Sometimes we have to repeat simple math in chemistry because many of the students don't seem to know it, which is definitely a problem which should be addressed (students who don't know basic math)

790 901 Well i am good at math. Nathan is willing to stop his teaching and go back to a different unit if we did not understand it or got low grades.

791 902 This class is hard yet easy for me because i have a knack for history.

792 903 It's fine.

793 904 i say this because i struggle with math but i am learning

794 905 the work is too easy and tedious to where i don't want to do it.

795 906 I like english and the way he runs his class like a college course and ap
course is interesting

796 907 Math is a difficult subject, and he brings about a knowledge that makes it
challenging but not unbearable.

797 909 its okay but sometimes i feel like he treats us like we are in honors
English.it can be too much .

798 910 He cares more for his 10th Graders than his Juniors. He is willing to work
with the Sophmores

799 911 she can not teach and does the same thing everyday

800 912 It's fine.

801 913 its okay but her teaching technique doesn't always work for me.

802 914 i understand if i pay attention.

803 915 because he gives us plenty of opportunities to get our work done and he
properly prepares us for every test or final

804 916 It is not too challenging but its not too easy either.

805 917 Mr. Nathan gives us challenging information but he explains things clearly.

806 918 because we are not really taught but are talked at

807 919 He explains his material very well. I understand his teaching.

808 920 The topics can range from easily understandable to more difficult but she
often cannot control the class long enough to explain the more difficult
subjects.

809 921 we really don't do a lot in the class but most people still pass the test

810 922 I feel challenged in his class and if i need help he is there for his students

811 925 I find non-fiction and essay writing very dry and it's hard for me to get into.

812 926 Her Teaching is Awsome!!!

813 928 She spoon-feeds us the information.

814 929 I understand whats going on.

815 931 He challenges his student to make sure that they get the information we
need

816	932	I learn the material really quickly, and she goes on teaching it for too long. We will also do quite a lot of really simple busy-work. Because the class is so simple I don't try as hard and it hurts my grade.
817	934	It just is.
818	936	David Rosenberg has an energy at such an early time in the morning that you cannot help but wake yourself up. you are never certain if what he says is crucial information or just him speaking to you. the work is strenuous and tedious but in some way or another it will all connect to an overall message that he has tried to embed in our minds.
819	937	Spanish 3 is very challenging and Ms. Schleimer makes sure that each of her students understand the information
820	939	It just is.
821	940	she teaches the material in a successful way, even though it may get a bit tedious at times because it is always taught the same way. As far as I know most people pass all her tests (as long as they do what they're supposed to do).
822	941	there is always something we could be doing inn her class even when it feels as if we have done everything that we needed to do for the day.
823	942	it just is.
824	943	Chemistry is challenging. and Ms. Kindblad tries her best to make us understand it
825	944	It's AP English. It's kinda hard.
826	945	Ms. K gives us the information that we need and on the test i feel very prepared even on the topics that makes me very confused
827	946	Since this is an arts school most people will have trouble with math. And he manages to teach in a relateable way and the material sticks in your head.
828	947	I have a passion for history. so it is easy for me to retain the information she presents. the way that she gives us our information makes it very easy to process the information.
829	948	I believe that AP English is a challenging course but I feel I am prepared for the work that I receive.
830	949	He is very straight forward and to the point in his mathematical approaches. he is very calm and direct to make it easier for even the most struggling math students to follow along- like me.
831	950	I feel it's very difficult because I need a lot of extra help with Math in general and Mr.Andronic gets irritated when i do not understand quickly often raising his voice causing me to not want to ask him questions.
832	951	I feel it's very difficult because I need a lot of extra help with Math in general and Mr.Andronic gets irritated when i do not understand quickly often raising his voice causing me to not want to ask him questions.

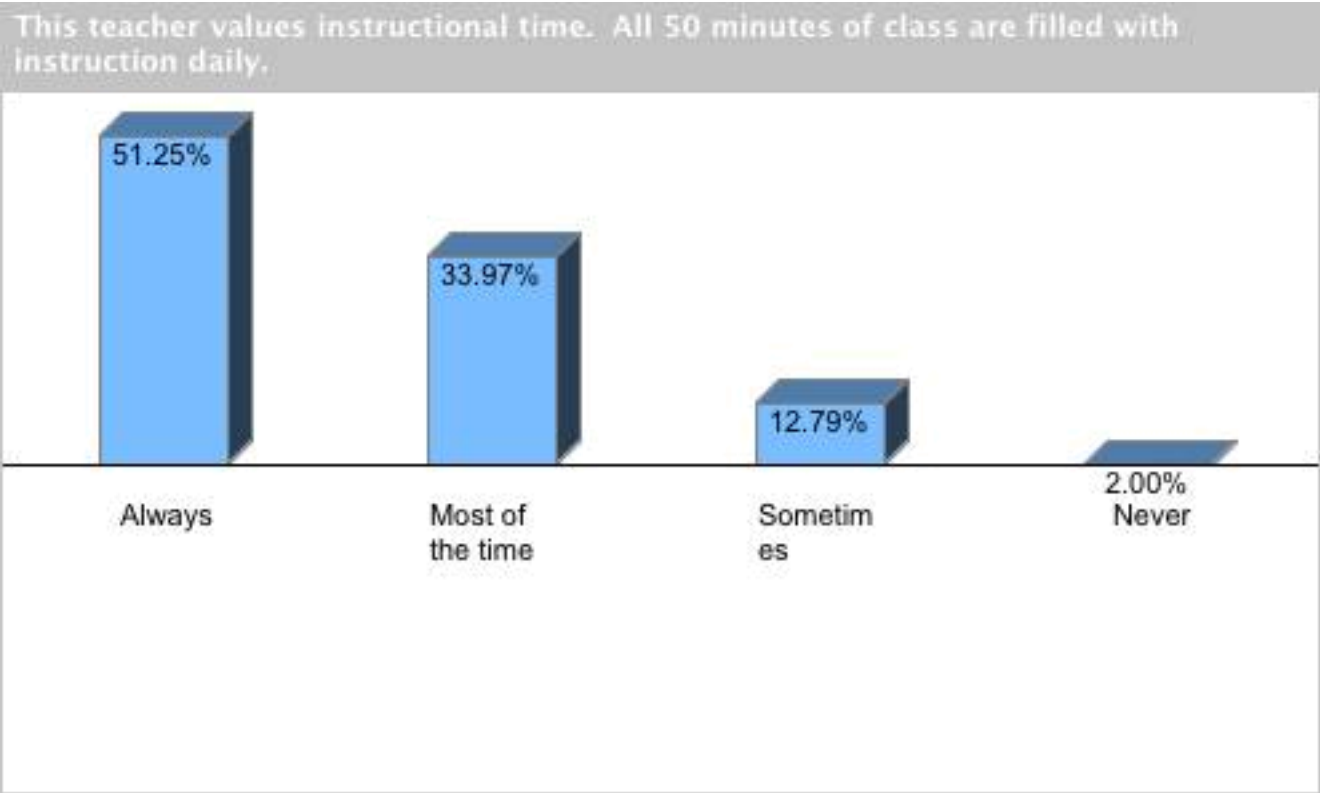
833	952	Geometry is a challenging course, but I pay attention to the work that I am giving. Therefore, I have a good grade in the class.
834	955	While I may do poorly most of the time in his class it is because I often do not try hard enough. He teaches material that is important and appropriate for an AP class. His curriculum demands hard work.
835	956	Learning a language can be challenging. The idea and structure of the class makes it helpful to learn.
836	958	Math is the most challenging class for me this year. But Mr. Nathan is a very good teacher to go to during lunch time or during emphasis because he's very open to helping out all of his students.
837	959	kindblad is too nice
838	960	This class is sometimes challenging because the only thing we do is take notes and it's all just drilling information. The tests are straightforward but sometimes it's hard to know what's going to be on the test because there's too much information.
839	961	does not allow too much freetime but does not consume all of it
840	962	Mr. Rosenberg gives us a lot of time to work on easy work.
841	963	good amount of homework. easy to attain info
842	964	Chemistry is my easiest class because we go through the same thing over and over again.
843	965	It's a good class
844	966	It is both challenging, and constructive.
845	967	difficult for me to pay attention
846	968	It is both challenging, and constructive.
847	969	It's just easy for me. It's mostly just algebra, I'm in an advanced math class. I also retain information easily.
848	970	The tests are always very challenging and stressful to me
849	971	It's probably just the class environment (the students slow down the learning process), but I feel that I could be a lot more challenged in this class.
850	972	Spanish classes have always been very easy to me. i wish we could read more interesting spanish texts such as books in class
851	973	I find the class rather easy, whereas others find it very hard. I just have a knack for history.
852	974	It's a lot of information but I can handle it.

- 853 975 She uses the same teaching techniques for all of her calls, so this mundane approach is rather easy to learn and master.
- 854 976 The class itself is extremely. However, Mr. Kemper doesn't always cover the info in a effective manner
- 855 977 This is a good class
- 856 978 The first period Honors English class provides ample amounts of work that allow students to expand and improve both their analytic skills and basic writing procedures. The only complaint I have is that I wish that we worked more on vocabulary and grammar.
- 857 979 THIS IS FOR MS. POLISCHUCK
Well, it's not that i can handle it 100% of the time, it's definitely hard but it's not so hard that I'm having a nervous breakdown.
- 858 980 Her class seems easy at first, but eventually you realize that she pushes you really hard.
- 859 981 Ms. Polischuck:
Math in general is a pretty tricky subject to fully comprehend, in my opinion, but I would appreciate either a slower or more thorough approach to the subject.
- 860 982 I have more difficulties in this class then others, but that is mainly due to me not being the best at languages in general.
- 861 983 Mr. R never gives us more than we can handle :) I trust him to give us just enough work that we won't start crying but we'll snivel a little. (haha)
- 862 984 Next to nothing in this class is challenging for me. I understand that when other students don't fully grasp the material that it is imperative to help, but I find myself falling into the cold hands of boredom more often than not.
- 863 985 With Mr. Rosenberg's circumlocutory way of teaching is really hit or miss. Although his anecdotes are entertaining, I'm sure there are students that suffer in that class (and they should approach him about this.) As for me, I think I learn a lot, while still being challenged.
- 864 986 This is for Ms. P.
On a scale of 1-5, 5 being the hardest, this class is a 4. Not because of the subject matter, which is pretty strait forward, but the teaching is not up to par. I don't understand the information in the way she teaches and it takes me longer to retain the information. I don't know exactly how to make this easier to understand.
- 865 987 MS. POLISHUK's method of teaching is confusing and inconsistent. She thinks that having us try and figure out how to approach a problem, letting us fall flat on our faces (except for the damn sophmores), and THEN teaching us how to do it makes em much too confused. And angry.
- 866 988 The manner in which we take notes and absorb the material is directly suited towards my needs. I find that the material is easy for me to remember, but the teacher ensures that constant connections be made between different areas of the class requiring a complete understanding of the material in order to be successful.
- 867 989 It's not easy which I enjoy and causes everyone in the classroom to think which I believe that younger people this generation don't even think into depth about just anything anymore. Mr. Rosenberg is the perfect teacher for the younger minds of english literature.

- 868 990 The lessons are not difficult to follow and comprehend. The assignments for this class is not too difficult or ambiguous. However they do help to prepare me for the entirely short answer quizzes on the subject matter.
- 869 991 Last semester I understood the bulk of the information, until we got to the end of the 2nd quarter. After having Mr. Nathen for a year and a half, I am used to his teaching style. I constantly got 'A's but I had to work for it.
- 870 992 The lessons are not difficult to follow and comprehend. The assignments for this class is not too difficult or ambiguous. However they do help to prepare me for the entirely short answer quizzes on the subject matter.
- 871 993 He holds us all to the same standard, and still manages to work on each individual student. The class is based on personal growth.
- 872 994 I think this class is very difficult but it means i push myself with is exactly what I need. Sometimes the homework load is a lot and is very difficult but I get through it.
- 873 995 The material is difficult and fast paced, the appropriate description of an Honors Pre-Calculus class.
- 874 996 Only challenging because we have to memorize a lot for the test.
- 875 997 Some subjects we touch I can rock, and some are much more challenging.
- 876 998 Again, this is mainly because I just have a knack for Chemistry. Many others in my class seem to not be doing that well.
- 877 999 For Ms. P: I think that the pace at which we learn and go over material is fine.
- 878 1000 This class fairly difficult and the material is stimulating. I am learning a lot, but I fell that much of the subject matter is inappropriately redundant. The teacher also seems to have difficulty staying focused. This, however does not detract from my learning.
- 879 1001 I feel that in the beginning Mrs. P. was very nervous about teaching, and thus did not teach very well. Now that she has slightly matured, I am getting a lot from her. Honestly, my biggest complaint is how she does not give us straight answers. I understand the "discovering it for yourself" mentality, but the majority of the class is struggling to follow this teaching path.
- 880 1002 Some subjects we touch are easy,a and the rest are harder. She does a good job of explaining the harder ones.
- 881 1003 This class is so easy, I think it needs to be harder, in some ways I feel like it's too easy, and that I don't learn enough from it. Though I will admit that there are certain little things that I remember easily because he associates them with real life which is good. However, one reason why this class is too easy is because the lecture is not fully prepared so we have to start over several times before the content becomes clear so we never get to go into depth, I wish we could do more complicated physics problems because I really like math and physics is really interesting. It's definitely and improvement from last year and I hear he's much better with the Earth Science class.
- 882 1004 The material stimulates my mind and encourages good study habits.

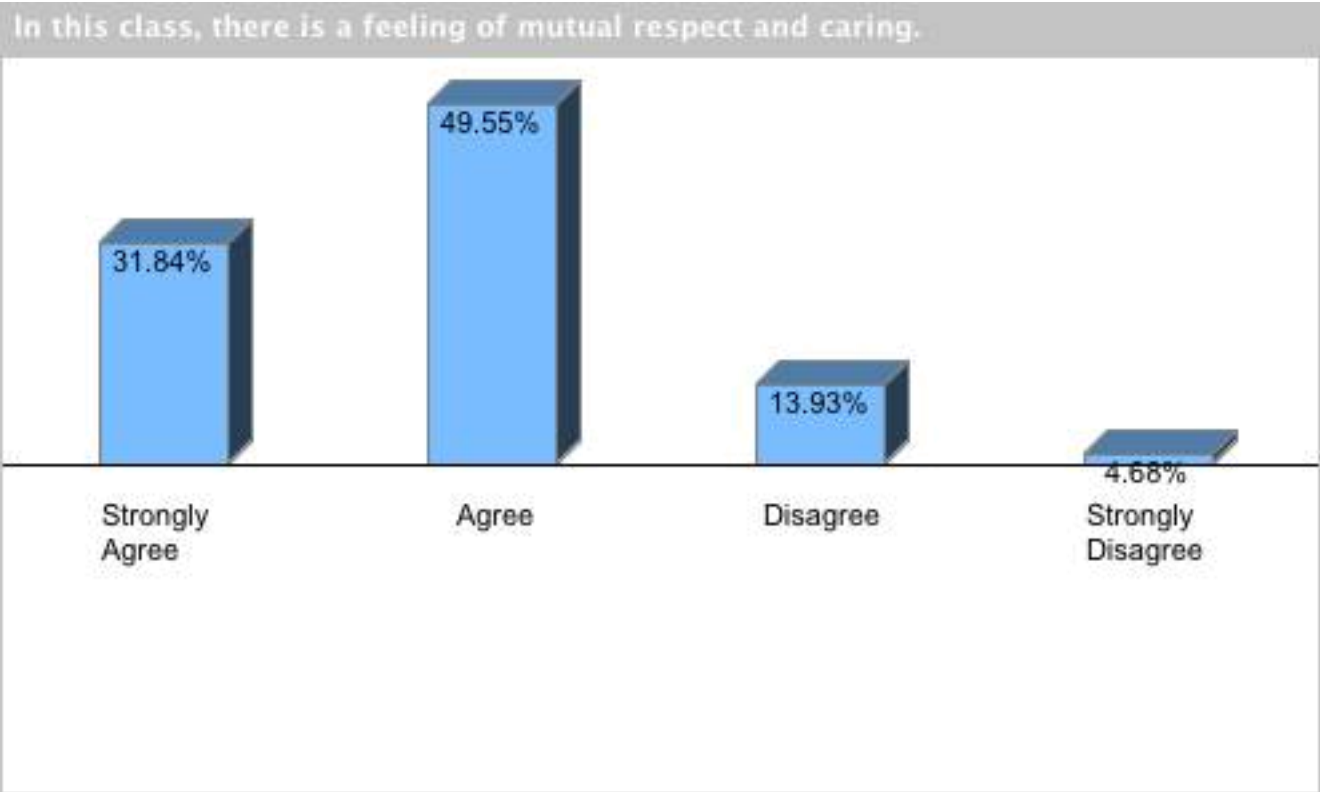
- 883 1005 It's only easy because of the students. Ms. Kindblad is one person and dealing with a hundred students and these students are very dominant and loud and annoying and DO NOT TAKE HER SERIOUSLY. They ruin the class for me and I really do enjoy chemistry with four other people in my period. I feel that all these students in my class hold back the lesson, taking up too much time and they should all just not have a chemistry class or leave the school because the same people who are causing this issue are the same people who are considered "useless" at the school. zMs. Kindblad is a sweet great teacher and teaches very clearly to the point that it is too fun for me to do. I seriously enjoy chemistry, and treating a teacher so disrespectful like this and the fact that there is nothing that she can do about it makes me and great peers very upset. Telling people to shut up all day gets very tiring. By the way, the people I am mostly talking about is just Alex Oshiro, Camari, and Cameron (mostly), there are a whole lot of others. And I'm not even going to talk about the stories I heard about from her second period class. Please help her and get rid of these useless students who have no future to make the people who want to actually learn to learn. I have a future. -_-
- 884 1006 The lecture based notes are great and it makes it easier to remember. But I still have to study for each test which shows that it is difficult enough that I need to really think about what I'm doing.
- 885 1007 (For Ms. P) The content is hard sometimes but she explains it ok. Sometimes it's a little unclear but she answers questions well. I just think she should send out people who are being disruptive and talking in class so they'll learn to stop.
- 886 1008 The material he gives us takes time to digest. There is a great sense of care in each assignment students receive.
- 887 1009 I feel the class likes to spend ample time on 'review' of each subject just to waste time.
- 888 1010 The material shows depth and the level of comprehension within the class varies. Success in this class depends on the individual. If you are active and pay attention then the class is fairly easy. However, if you do not then you will find yourself in a hard place when getting tested.
- 889 1011 I don't get math.

This teacher values instructional time. All 50 minutes of class are filled with instruction daily.



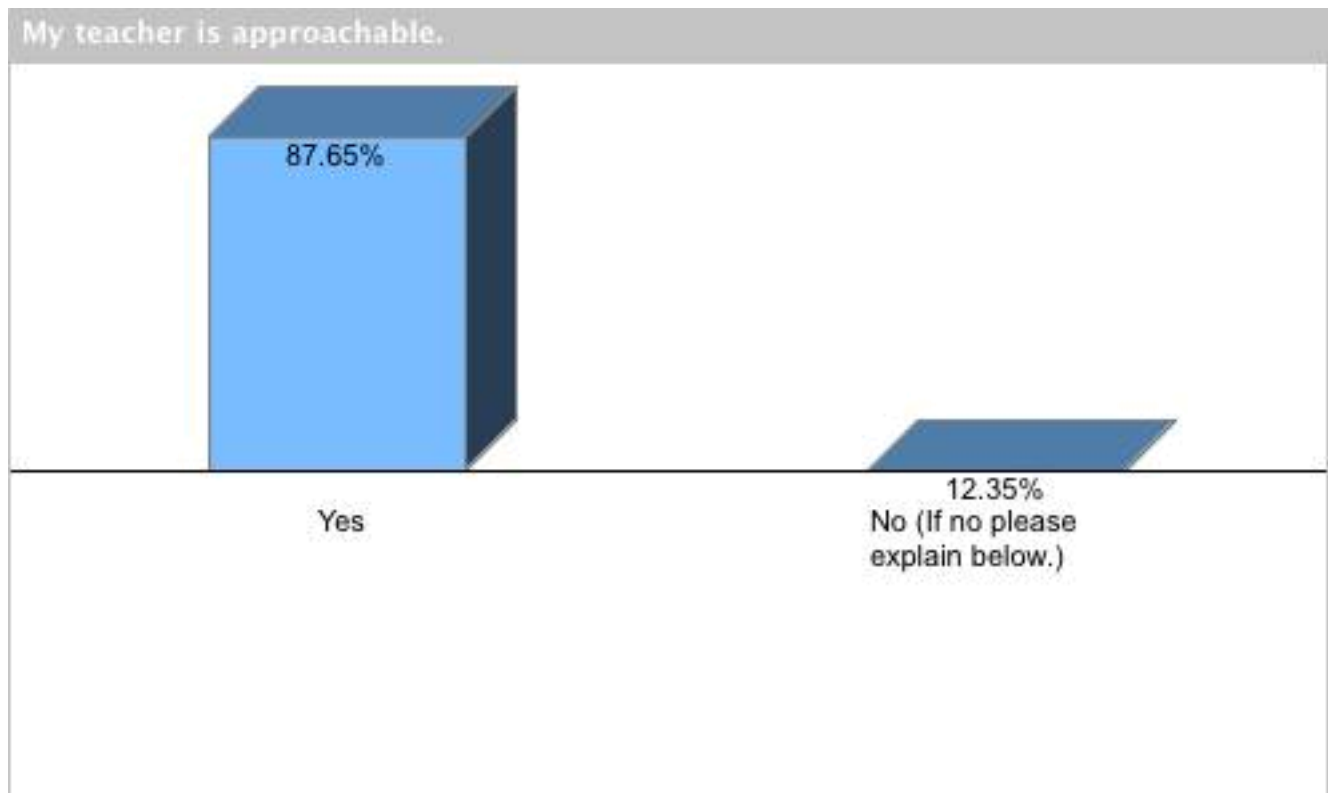
Answers	%	#
Always	51.25	513
Most of the time	33.97	340
Sometimes	12.79	128
Never	2.00	20

In this class, there is a feeling of mutual respect and caring.



Answers	%	#
Strongly Agree	31.84	320
Agree	49.55	498
Disagree	13.93	140
Strongly Disagree	4.68	47

My teacher is approachable.



Answers	%	#
Yes	87.65	880
No (If no please explain below.)	12.35	124
because she does care about the student and their opinion on things	0.10	1
Because she's so rude.	0.10	1
everytime someone asks a question she always shuts it down and never listens. she plays favortism all the time.	0.10	1
favoritism. If she does not like you, she is not very likely to actually help you if you approach her.	0.10	1
for some issues she wont talk to you in person and insists you email her	0.10	1
hard to find a time to talk about grades or other issues	0.10	1
He acts all muddled and confused when anyone asks him a question.	0.10	1
he can be but he puts people down to much and his ADD gets in the way. you have to fallow him around the room for a while and its really hard to ever make i time to meet him.	0.10	1
He cares for students but he also has his own opinion.	0.10	1
HE DOESN'T CARE WHAT PEOPLE HAVE TO SAY. HE IS VERY RUDE AND DISRESPECTFUL	0.10	1
he is a bit distant and i dont feel like i can talk to him about issues i have in the class.	0.10	1

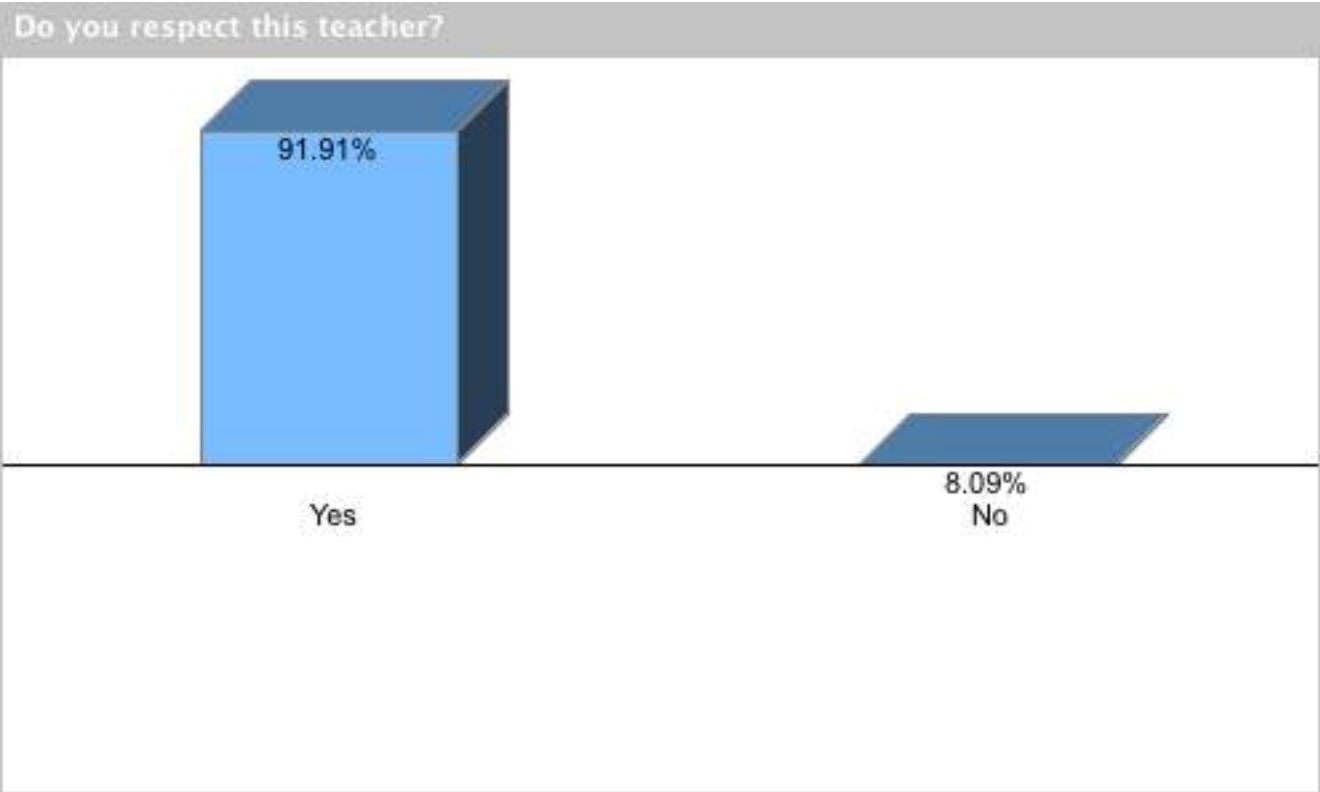
he is always "too busy" when he just sits there and watch youtube videos	0.10	1
He is approachable by his standards, it is difficult for him to compromise in many situations	0.10	1
He is approachable to a degree.	0.10	1
He is awkward, and doesn't really answer questions well.	0.10	1
He lets videos teach for him. I barely learn and can it is hard to understand him	0.10	1
He never listens to reasons that we may have missed the deadline on a project or something like that.	0.10	1
He seems impatient when I ask for help individually.	0.10	1
He talks too much about his personal life, becomes distracted too easily, and is a hypocrite.	0.10	1
He tells you to state your opinion but then knocks you down or doesn't value it when you tell him.	0.10	1
He's an asshole, that's pretty much simple. I'm not one who insults teachers freely but he is seriously a fucking dick.	0.10	1
He's approachable most of the time. But, I feel that he gets out of line on occasions. He's okay.	0.10	1
hes a person	0.10	1
how the hell am i supposed to understand what he is saying	0.10	1
I believe I can ask him about math, but outside of the classroom he generally doesn't seem like he's socially compatible with most of his students, especially me. I just don't generally don't find him an approachable person, if I were to say "I'm having problems, can you lighten the load?" I'd run right past him to Ms. Larkin for help.	0.10	1
I don't know how to answer this.	0.10	1
I don't know how to answer this.	0.10	1
I don't like approaching him. I feel like he can be very judgmental and has ideas that he thinks every child should live up to, when in reality that is not the case.	0.10	1
I don't really like her as a person because she comes off as hostile and isn't very pleasant to talk to.	0.10	1
I don't think she is approachable because I have seen other people get in trouble and stuff so she's not approachable.	0.10	1
I dont know, i cant see myself going to her for anything.	0.10	1
i dont like talking to my teacher and it seems that he just says what will make me get off his back.	0.10	1
i dont like talking to my teacher and it seems that he just says what will make me get off his back.	0.10	1
i dont totally disagree and i dont fully agree. basically yes AND no...	0.10	1
I feel as is she can sometimes be unfair and play the favoritism card when grading. I feel that a good chunk of her grading is based on how she sees you through her own eyes instead of on how well the student is working. Also it seems as if she will be less stick on some students and let them make up or turn in lat work while with others	0.10	1
I feel like this teacher can be kind or unsympathetic and sometimes doesn't care about other people's feelings.	0.10	1
I feel like when I go up to Ms. Gesuden to ask her a question, she answers in a way that makes me feel stupid/inferior. This makes it hard to ask her anything about work, etc. This problem has affected some of my grades on my essays.	0.10	1

I feel that even though he doesn't put any personal teaching into his lessons, he doesn't feel that it's "fair" to tell us what to do. He always tries to give us "hints" and "help" us find the answers ourselves. But if you're not going to put in the work; why should we? After all our tests, historical events or putting.	0.10	1
I find him quite intimidating and am always worried about his opinion of me as a student. I am always nervous to ask him about the work I get the constant feeling that she looks down on me and this makes her hard to ask help from.	0.10	1
I just kind of feel uncomfortable to the point where i can tell her personal issues.	0.10	1
I never see her out of the classroom.	0.10	1
I often feel like this teacher is only interested in advancing her political agenda on the students. She has assigned mostly social justice literature instead of a wide range of writing as would be typical in college and the real world.	0.10	1
only say that because we don't really know each other like that and we don't talk just one or one!	0.10	1
i thinks it needs to be someone that can teach math without confuzing poeple	0.10	1
I wish there was a sometimes button because that would be the case	0.10	1
Sometimes I feel like can ask Ms. G any question about a project or essay, but there are times when I feel like she will only give me "the look" (i.e. the "why would you ask such a ridiculous question? I can't understand what in the world you are talking about" look). It would be helpful if she could try to be conscious of this.	0.10	1
have known that kind of way. I think it's snide and unnecessary, and it makes me feel stupid.	0.10	1
no mutual respect because he tends to shut you down and sometimes there is no mutual respect because he tends to put people on blast in class based on his "observations"	0.10	1
When I asked her for help, she said she would come to my emphasis and she didn't and she did this twice	0.10	1
In October of 1954 the soviet union made the decession to create space	0.10	1
It feels like she is pretty all over the place in the class; I don't really recall ever wanting to go up to her and ask her a question. I don't respect her enough for that.	0.10	1
It varies for me. When i know she is in a good mood i can approach her. Sometimes i feel nervous to talk to her because i end up feeling really stupid based on some of the looks and things she says. SHE DOES NOT APPROACH MR ROSENBERG BECAUSE HE'S ALWAYS BUSY AND DOES NOT INTENTIONALLY MEAN TO DO IT THOUGH!!!	0.10	1
It looks like shes always mad or irritated .	0.10	1
Its her way or the High way. She doesn't care about anyone's feelings. This is a Art school and we have shows but she does not care she will still make us take a LONG test the next morning	0.10	1
just isn't	0.10	1
kind of sometimes	0.10	1
makes me feel like i failed and i should be better and dost feel aproachable more of a irrated type of personalityb unless your one of the top students.	0.10	1
Men. Sometimes. It's not so much that he isn't approachable because of his attitude or something, it's mostly that he's always busy.	0.10	1
Most of the time, yes. But there are times where she is very short and concise and indirect.	0.10	1
Mr.Taylor is in his set ways of the ways he teach so if you come to him (which I have tried) he doesn't take your idea or anything. Which is fine because his class is fine to understand. But he will not listen to the other hand I can come to him with a concern or help with actual math and he is happy to respect me.	0.10	1
On the other hand, I can come to him with a concern or help with actual math and he is happy to respect me.	0.10	1

no, At the begining of the year she would always look at me if i was raising my hand and then purposly go to the next person and not call on me that pissed me off, then I had a meeting with my parent with her and the whole time she made me feel small and stupid like I didn't know anything and that she knew all, Shes very bossy and I hate to say it REALLY BITCHY, she makes students feel like their oppinions dont matter and that herknowledge is all powerful. I dont like her as a teacher, she shouldnt be at teacher... PERIOD	0.10	1
NO. I WILL BE HONEST, DON'T LIKE HER. I DON'T FEEL HE LIKES ME BUT THEN AGAIN I DO TALK A LOT. Okay, maybe never mind he's all right but he's not to be so cool. He's not my favorite	0.10	1
She can be extremely impatient at times. That makes her hard to approach because i don't know if she will just snap at me. I understand why she can be frustrated. a lot of kids not apply them selves and treat her with respect. But I do and I feel like I should be in class, so she doesn't spend time helping me when I come in for the individual work.	0.10	1
she has a demeaning demeanor. it is really hard to approach and ask a question, without getting looked at like im stupid. it makes me not want to ask questions, but i do it anyways for the better my education.	0.10	1
she is extremely passive aggressive to me and so I don't approach her often.	0.10	1
she is never in her class	0.10	1
She is sometimes approachable but I feel like she doesnt want to help the good students. it is hard to take to her about an ok grade. she is totally approachable, but its kind of scary. you never know what kind of response you're going to get from her. its not what she says but I still want the teachers to be ok with helping the good students.	0.10	1
she is usually impatient and not understanding of a student's problem. She is easy to annoy and she makes that clear. I always feel as if I am annoying her and wasting her time when I ask her for help.	0.10	1
she makes it so you cant really talk to her when you need help and when you try she ignores you	0.10	1
She never has time to take questions from students. The only time students can ask questions is during class.	0.10	1
she never listens to me	0.10	1
She said I was being racist for insulting someones writing style, it hurt my feeling and I went home to cry in a fetal position.	0.10	1
She said I was being racist for insulting someones writing style, it hurt my feeling and I went home to cry in a fetal position.	0.10	1
she seems like she is always mad or stressed about something so i dont want to go up to her because i feel i will get "shut down"	0.10	1
she seems to necer have time for me to get help from her	0.10	1
She sometimes is but sometimes when i ask questions, she shuts me down and gives a rhetorical answer.	0.10	1
she tends to shut you down when you have an opinion.	0.10	1
She tends to take things personally. And i'm not sure why, working with teenagers isint going to get you compliments and things	0.10	1
She's a bit abrasive, not in a bad way. Teachers are suppose to be moderately intimidating.	0.10	1
She's always busy. Always running, so you don't know if her responses are clouded by the fact that she has something else to do	0.10	1
She's awesome but pretty snappy - if you ask her for work you missed, for example, she'll probably get kind of pissed off at you	0.10	1

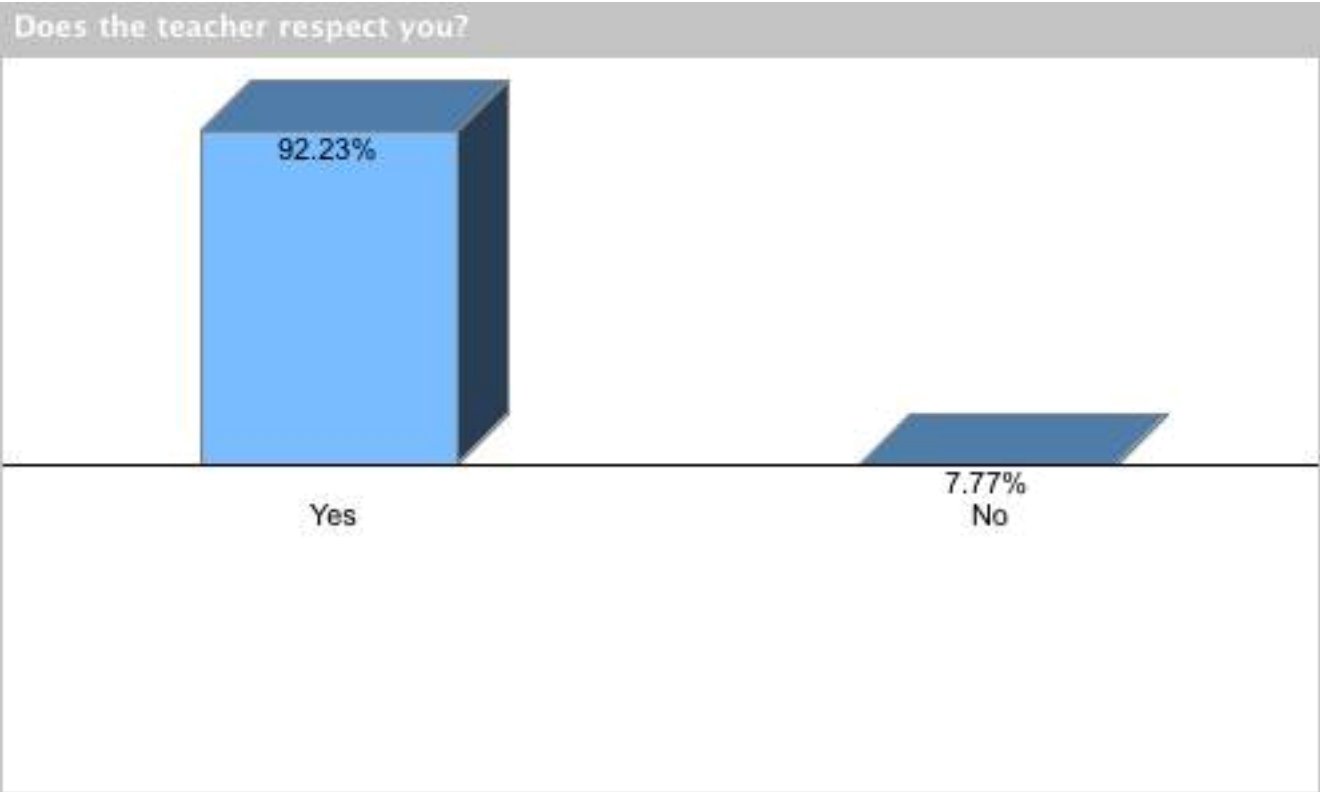
shes a bitch	0.10	1
Sometimes doesn't really answer the question.	0.10	1
sometimes he is not approachable , and often says offensive things. i love his energy but i wish he was more tentative to the students and their needs when a student ask for help he often brushes them off. sometimes he is in a good mood and sometimes hes not. He is very unpredictable & butts in & says his answer then he asks if that's what you meant & when you say no he gets irritated & just says " well, i don't know what you're saying" but if he gave you you time to get out your thoughts he's approachable but sometimes he's kind of sarcastic sometimes rude but i guess he's okay.	0.10	1
sometimes im scared about what she is going to say to me.	0.10	1
Sometimes it feels like when you approach her she seems like she doesnt have the time to deal with you at the moment. She tries to help everyone and make sure they get what they need to done but her attitude is a little distant.	0.10	1
sometimes she is. But it depends on her mood.	0.10	1
standofish, and sarcastic.	0.10	1
Terrible	0.10	1
The answer is both yes and no. I feel like when I ask him a Question even if he explains it to me I do not still understand. The way he explains things are somewhat unclear and it makes learning math a little difficult.	0.10	1
This teacher is approachable but usually gets mad easily when you ask questions and/or are unclear about the material.	0.10	1
to a certain extent he isnt but most of the time he does help out	0.10	1
to loud and doesn't call on quiet students	0.10	1
To talk about math, yes. But I don't think I can talk to Mr. Taylor about my dying cat or something.	0.10	1
Well, sometimes she is.. but most of the time she isn't. She makes us feel stupid and like our questions aren't valuable or make any sense.	0.10	1
She's in a bad mood a lot.	0.10	1
well, yes and no. i sometimes feel that because our class can be so disruptive he has given up on us. That is unfair to those of us that do work hard and care. Because of that it is hard to approach him at times.	0.10	1
You don't have a yes and no so i added one. At times, Sista G is hell a nice and i can ask her stuff sometime. but there are days when i swear she is going a bit cray cray. i mean, i love sista g. got nothing but mad respect for the feminista but there are days when i am afriad ww4 will break out because she is having a little toss with the smarts in the back.	0.10	1

Do you respect this teacher?



Answers	%	#
Yes	91.91	920
No	8.09	81

Does the teacher respect you?



Answers	%	#
Yes	92.23	914
No	7.77	77

How do you know?

#	User ID	Answers
1	1	Well we constantly talk and tell jokes all the time also when we have class he lets me know when my grade is begging to go down.
2	2	The teacher respects me because she genuinely cares, and is always trying to help and be respectful even when we're not. Also, she's very patient and kind.
3	3	Because I am a reasonably good student and we don't give each other any trouble.
4	4	We talk in a casual manner frequently.
5	5	He always remains appropriate and never disrespects me.
6	8	I talk to her on a friendly note every day.
7	9	She is extremely passive aggressive to me and undermines my opinions by insinuating that they are fundamentally wrong.
8	10	idk because she has to
9	11	idk because she has to
10	12	I just know. _____. He doesn't talk to me in a way that would piss me off and he always jokes with me and makes sure I'm not offended.
11	13	She usually has a good attitude and never calls me out on anything.
12	14	she is nice
13	15	I feel like she does, but I call out very often without her correcting me.
14	16	she is nice
15	17	she is nice
16	18	We dont disrespect each other.
17	19	She treats me fairly and with respect.
18	20	She don't treat me like Mr. Hannon soo OHHHYEAH
19	21	Has a good attitude and is pretty chill. Never calls me out or messes with me.
20	22	We get along all the time.
21	23	I thought she had a vendetta against me because she would always tell me to stop talking or disrupting when i wasn't doing anything, but i talked to her about how i felt and i believe we came to an understanding about each other.
22	24	becase i do idk how to answer this question its stupid

23 25 I do not actually know, but I feel that we have some personal friction,
 caused by differences in our ideologies.

24 27 Well we talk outside of school and always talk and chill.

25 28 See my answer above.

26 29 He takes time out from his lunch, and after school, to make sure I
 understand the material.

27 30 he tries to motivate me, and i take that as a sign of respect.

28 31 he tries to motivate me, and i take that as a sign of respect.

29 32 he be making me laugh pretty much everyday
 he cool
 like a big kid with a tight butt

30 38 That is her main focus one the first day of school. She is all about respect.

31 41 she keep it 100
 never lie
 tells us when we make her hella mad
 and we can tell her when she do a bit much
 she is hecka nice
 she got like the swag qualities of weiss

32 43 i don't know, but i would assume.

33 44 she is usually nice and polite, but she seems to just be that way to get me
 to pass the class

34 45 As an individual he respects me, however as a whole class i feel as if we
 focus more on his opinions and what he has to say as opposed to what
 his students have to say. The attention is always on him.

35 48 we have a common mutual respect!

36 49 Because he does help me when i ask

37 50 I don't really know.

38 52 Because hes cool and you can tell he wants you to actually know the
 material before he gives the work out.

39 53 I don't know, I'm making an assumption.

40 55 Students in this class tend to talk an abundant amount of the time, yet she
 works hard to teach all of her students everything they need to learn. I can
 tell she works hard to create engaging projects and work to teach her
 students.

41 56 she is kind and cares if i pass or not.

- 42 57 she is willing to listen
- 43 62 Yes she does because with teachers its just that x factor you cannot explain that you can tell they care.
- 44 63 Because she is very caring and actually gives a damn about my education.
- 45 65 HE IS MR TAYTAY
HE IS NOTHING BUT AWESOMENESS AND RESPECT !
- 46 66 Because we have had papers on purpose of life and we get to share our work and its just nice. Even though i do not participate too much in that class.
- 47 67 She gives me reasonable feedback and has no bias against me.
- 48 68 He is patient and understanding and told me that he respects all of his students.
- 49 69 I have gone a lot lunch time to get work from her on up coming tests or projects.
- 50 70 she respects students some of the time because she dose have a tendency.
- 51 71 beause when i need help even though im out his student technically he is still there
- 52 73 He values my class participation regardless of my grade or depth of understanding.
- 53 74 I can tell, he also has stated it.
- 54 75 i feel that she doesn't respect me because i do not say much in class which makes it look like i dont understand the material. However my work speaks other wise.
- 55 76 Mr. Andronic is filled with personality which makes it easy for students to approach him. He makes jokes with the class to release the tension of stress. He's just an all around type of guy that understands the meaning of giving respect when wanting it back in return.
- 56 77 because i'm smart like that
- 57 78 because she respects me and she shows it
- 58 79 Due to his care, experience and well being for students at this school.
- 59 80 because she respects me and she shows it
- 60 81 im guessing
- 61 82 im guessing

62 83 Im trill

63 84 yeah

64 85 it is a 50/50 thing. for the most part she is very respectable, but she also have her moments where she can come off rude and disrespectful.

65 86 I just know. She's always open minded to my questions an thoughts.

66 87 Because

67 88 yeah

68 89 he speaks his mind.he respects us enough to do that,so i feel respected.

69 90 Because she is patient and cares about my well being.

70 91 After being his student for many years, we both respect each other strongly also he has help me through tough times with my grades.

71 92 He always checks in with his students to make sure they understand the material. He is more than willing to extend the amount of time spent topic. His class is fun and educational.

72 93 I just know.

73 94 i go

74 95 Because I said so

75 96 Ms. Snyder always has a positive outlook on things which makes learning fun. She is approachable at all times. She too has the understanding of giving respect to get respect in return.

76 97 i dont.

77 98 He is always willing to work with me no matter how stupid i think i am or how stupid i think my questions are.

78 99 Because Mr. R always tells me when Im failing his class and tells me to get my act together. He always watches out for his students when in need of help or anything that'll help.

79 100 im smart yo

80 101 ?

81 102 there is no disrespect between the teacher and i but as far as the students and i , the class room can be very disrespectful. some of the students are soooo disrespectful

82 103 Her knowledge of teaching and experience with others, also the work involved with the interaction of students really gives respect towards both student and teacher.

83 104 Sra. Schleimer es a bueno maestro!!!!

84	107	He gives me smiles everyday, jokes around with me everyday and is very open to telling his students that they can come to him.
85	111	Because they always helping me with problems.
86	112	he has told me so
87	113	Attention, respect and knowledge makes this teacher well rounded and world wide insight in many situations, if you do all the work she will respect you.
88	115	Ms. Snyder loves me due to the level of commitment I throw myself into the work.
89	116	the way i know my teacher respects me is because of the communication i have with her. i am a focused student and do not use the class time to interrupt her teaching.
90	117	He's teaches lesson and makes sure everyone understands before moving on
91	118	She is always making adjustments to circumstances in the classroom environment.
92	119	because they are always willing to help me.
93	120	because they are always willing to help me.
94	121	because they are always willing to help me.
95	122	Because she is passionate and cares about our learning
96	123	sometimes he does but he gets rude when frustrated. that causes arguments and makes me disrespect him.
97	124	The way she expresses herself and helps people more than she has to.
98	125	because shes a neo feminist
99	126	Because I do
100	127	Kind words everyday.
101	128	she said so
102	129	Because I know.
103	130	the way she helps you out and is understanding and never disrespects me as a student
104	131	The way he explains his lectures when teaching.
105	132	the way i know my teacher respects me is bacause she takes time to answer questions that i have.
106	133	Because I don't have to diss her.

- 107 134 because there is no level discourse between us, and because it is an extra class, i dont have to take it but i do because i like the class and the teacher.
- 108 135 Because I have never felt disrespected by this teacher
- 109 137 Because I don't have to diss him.
- 110 138 For the most part I believe she respects me but sometimes I don't know because she is very rude and snappy. She has an attitude everyday and she always has rude remarks. She needs to work on that. If she wants to work with people and children she should work on her attitude and start waking up on the right side of the bed.
- 111 139 He hasn't disrespected me so far.
- 112 140 Because I have never felt as if this teacher has offended me or done me wrong in anyway. There are moments where he'll get frustrated and yell but it's out of anger with all the talking that goes on in the class.
- 113 141 Because she treats me with respect
- 114 142 Because I have never felt as if this teacher has offended me or done me wrong in anyway. There are moments where he'll get frustrated and yell but it's out of anger with all the talking that goes on in the class.
- 115 143 Because he nevers disrespects me...
- 116 144 She is a very kind women who wants to teach a class full of disrespectful self centered students who crave more attention than a third grader i dont respect her because she allows this to happen. I do believe that she holds the potential to be a great teacher, after she relizes how to approach her students.
- 117 145 because i treat others the way they treat me and because i feel treated well i treat her the same way.
- 118 146 I don't
- 119 147 At times, she shows that she cares about the work I input; she wants me to speak up more because she believes that what I may have to say is insightful.
- 120 148 Because she is very kind and not rude.
- 121 149 Because she's never shown disrespect and she is very caring of her students and their feelings.
- 122 151 She is accommodating and sensitive to our request most of the time. She talks to us respectfully.
- 123 152 The feeling of respect is just there in our interactions
- 124 153 i would hope that he respects me , i feel that everyone deserves respect.Hopefully he does.
- 125 154 She listens to what I have to say.

126	155	because i treat others the way i want to be treated and because i feel respected i return the favor and there is no level of discourse between us.
127	156	His tendency to identify the high points of my work, even though I don't feel so confident about it at the time
128	157	We are both able to talk to one another about my learning as well as my being in the class without stepping on each other.
129	158	He listens to what I have to say, and responds with the right attitude.
130	159	i feel that me an this teacher have created a relationship where i am able to come and talk to her about anything, she is very understanding.
131	160	He treats us with respect and speaks to us like we are intelligent. I really like that about him.
132	161	When we both talk to one another, I can feel in the way she talks that she is very caring about me as a student. It feels good and I feel like I am being heard.
133	162	yes, i believe that Ms.Synder has great respect for me just as i do for her.
134	163	I never have the feeling of being talked at when I talk to her. I feel that she talks to me instead.
135	164	He acts like he does. He hasnt done anything where I thought he wouldn't.
136	165	I can't tell.
137	166	She Helps Me With My Work even When I Dont Need Help and She Really Cares About The Students
138	167	She Helps Me With My Work even When I Dont Need Help and She Really Cares About The Students
139	168	When I ask her questions, she seems to genuinely care about what I am saying
140	169	because she actually cares about our grades and makes sure that we have a clear understanding of what she is teaching us.
141	171	Because she ACTUALLY cares about the well being of her students. She's always willing to help.
142	173	She doesn't take advantage of her teacher skills, and she doesn't rub it in our faces. She's not rude to us just because she's a teacher.
143	177	He shows concern for his students.
144	178	She does not argue with students, and cares for her students safety, and education.
145	179	because he always makes sure im ok

146 180 Ms.Kindblad is the kindest person I know, and I think she is one of the
only teachers that care about her students.

147 182 She has always approached me in a way that makes me feel comfortable.

148 183 Well Sometimes When She In A Good Mood But Other Wise She Is Nice
and Treats Us Equally

149 184 She has always approached me in a way that makes me feel comfortable.

150 186 She tries to deal with everyone individually as they need.

151 187 Well, sometimes he acts arrogant and snobby, but other than that he's ok.

152 188 She tries to deal with everyone individually as they need.

153 189 becaus eshe always approaches me with a good attitude and is very
flexible with the students in class.

154 190 He shows and tells me.

155 191 She will mess around with the students but cares and will answer anything
you need to know.

156 192 Mr.Rosenberg respects all his students

157 194 When you ask him a question he comes at you with respect.

158 196 because he has never been rude or disresptful

159 197 Mr. Kemper is like a gentle giant. Yo would think that since he's a big
superhuman looking teacher, he would be a mean teacher, but he isn't.
He's very understanding.

160 198 She has never shown me disrespect so I'm guessing yeah

161 199 She approaches me as if she's aware of my intellectual intelligence. She
doesn't treat me like a four year old.

162 200 He seems as if he cares. But, he has STRONG mood-swings. And, it's not
very professional sometimes.

163 201 because she always asks me if i got all the notes

164 202 because i am very into world history

165 204 HE DOESNT LET STUDENTS DISRESPECT OTHERS

166 205 He is very kind.

167 206 Umm..... I don't like the way he teaches and he is soooooooo boring and
monotone. he's really nice but the way he teaches is not helpful at all.

168 207 Some what, there is a good level of understanding inside of the class but
outside the class it becomes more difficult to ask for makeup work or
clarification.

169	208	i don't know if they do
170	210	she makes sure that we care
171	211	He doesn't act like an almighty teacher who has the power to either give Fs or As. He acts like a mature adult who can teach English to us.
172	212	He doesn't get too upset in class. He's always willing to help. He cares.
173	215	He's really nice and really really really really patient. Its crazy! He can run a pre-school if he wanted.
174	216	So..... Mr. R is a very passionate teacher BUT sometimes is VERY moody. He tends to get into with teachers because he's a hipocrite. He says he wants to be challanged in the class room but when a student does, he gets pissed off and gets... just rude. He interrupts students all the time, and honestly sometimes i feel that he doesnt really care what we have to say.
175	219	because she cares
176	224	She approaches me as if she's aware of my intellectual intelligence, meaning she does not treat me like a young child.
177	225	I don't know
178	226	shes nice
179	229	She approaches me as if she's aware of my intellectual intelligence, meaning she does not treat me like a young child.
180	230	Mr. rosenberg is a really god teach and his stlye of teaching fits my learning style
181	233	He doesn't underminde his students.
182	234	i try my best to do my work
183	235	There is a certain level of respect to a certain point. It changes when it gets to the jokes about other students outside of the class.
184	236	My teacher is very genuine and no matter how bad I do he still cares about my progress and helps alot.
185	237	shes nice
186	238	Because he always askes me if i need help
187	240	I feel as if she respects most, although she is greatly disrespected among the class.
188	241	hes just a cool guy, and u can feel the vibes off him generally.
189	242	She always keeps a positive attitude towards me and we can have a conversation without any disrespect.

190	243	because he feels confident that i am going to finish my work in time
191	244	He seems to be open to other perspectives, he's open to a stronger more passionate bond about teaching.
192	245	Because he is always kind and caring
193	246	He seems to be open to respect among a student teacher relationship, although he seems unaware of my mental age and state. He treats me like a young child, which causes me to act more like one.
194	247	Because she always asks me if i need help
195	248	because i work hard and i am not a distraction to the class
196	249	because she shows it
197	250	she treats me kindly
198	251	because she shows it
199	252	I'm honestly not sure how he feels, but it's not like I always feel like he's completely happy with my presence most of the time.
200	253	He values my time and makes himself available to help me when I need it.
201	254	He values my time and makes himself available to help me when I need it.
202	255	Because he cares a lot about my grade in his class and he always prompts me to speak with him after class if I have questions or need help.
203	256	He smiles at me, and greets me. He asks me if i'm ever having any trouble with my work, and if i need any help. He speaks calmly to me, and with approval in his voice, unlike most other students.
204	257	She makes herself available and goes to great lengths to make sure I understand the material.
205	258	Honestly I wish I could decline to state this as well, because I have no real way of knowing this. She generally seems to trust me.
206	259	I think she does, but there are moments like I explained in the above where I feel like she is putting me down for asking questions. Sometimes there is tension when I have different opinions than her. But overall she respects my opinions and beliefs and is not rude.
207	261	always trys to help even if i dont do the best makes me feel like im not completly dumb
208	264	He answers our questions and takes a little time to explain.
209	265	She is open to questions and will only joke, not be harmful. I feel comfortable in class. La clase es muy bien.
210	266	He answers our questions and takes a little time to explain.

211	268	i dont
212	269	i dont
213	270	Because she's very lenient without being a pushover and I feel she genuinely cares about teaching.
214	272	He always talks about respect going both ways
215	273	He tries to help me as best he can.
216	275	somedays very nice and understanding but when i get confused she wants answers that i dont know yet
217	278	I've never felt disrespected by her.
218	281	I've never felt disrespected by her.
219	282	When he's explaining the lesson he looks at me sometimes, and we give each other eye contact. Whenever i come to ask for help, he explains to me carefully, and with care that understand what he is saying.
220	284	Mr. Nathan is generally kind and insulting only in a playful way, like one would be with one's friends. It's a mutual respect kind of thing.
221	285	I'm not trying to be personal with this, but sometimes I wish she would keep her personal life and politics of today out of the classroom. It bothered me the way she spoke of Christianity, and not just that either. The way she teaches this history class, especially when we come onto a topic about death, I wish she'd have more respect. It's not a funny joke, people actually died, and shouldn't just talk about a religion like you know everything about it; do some research for crying out loud.
222	288	She values what the students have to say.
223	291	I don't
224	294	I don't
225	297	He's kind and shows respect and strictness towards all the students and me. I like that.
226	298	I don't
227	299	He is more than willing to answer any and all questions I have and he makes sure that I understand the material before moving on to the next question.
228	303	I can never tell
229	305	Because I can talk to her and Ms. K will answer it with it being a burden. She will willingly do extra work to help me with a project. I have noticed that this respect is not always repeated with other students, though. I know my class can be tough, but respect is universal respect. And bagging on other classes is not respectful, whether you are praising us or not. It just makes me think of what you say to other classes about us; whether is is good or bad.
230	306	He's entirely neglectful to my needs. I once spent literally the last fifteen minutes of class raising my hand and trying to get him to answer a very important question. The bell rung before he came over.

231	307	I know that this teacher respects me because she is polite to me when she asks me questions or says something, she is not rude, etc.
232	309	he is always rude to me and makes me cry
233	310	She's a kind lady that doesn't shun me for my lack of spanish knowledge.
234	311	she smiles at me
235	312	nice to everyone but is the downfall of him because it distracts the class useless questions that are off topic distract his teaching process
236	313	I know because he is polite to me when he asks questions or gives instructions and is never rude or just generally disrespectful.
237	314	I can talk to him freely at break, He will answer all questions I have and I know Mr. Kemper is there to help us. I know he wants us to succeed.
238	316	she treats me like a person. she never does anything in the least bit disrespectful towards me or anyone.
239	317	she makes sure i get the content and will re evaluate to the whole class if one person doesn't get it
240	318	she is a loser. she always let the other students pick on me
241	319	He says I'm his star student all the time.
242	320	she treats me like a person. she never does anything in the least bit disrespectful towards me or anyone.
243	321	When I have i simple question, she gives me answers as well as she can, to my satisfaction. And she encourages me when i try to do my best with her assignments.
244	322	i don't know
245	323	I feel as if she only respects me some of the time and other times does not respect me at all. I know this based on the way she will treat me individually and the class as a whole.
246	325	She knows I'm a hard worker.
247	326	he helps !
248	327	i know that my teacher respect me beacause of his approach towards my education and my effort toward learning
249	328	He knows I get things pretty quickly and knows how to challenge me.
250	329	You listen and try to fix tough situations. You know what is too much and too little and you see that your students are getting help offering your time outside of class which is nice.Thank you.
251	330	You listen and try to fix tough situations. You know what is too much and too little and you see that your students are getting help offering your time outside of class which is nice.Thank you.

252	331	She smiles at me and knows how quickly I work.
253	332	she respects me but she doesn't respect individual learning for example if we are righting a paper and a student has a different proses but still gets work done and if good at it she will not come to a consensis instead will mark them down for not doing it her way.
254	334	shes super cool about everything. she does her best not to snap at anyone.even when shes being disrespected. she refuses to disrespect any of us. no matter what. she listens to me and tries her best to help.
255	336	its easy to see eye to eye with this teacher and talk with them, if im struggling in this class theyre available to be supportive and give lee-way if needed
256	337	answers all my questions understands im not talkative but understands the questions and gives us a chance to write down our ansers
257	338	he never instructs me and give me chances, i do whatever i want!
258	340	I know that she respects me because she listens to my questions and answers them in a respectful matter. She does not laugh at my concerns and takes them seriously.
259	341	he listens and helps.even if i wont get something. hes willing to put his time and effort into you one hundred percent. he will help you succeed.
260	342	he respects me but tattles alot
261	343	he takes time and instruct me
262	344	He jokes around with me in a positive way. If i ever need anything, he always helps me in a very nice, positive and instructive way.
263	354	he never asks me if i am understanding the material or need extra help, even if i am not participating in class or something
264	356	She is very understanding.
265	357	She is usually flexible with alternative learning styles. Kind of hates white people though.
266	359	she respects my opinions and work
267	360	i dont know what she actualy thinks but she doesn't do anything that could be considered disrespectful in your words
268	363	He talks about respect all of the time and listens to me when i have something to say.
269	366	Because we are all givin independence and chances in the same way.
270	367	She is firm and serious with me when she needs to be, but supports me to do better, I feel accomplished when I meet her expectations.
271	368	Kind of - he is very approachable and pretty flexible with assignments. However, he can be pretty condescending and doesn't listen to student demands (like if people ask for him to explain something in a way he hasn't already written it or give us notes in a certain way)

272 369 he explains things to me if i dont understand them, thats all i need from him

273 370 If I have any questions she will answer them with patience and is understanding.

274 371 He is very nice

275 372 i he speaks to me as if we are friends rather than student/teacher

276 373 I can go to him after school and he will be there to give me any work i missed and will help me study how ever long it takes for me to understand it. I can tell that he cares about his students and wants them to succeed.

277 374 He does not want us to fail.

278 375 Makes fun of students a little but doesn't mean it. Answers questions, treats us as mature individuals.

279 376 Honestly I am kind of in a bind. My math isn't the greatest, often I get a bit frustrated with his class, he can be a it over expecting or lack empathy.

280 378 i dont. i think

281 379 I actually have no idea. She tells us that she respects us and she does treat us as intelligent students, but as I have explained above the way she answers simple questions is very demeaning.

282 380 I actually have no idea. She tells us that she respects us and she does treat us as intelligent students, but as I have explained above the way she answers simple questions is very demeaning.

283 381 Because she relates to teen culture.

284 382 he looks like he actualy cares, but still he doesnt explain well enough

285 383 You can ask any questions and usually have it answered. You also get multiple chances to get a better grade if your current grade is low.

286 384 I don't know? She's a teacher, I'm a student. I don't really need respect. But I'm not disrespected if that's what you'r asking.

287 385 He's just a really cool and approachable, understanding guy. He'll always take time to work with me if i'm not understanding something. He'll go out of his way and find me to help tutor me in whatever i'm struggling in.

288 386 well he jokes around when i dont do something exactly right but other than that he treats me my age and with respect

289 387 I just know. She is not going to let me fail and she tries to boost my confidence. Although she makes me feel stupid sometimes, she still offers help and works really hard with us.

290 389 He supports me to do my best, he is always approachable for help.

291 390 just know

292 391 Kind of, but she makes us do work that's kind of written for stupid people.

293 392 Because he wants the best grade for us.

294 393 she clearly puts thought into the things she teaches

295 394 He does not listen very well, gets mad easily.

296 395 I think he does. He seems to value my opinions and he's always open for extra help with the material.

297 396 i know because he treats me my age and he really cares that i learn the material

298 397 She is a very caring person, she takes time out of her lunches to meet with students, and provides good sources for the class.

299 398 She wants me to succeed in this class. Even though it's a pain because i feel like she is on my ass all of the time I really appreciate it. She approaches me just to check in and lets me know how i am doing in the class.

300 399 I have a great grade in her class and i am quiet however she still seems to not respect me.

301 400 Open and willing to any questions.

302 401 He will any day sit with me and help me with anything i need help with.

303 402 condescending

304 403 This teacher gives me a lot of support in the class. Because she spends her time in making her class so well organized and very involved with everyone, I feel a sense of equality, like we are truly learning, it gives me a lot of respect, I want to do well for this teacher.

305 404 She answers questions politely and never makes any rude comments in her grading.

306 405 I feel like he does respect me because he is open to questions and he seems interested in what I have to say.

307 406 HE JUST DOES! He will help me with anything...sometimes he can get distracted but he still helps me.

308 407 He's polite and teacher-y.

309 408 She constantly makes an effort in helping me succeed and do better.

310 409 She constantly makes an effort in helping me succeed and do better.

311 410 i dont know. but the way he treats me and my classmates makes me feel like none off us are respected

312 411 She's nice to me, even though we may have different ideas.

- 313 412 he treats me with the amount of respect I give to him.
- 314 413 She tells us that she is interested in our opinions and she acts accordingly.
- 315 414 She's nice to me, even though we may have different ideas.
- 316 415 he treats me with the amount of respect I give to him.
- 317 416 He's polite and is always ready to answer questions.
- 318 417 not sure.
- 319 418 She helps out everyone at anytime. She has helped me understand sooo much. I got an A on my previous final because of her. SHE'S AWESOME!!
- 320 419 i think she does. she can be stand-off-ish but if you do well on a test or something like that then shes a lot better(nicer) like you more. she likes when you avicate for yourself
- 321 421 He's nice to me and offers help when I'm struggling.
- 322 422 Even though I suspect an undercurrent of disrespect in that he only teaches us for grades, not for our personal bettering, he does give us the respect that should earn him mutual respect back.
- 323 423 She shows that she cares about our class.
- 324 424 Not really sure honestly. i don't always do my homework so she may think that i am unreliable, but i still get my bigger projects done. i also like to make little snarky comments about anything, but never anything outright mean to her
- 325 425 She takes the time to go over every problem individually. Tries to relate to us so that it is a more positive comfortable learning environment. Is never rude. Sweetest person I have ever met.
- 326 426 He's not mean to me
- 327 427 i feel respected.
- 328 428 idk
- 329 429 She's nice and is always making sure everyone understands
- 330 430 he treats me with the amount of respect I give to him.
- 331 432 i've come to her before and she's always been understanding
- 332 433 She always answers any question politely and enthusiastically. She seems to love the subject, which is always good. She's also left comments on turned in work that shows that she has a certain amount of respect.
- 333 434 i always do my work and go above and beyond when it comes to artistic projects. plus he's e-mailed my mom about what a rockstar i am.

334	435	she is always kind and caring
335	436	HES KOO
336	437	She really and truly tries to get us to understand the material she teaches, and not for her own benefit, for her gradebooks to all say "A's", but for *us*. I feel that she wants to enlighten us so that we can continue the values we are taught into our own lives and to accomplish everything that we want to based on what she conveys through the material.
337	438	Not sure. Don't care either way. Probably not since I blatantly disagree with everything we've been learning.
338	439	not sure
339	440	She doesn't cross any boundaries physically or emotionally.
340	441	She is very kind and understanding. She never uses inappropriate language or conduct.
341	442	reasons...
342	445	She talks to me like I'm and adult, not a little kid
343	446	we share mutual respect and understanding
344	447	i feel the teacher respects me most of the time, but sometimes she is patronizing
345	448	i feel the teacher respects me most of the time, but sometimes she is patronizing
346	449	She is willing to dedicate time to me making up work and stuff. and she interacts with students
347	451	She talks to me like I'm and adult, not a little kid
348	452	She is willing to dedicate time to me making up work and stuff. and she interacts with students
349	453	im not really sure i never really work very well in class, but i guess he's just overall suspicious
350	455	He doesn't do anything to make me think otherwise.
351	457	I never really get the right answers when called on
352	458	She expects the highest out of us and no less, she teaches us for our own benefit.
353	459	Doesn't talk to me like I'm stupid or anything
354	460	Constantly makes an effort to help me succeed and do better.
355	462	although he is very rude sometimes, its not to hurt us, but to be real. its very annoying sometimes but overall, i feel the most recognized and appreciated for my hard work in this class.

356	463	He often does not listen to the opinions of all the students
357	464	she has instructed me to apply myself more and i did....but im just not really interested at all in history
358	465	He is very open and willing to suggestions, ideas, requests, etc.
359	466	He trusts us with homework, daily tells us how great we are, asks us what we need and tries to accommodate us as much as he can. He teaches for us, not just for himself.
360	467	i feel respected
361	468	I am treated with respect
362	469	Calls on me in clsss and stuff
363	470	He is ALWAYS In his classroom open to students coming in for tutoring and he is open to all questions and is able to joke around with his students
364	471	She listens to what I have to say
365	472	She's seriously out to get me. She's very rude to me... Sometimes I think its because she knows i can be pushed, but alot of the time, its just rude. she doesnt believe me when i give her valid excuses and always second guesses me. >:(
366	473	He talks to us in a way that isn't as if "I'm your teacher, and you're just students", he respects what we say.
367	474	i don't know
368	475	because he always lets us know that if we need help we can come in at lunch and he'll help us. and is nice.
369	476	I don't. Just guessing.
370	477	I dont.
371	479	He's never insulted me or offended me. He openly listens to and debunks/supports other theories and expects highly of those to be expected highly of.
372	480	calls on me when i raise my hand.
373	481	He is open to listen to ALL of my talk and suggestions and I just feel like I do get a load of respect for him.
374	482	Mr Giron is always very nice and is always respectful of the individual person, and he treats us like our own person without assuming something of all of us.
375	483	If you have a comment then she doesn't brush you off, she will listen. If there isn't enough time to say it, then you can go after class and tell her if you wish.
376	484	because i show her respect she shows me respect

377 485 He's helping me get my gauges back :)

378 486 He is always happy to see us and is always caring about us.

379 487 He asks me if i enjoyed the class, and whatever feedback i could give. i'm not singled out or ignored, and my questions are answered and respected.

380 488 I don't.

381 489 I feel as if ms. G respects me but sometimes doesn't really take into consideration somethings that we need.

382 490 He will listen to what you have to say.

383 491 Guessing.

384 493 I think so. I mean, I'm pretty sure he thinks I'm a little crazy. But other than that, it SEEMS like he has respect for me. It's an instinct, really.

385 494 She calls on me when i raise my hand, and allows me to 'pass' if i dont want to answer. She also accepts lots of different artistic answers.

386 495 because he offers lunch help.

387 497 He always treats us with the respect that he asks of us, unless we're behaving badly.

388 498 I was beginig to fail his class and he contacted my parents and they talked to me about it.

389 499 She will listen to what we have to say, and she will make conversation with us. She doesn't give a vibe that what we say doesn't matter.

390 501 some time yes and some times no it depends if i have been out sick or not

391 502 because she's nice and cool to her students.

392 503 I have no idea. Seriously, no absolute idea.

393 504 my questions are answered and i'm encouraged to pay attention and stay engaged. he's not condescending when i don't know the answer to something.

394 505 because everytime i ask for help or need him to help me he respects that sometimes i dont know anything about what im doing or saying and he never turns me down or waists my time.

395 506 Of course, there are her low expectations. She thinks us incapable of writing a thesis statement... While such overwhelming assistance is indeed quite useful to some students and may help them progress greatly, she holds all students to these required bounds of hers. Additionally, quite a bit of her english is off, including knowledge of the Oxfordian Comma. She has undoubtedly tried to demean me with her controlling corrections, though they are unfounded. She reprimanded me for waving my arm...

396 508 because she's nice to her students and when she gives us lunch detention (which i've never had) she has good reason. its not some stupid reason.

397 509 Yeah... um... I think she thinks I'm crazy, but other than that, I feel mutual respect!

398 510 i always respect my teachers and they always have respected me

399 511 I have no clue. But obviously she doesn't respect my learning time. Her class is a waste of time.

400 512 she checks if everyone understands, and though she's firm and doesn't take and flack, she's pretty understanding as well. very fair.

401 513 Ms Weiss always shows us respect when we show it to her, which is a good way to know where the students and the teacher stand in relation to each other/

402 514 She's open to opinions, ideological theories and the like. She accepts a project if it is clear that material is understood, rather than its appeal to generally expected guidelines of the classic work.

403 515 Well, Ms. Snyder and I WERE supposed to have lunch, but she had a MEETING OR something. Oh, but I mean, yeah, mutual respect for sure. Just an instinct.

404 516 even tho this class is difficult she always helps me and other students. She gives most of us second chances for things that we have missed.

405 517 She takes my answers and lets me be comfortable.

406 518 she always values my oppinion and never really shoots down or is mean about not agreeing with something

407 519 she treats everyone equally, as if we're adults who can understand what we're learning and have intelligent thoughts about it.

408 520 He was open to and inspected my experimental equations for certain geometric problems. Also gives good, honest advice.

409 521 She is always respectful of us, even when we are acting badly. She treats us the way she wants to be treated.

410 522 I just know

411 524 she helps when i need it.

412 525 She's never criticized me. That's a start. Also gives me help when i need it.

413 526 i just know

414 527 he helps with all problem i have

415 528 She is always trying to help during class and is always happy to help.

416 529 He talks to me sometimes after class, not pertaining to school. If he didn't, he wouldn't bother.

417 530 she doesn't snap or judge when i get something wrong. she is patient and willing to work with students as long as they need.

418 531 He's very friendly and caring. He's funny and energetic which makes the class more interesting. Any teacher who puts that much effort into a class cares...

419 532 she has never disrespected me.

420 533 isnt mean and is pretty nice

421 534 i know

422 535 She doesn't disrespect me

423 536 because she helps me with alot

424 537 I don't, I never have any interactions with this teacher

425 538 I don't, I never have any interactions with this teacher

426 539 i know

427 541 She never gives anyone in the class attitude she's really nice and is always willing to help.

428 542 he is a very serious person.

429 543 i know

430 544 He makes an effort to get to know his students well and he cares about how well you do in his class.

431 545 he understands when we have health issues and can easily be talked to when i have a problem in his class or outside of school, he respects me by listening.

432 546 He makes an effort to get to know his students well and he cares about how well you do in his class.

433 547 Because if I come to him with a concern he will take it in, and listen. He always ask he how it feel about the lesson or test when it is over with.

434 548 She doesn't disrespect me

435 549 helps if having problems n questions

436 551 She is very easy to talk to and is very understanding and helpful.

437 553 because she is a very respectful person.

438 554 she helps and gives 1 on 1 time

439 556 She doesn't disrespect me.

440 557 we have mutual respect for each other and it's sort of a natural teacher
student relationship.

441 558 She cares about her students but is also strict and likes to get things
done.

442 559 She argues with me often, and i find it difficult to hold extended
conversations or arguements with people who I don't respect

443 560 Ms.Weiss is the best. She is really smart and really random. I love the way
she teaches, she really cares and tries to help when we don't understand
things.

444 561 Because when we do work he takes us seriously and acknowledges our
ideas as valid.

445 563 I have no idea if he does respect me, we don't encounter one another
often

446 562 We really don't talk that much. But I do respect him. Somewhat

447 564 Because he listen to me questions.

448 565 he never has given me any reason to think he does not respect me, he is
sort of neutral all around.

449 566 She is kind and friendly and not rude to me.

450 567 She treats me like a member of a productive working environment, I really
respect that

451 568 I don't even have a guess at this one, I don't have many encounters with
her

452 569 she respects me for the most part, i feel like she targets me though.

453 570 She does most of the time, but occasionally she will get frustrated and just
treat us like little kids. I guess it is appropriate if we are acting like them.

454 571 He wants us to succeed and he gives us the opportunities to do so. He is
the teacher I have the most respect for.

455 573 Ms.Weiss and I have the best relationship I can ask her anything under
the sun, and she will never lie to me. she is always concerned and makes
sure that I am OK. She makes sure I am behaving outside of her class,
and she listens to me. BEST TEACHER HERE!

456 574 She yells and screams at the class to no avail daily. Her class room
management skills are a wreck and she sometimes breaks down from the
constant talking in the room. her solution to students butting heads was to
slam their heads together for them (figuritively)And finds it to be their fault
they dont get along

457 576 She treats as people who can make our own decisions.

458 577 She considers our answers and helps us if we're wrong.

459 578 I actually have no idea, but that doesn't seem to be an option.

460 579 He does help me when i ask for help.

461 580 He does help me when i ask for help.

462 581 well shes not rude too me.

463 582 I'm not actually entirely sure. Sometimes I feel like she thinks she's better than us because she's an adult.

464 583 I don't but I think so.

465 584 she helps me when i need help.

466 585 her actions show that she respects you.

467 586 She has a good attitude when she talks to me

468 587 He just does. He understands that we're growing still and doesn't like judge us in any way.

469 588 hes not that mean too me. . .

470 589 She speaks to me like I am a human being, not a child. We have good discussions.

471 590 Because when i feel that there is something that needs to be addressed about an assignment or situation she listens when im confused.

472 591 She is strict on me sometimes but I know that she does not want to stress me out in any way. She only wants to help.

473 592 She smiles at me!!! She's also very nice :)

474 593 I think she understands me because she never talks to me in a way where I get offended and i have to talk back to her.

475 594 well shes not rude too me, and shes very rational

476 595 She listens and understands how we feel.

477 596 Because when i feel that there is something that needs to be addressed about an assignment or situation she listens when im confused.

478 597 I constantly get the feeling she looks down on me. I can't think of any particular incidents at the moment.

479 598 She is very sweet, and very intelligent that's why her name is kindblad. KIND. Whenever I need help she is very approachable and helps me.

480 599 He is nice and has real conversations with me that are not always academic, he treats me like a real person.

481 600 She doesn't consider that we don't really understand she just thinks we complain and are stupid.

482 601 i don't know actually

483 602 I think he does, just sometimes he won't let me go to the bathroom which is kind of mean. :(

484 603 He's always ready if you need help! It seems like he cares a lot. :)

485 604 I think she thinks I'm smart and treats me like an adult.

486 605 I think that this teacher respects me because he's very chill and open to everybody, and I have seen him comfort other students as well.

487 606 Every time we turn in something she always give us good suggestions for next time we do something.

488 608 We seem to have a good relationship. He always seems to be open during lunch if I need to do any make-up assignments and he is really easy to communicate with.

489 609 She is sweet and corks.

490 611 She is nice and she always has something interesting in store for the lessons. She will help you willingly when you need help.

491 612 Mr. G is cool, and he's serious about his teaching. I have mad respect for that, and he gives me respect by being a good teacher.

492 613 He listens to us and doesn't talk over us (unless we aren't supposed to be talking). He also shows signs (such as sincere smiles)of actually enjoying what we say when talking to him in a friendly manner outside of class (or inside if the circumstances are right).

493 614 Yes, because i have never gotten any type of disrespectful comments from this teacher and whenever i'm having trouble with something she comes over to help me and i feel like she knows how to be sympathetic to students when they need it.

494 616 He never disrespects me in any way.

495 617 I feel like Mr.Giron recognizes when a student has done good work. He knows how to prepare students to feel confident for a test.

496 619 She's very very specific about what she wants as an answer, if we're answering her questions. If we say something that's relevant and true, but not EXACTLY what she was looking for, she gives us a long, awkward look and says snidely "No." and goes on to the next person.

497 620 She teaches the information and never talks over us when we are using appropriate channels to talk (as in raising our hand and being called on). She is also willing to intervene and help us in personal situations that affect our safety if necessary.

498 621 because of her tone. if she didnt respect me i wouldnt like her at all.

499 622 BLEHH.

500 623 she's rude sometimes and doesn't keep her word.

501 624 to be honest i dont know.

502 625 She respects me . She's always willing to help if you are willing to help yourself.

503 626 i think so

504 628 She does know my background with going to church, so she knows that I am respectful and doesn't disrespect me.

505 630 She has us sit in a circle every so often and openly talk about feelings of gratitude towards people in our lives. At first I thought this was kind of childish, but then I realized that it was really bonding in the classroom and helps us respect eachother, and Ms. G always expresses large amounts of love to her classes.

506 631 He respects me coming in at lunch and gives me extra time if I need it.

507 632 she's nice and respectful and fun sometimes.

508 633 She is nice, and she provides constructive criticism that is not mean. She knows how to improve students' writing. She also gives us time to free write and share which is good and helps people gain creativity in their writing. She always has good lesson plans.

509 634 Hola

510 636 I dont know if this teacher respects me or not.

511 637 he is very nice and dosent judge

512 639 he told me and for the most part i feel comfortable talking to him.

513 640 cause i feel like the teacher picks on me.

514 642 She gives me advise on how to improve my scores and grades in the class.

515 643 they dont disrespect me

516 644 Well she respects me sometimes i try to be nice but at times i have to tell her how i feel.

517 646 Talks about his life experiences and allows us to share our life experiences too, when it's related to what we're learning. Conversations in the classroom are casual but still instructive.

518 647 i like talking to her and i engage most in this class.

519 648 He gives me help with the subject if i need it.

520 649 She might joke around with us sometimes but she never says anything too offensive.

521	650	i just do.
522	651	because she shows such care for her students
523	652	cause thats my potna. he always make sure im ok in class. and even tho my grade is low. he helps me get it better.
524	653	they dont disrespect me
525	654	She listens while the students answer and tries to build on their answer.
526	655	because she says really out of pocket things sometimes that are so rude that i feel like i want to slap her
527	656	they are respectful
528	657	Comes to school even when he's sick to teach us, which must be a pain, but he does it anyway.
529	658	I have never gotten any bad comments from this teacher that was disrespectful.
530	659	I can approach her and get the help I need.
531	660	she is a very nice lady and she wouldnt hurt a fly but sometimes she can get out of hand and i feel like shes picking on me but most of the time thats not the case.
532	661	I have never felt violated or insulted/offended by this teacher.
533	662	because he is always respectful
534	663	they dont disrespect me
535	664	I have never felt violated or insulted/offended by this teacher.
536	665	they dont disrespect me
537	666	No arguments; mutual trust
538	667	no demeaning commentary, opinions are judged on an equal basis
539	668	My opinion or perspective is valued
540	669	mutual trust
541	670	I think so. She's not mean, most the time. JK
542	671	Hes really nice, and he knows what he is teaching.
543	672	I don't
544	673	he listens to me and is really friendly

545 674 He answers my questions

546 675 our relationship is neutral.i go to class.he teaches

547 676 He doesn't care about his students and its blatant and obvious.

548 677 Because he is nice to me most of the time.

549 678 acts like a person

550 679 i dont know for certain but she always answers my questions in a tone that does not seem to kind or just doesnt acknowledge me at all, and always blames me for talking when people around me talk

551 680 acts like a person

552 681 She doesn't disrespect me

553 682 ?

554 683 robo teacher

555 684 because he answers my questions adequately but im not sure because he is rude to many of the students and is sarcastic

556 685 we have a cool relationship, she helps me whenever i need help

557 686 He wants us to learn

558 687 because she is nice and acknowledges all of the students

559 688 i just do

560 689 She's nice enough. Ms. B is a boss though.

561 690 She's nice enough. Ms. B is a boss though.

562 691 sHE IS A persON

563 692 sHE IS A persON

564 693 Shes never disrespectful. Shes always fair.

565 694 she doesnt respect me because im constantly late so shes kind of mean but i try my best to respect her.

566 695 I don't know

567 696 Teeeeeerible

568 697 I put yes, but I honestly don't care. Shes more one of those teachers who is better being a 'friend' than being a hardcore teacher (I point Mr. R, in a good way).

569 698 She always makes sure that theres respect in the class.

570 699 becuase he is always nice to the students and never yells even if one of
the students acts out he just sends them out without violence or rude tone

571 700 I just do.

572 701 because we just do

573 702 I just know

574 703 idk

575 704 He's so swag OD.

576 705 i dont know but she is always nice

577 706 hes cool

578 707 becuase she gives me f's even though i doo like 50% of the projects and
even though they be late i get like f's like you feels me

579 708 Im telepathic.

580 709 cause

581 710 she loves me

582 712 She takes time to get to know all of her students.

583 713 He takes time to listen if I have any questions or comments and gives
helpful answers.

584 714 he his very involving of all the kids in the class, quiet or loud

585 715 At the begining of the school year we had a feud and didnt see eye to eye
but lately its been better

586 716 Hes on the same page as me and my classmates.

587 717 She doesnt give any effort on making her students better.

588 719 She makes me feel stupid and grills me in front of the class on the spot
and makes me feel like whatever i say doesnt matter to the things we are
learning, and then five minutes later someone says somthing completely
irrelivant to the lesson and she accepts it and says " thats funny! good!" its
frustration and makes me feel not important in the enviroentment.

589 720 because she listens to my questions

590 721 i just do...

591 722 i just do....

592 723 because she listens to my questions

593 724 Ms.G is really easy to connect to and you can tell she respects each and
every one of her students. She is open to new ideas, and listens to her
students opinions even if she doesn't agree. She lets everyone have a
voice in her classroom, while also keeping boundaries.

594 725 I work hard and come to class prepared and ready to learn.

595 726 i mean hes not mean

596 727 i just do...

597 728 She talks to me outside of class and makes sure I'm okay.

598 730 he takes my criticism into consideration. Which I appreciate and take as a sign of respect.

599 731 answers my questions

600 732 because mr. taylor is amazing. hes a g.

601 733 Well, i don't always agree with him, but he listens to peoples opinions and takes what we tell him and actually uses it. He genuinly cares what our input is.

602 734 I can feel the respect in the air.

603 735 I JUST DO...

604 736 He always pays attention to what my problems are or he helps me understand what I need to be clarified on.

605 737 Because I try not to be rude, and he is very patient. With those two things in mind, and the fact that I get good grades in his class, I can tell he thinks I'm a good student.

606 739 WE'RE BESTIES. No, just being able to talk about things relivant to school like equals, and respect for my input in the classroom.

607 741 because she makes stupid snarky comments and puts my name on the board for doing things that all my other classmates do, she just is bias and chooses to make me an example and take out her hate on me.

608 742 i don't know he's just nice because he's a teacher i guess... i think that's it hes cool

609 743 Even if you can tell he's not listening to you completley, he's not rude, and he just has his own way of teaching and we all respect that.

610 744 I obviously work hard and get good grades.

611 745 i just do...

612 746 She always helps me with any question i have, and she can always recognizes if I'm having any trouble and if I need any clarification.

613 747 Because she's a good enough person to know me as not just a student but a person too, and I think she respects the way I think and what I do.

614 748 i respect him as a person but not as a teacher and he says rude comments sometimes.

615 750 Because he calls me out on personal shit in front of the whole class. which I don't see as a sign of respect.

616 751 Ms. Weiss is a really great teacher, she respects everyone as equals and makes the class fun and enjoyable. She always asks for our point of view and input on the subject and allows us to express ourselves through projects.

617 753 I feel the respect in the air.

618 754 I don't really know, but I think she respects me because I am a good student in her class. It's hard to tell though, because I don't feel much of a connection with her other than she's my teacher and I respect her. Also, I am a little rude to her every once in awhile, and she might not appreciate that.

619 756 She is super cool and friendly and engages in conversation with us like we're equals.

620 757 i work hard

621 758 because he listens to what i have to say.

622 759 She listens to thoughts and ideas

623 760 because

624 761 its yes and no for both questions

625 762 pokes fun sometimes

626 763 he values my questions and helps me when i need it

627 765 Doesn't treat me with it

628 766 I think he knows I am a pretty smart student and that I have the potential to get really good grades. He knows me as a student.

629 767 she is very approachable and open to new ideas

630 768 its yes and no for both questions above...

631 770 i know because he helps me with my work and he explains everything to me to the point i understand

632 771 because she takes time to help me when i don't understand

633 772 I'm just another student, he does, to some extent have respect for pupils, but very, very little. And I've shredded that from being naturally distracting, and it's unintentional. Now, knowing he has no regard for my input (which was made clear at the beginning of the year) I frankly don't care. I have no respect for him because it seems he barely has respect for any of us, including himself, and it comes from him in the classroom. I think it may be his vocal patterns, they're extremely passive, and in no way positive towards the lesson. I'm better with teachers who seem excited about the lesson plan.

634 773 he is really cool and open

- 635 774 he tries to talk to me when i need him to talk to me about any homework or missed assignments and he makes time.
- 636 775 I can feel the respect in the air.
- 637 776 She checks on me and my grades, not for the sake of herself, but to make sure I'm okay.
- 638 777 becuase she makes math easy to understand for me and helps me when i need help
- 639 778 because she makes it seem like she is actualy my friend
- 640 779 i don't really know why. I just feel a sense of care and respect for all of his students.
- 641 780 Because I like and recognize a lot of art that she likes and recognizes, and I think she appreciates and respects my taste and knowledge in art.
- 642 781 because she isnt rude or disrespectful. she doesnt yell or raise her voice at any one.
- 643 782 Because she's one of my favorite teachers and I rarely get in trouble in there. she says hello to me every morning
- 644 783 Because she's one of my favorite teachers and I rarely get in trouble in there. she says hello to me every morning
- 645 784 she takes no time to help me at all and she makes spanish harder than it needs to be
- 646 786 she really does care about teaching and the environment of the class. she is really a great teacher and i love going to her class everyday because unlike most teachers, she makes learning fun.
- 647 787 he makes siences fun and he even lets me teach the class so there must be respect
- 648 788 Of course <3. Ms. Snyder is one of easiest teachers to get along with, so i respect her A LOT. YOu can tell she cares about us and i love how shes so enthused to teach every day :)
- 649 789 She's always making sure I'm accomadated for.
- 650 791 I don't know, she answer's all of my question's, so I guess that that is respect????
- 651 792 because she talks to me in a respectful way im me when i talk to her not a lesser being or just a kid she respects me at a high level and i respect her at a very high level.
- 652 793 She makes sure I get any tools I need to succeed in her class.
- 653 794 Yes, cause he's the homie :)
- 654 795 She helps me with whatever question that I might need to have answered.

655	796	I don't know.
656	797	because she is very kind and caring and sometimes humorous
657	798	She cares about me a lot and pushed me to do better and I respect her for that and i know she respects me for trying
658	799	well when we talk its not like she is brushing me off most of the time she is actually listening to what i have to say (which is a lot) and it looks like she is taking it into consideration and engaged if not she should look into acting
659	800	because she always saying
660	801	I know, beause mr. g always has a positive attitude towards me.
661	802	me and mr.taylor are really close and sometimes when i ask questions that he knows i know the answers to if i just try he laughs, looks down at my paper and corrects it
662	808	because she is very kind. she treats me like an equal. its not student and teacher its person and person.
663	814	Just do.
664	815	he knows i do really well in his class and doesn't treat me like the other students in my period.
665	819	Just do.
666	820	we frenz
667	823	she helps when ever i need help and ive had her in 9th grade and we just worked together easily
668	825	Just do.
669	826	cuz i do
670	828	He listens to students when we have questions and is always willing to work with us one on one if we need extra help.
671	829	sometimes I don't...can be ambiguous at times
672	830	She always wants to hear my opinion out, she takes time out of her day to help me with outside problems and work that I need help on like scholarships and college apps.
673	831	Ms. Snyder is just a sociable person in general. She jokes with us, says good morning, and checks in when she feels that we need the extra encouragement. She is also somewhat of a lenient teacher while pushing you to work harder and very understanding.
674	833	mutual relationship

675	834	I feel an emotional bond with her.
676	836	cuz i just do
677	837	Just do.
678	838	She always has the student in mind
679	839	I feel her make an effort in my personal endeavors. She also contacted a college for me. She cares about where I go.
680	840	She discusses things with me and the rest of the class as though we are truly adults preparing for college.
681	841	No matter what, Ms. Snyder is willing to listen to the opinions and concerns of her students. She gives us appropriate space and does not prod into our lives, but she is always there to support and encourage us in all aspects of our lives, not only academically. She speaks to us as what we are - young adults who have much to learn but already have a very solid educational base.
682	842	mutual respect
683	843	cuz mr. ADD POSTER BOY SND I CONNECT AND HE LOVES FOOD! \
684	844	My teacher respects me because he is very caring about grades, and provides as much help as possible and is very lenient as long as we work hard.
685	845	Mr. Giron takes time to talk to me one-on-one to develop a personal relationship with me. It is kind, considerate, and respectful.
686	846	She says so, almost everyday. She loves us.
687	847	mutual understanding
688	848	Mutual strong relationship.
689	849	Mr. Nathan is probably one of the most chill teachers at OSA. Yes his sarcastic ways may bother some but he really is a great teacher and kind of like one of us. He's a big kid! And honestly just like most of the teachers at OSA he will give you the same amount of respect you give him.
690	850	He takes time out of his lunch to give us the chance to voice our problems and questions.
691	851	He allows discussions to transcend the subject. When we talk about more personal subjects in class, he is funny and engaging.
692	852	he always reminds the class of the importance of respect and dares us to challenge him.
693	853	he always reminds the class of the importance of respect and dares us to challenge him.
694	854	SHe tells us every day

695	855	He always waits for mutual respect and is quiet when I'm talking and respects my opinion.
696	856	Because he takes what we say credibly and without insult.
697	857	Because I am able to have conversations with him.
698	858	He listens to all opinions and ideas and gives us the chance to lead class discussions, which proves that he trusts our leadership and feels we are responsible.
699	859	Mr. Taylor has been vital in my transition through senior year. He has always made himself available for further discussion outside of class time and seems truly engaged and interested when talking about things with me.
700	860	Mr. Nathan has come to my performances and helped me out with my test prep. This additional time outside the classroom, has shown me that he sincerely cares about my progression and successes/achievements. He also has expectations (implies that he cares).
701	861	He listens to us, gives us time to ask questions when needed, creates the appropriate environment for students to feel respected by each other, etc.
702	862	cause
703	863	I think if you respect Mr. Taylor and do what he asks, which I don't think is an unusual about, he will respect you.
704	864	sand
705	865	Because she talks to us and discusses with us while trying to have us lead.
706	866	Mr. Taylor is a very calm teacher, and he never gets mad, so if he ever disrespected anyone they deserved it.
707	867	Mr. Taylor is always approachable and willing to discuss the material further. He has been vital in my transitions this year through senior year.
708	868	because sand
709	869	Obviously I don't. I won't go up to him and ask him. Based on how he treats me though, and how he reacts I would guess that my presence is not exactly a welcomed one.
710	870	He took the time at lunch to go more in-depth on "last nights" reading. This showed his dedication to this job and his internal heart for the success of his students.
711	871	cause sand
712	872	Because he has us lead the class in discussion.
713	873	canberry

714	874	I feel when I try to voice my opinion in class, it's not appreciated. Also, I feel that when we discuss very emotional topics in class she is very passive and nonchalant. When you voice your opinion and she does not agree, she will dismiss your opinion and tell you it's not right.
715	875	I DONT KNOW!
716	879	She is always willing to help and work around problem/conflicts with your schedule. Also, she is very patient and helpful to others
717	880	she has no choice but to respect me
718	881	He cool
719	882	he look out for the best for me and know how i am better that other teachers
720	883	sometimes
721	886	he Awesome
722	887	He just asks like he does.
723	889	Because he always tries to Bust people out about there grade in front of the whole class or what him and a parent spoke about. he values his Girlfriend more than his students. he cares for more of his class than any other classes.
724	890	He jus gives off that type of air.
725	891	If you pay attention he will give you the respect you deserve.
726	892	he is a bad teacher
727	893	sometimes he may get "excited", but he mainly understands.
728	894	Ms kindblad and I are very similar in a way so we have a very close relationship as student and teacher.
729	896	She is one of the ONLY teachers that respects her students. She cares Strongly for her Students
730	897	awwesome
731	899	I feel she values my needs and helps me when i need it.
732	900	You can feel it. She values my opinions.
733	901	The Conversation level he shows and gives show that he respects most of his students
734	902	I feel she values my needs
735	903	Opinions are respected and valued.

736	904	because he offers to help with my struggle
737	905	she always has a nice attitude towards me.
738	906	Hes easy to talk to and i feel like he gets where i come from sometimes.
739	909	he does sometimes. its kind of like he will if he wants to.
740	910	He Has no Choice but to Respect me !
741	911	becuse she doesnt feel like she is doing anything wrong so she respects me
742	912	Our opinions are not valued, even when he asks for them.
743	913	sometimes.
744	914	he gives me help when i need it.
745	915	because you can tell that he really cares and only wants to see us acheive our goals
746	916	i dont know.
747	917	He's nice and will joke with us but still expects us to perform maturely.
748	918	he shows respect
749	919	i dont know
750	920	I don't.
751	921	she is very kind an caring
752	922	He gives his full attention when I ask a question in class
753	923	i dont know
754	924	i dont know
755	925	He expects me to act as intelligent and mature as I am and is disappointed when I don't.
756	926	I don't know, i just love her teaching style
757	928	I don't.
758	929	i dont know
759	931	he treats me like an equal
760	932	She is a very nice person and obviously cares about the material that she is teaching, however many students do not respect her and will not pay any attention in her class.
761	934	Because she doesn't hate me

762	936	he has told me my potential and has also in a straight-forward manner has called me out on what it is that I need to improve on in how it is affecting my grade in his class.
763	937	She always ask the students how they feel about any subject that they have trouble with. She is very understanding and respectful to our ideas
764	939	Because she told me she does.
765	940	She seems to love what she's doing and tries as hard as she can to make everyone pass.
766	941	she will come up to me personally and comment on what i am doing well and what is necessary for me to improve on if i want to pass her class; but at the same time she will not hold hands and can rather strict but fair in her grading.
767	942	I'm actually not sure. Kidding, he does.
768	943	She makes sure that i know the information and if i need help she helps me out a lot
769	944	He tells me he does.
770	945	She just a respectable person
771	946	While he is sarcastic, and does have a sense of humor that not everyone will understand, it is clear (at least to me) that he does respect us and cares about our education.
772	947	i do fairly well on my quizzes but am rather poor on homework completion. and she very quick to tell me that i need to improve quickly if i want a decent grade in her class
773	948	You can tell by the way he speaks and approaches you that he cares about you and your education.
774	949	He leaves his door open to everyone who needs help, and has no issue explaining the same things multiple times.
775	952	We have a good relationship and he cares about my grade.
776	953	She's very helpful and kind.
777	955	He makes it clear every day that he cares passionately about our education and that we pass his class and the AP test, he has out-right said it.
778	956	She is very caring when you have a problem.
779	957	He tends to be overly sensitive and often feels attacked by students opinions or comments in class causing him to react by pointing out students flaws in a rude matter.
780	958	He answers all of my questions that I have for him and he's very open minded.

781 959 we both act respectably

782 960 She treats me like all of her other students.

783 961 the way we act

784 962 I know this because he doesn't favor me or treat me differently in any way.

785 963 act respectagble

786 964 Ms. Kindblad is a very approachable teacher and she's the nicest teacher that I know at OSA.

787 965 Because i can tell that she cares when i ask her a question

788 966 He knows not to mess around with me.

789 967 mutual rspect

790 968 He knows not to mess around with me.

791 969 She's terribly sweet and she always listens to me and tries to help if i slip up.

792 970 She always helps me when i come to her after class/during lunch

793 971 Communication skills.

794 972 i feel the vibes man

795 973 Being one of the highest scoring people in her class, I would hope she respects me at least a little bit.

796 974 We don't talk much, but she allows students to come to her at lunch/after school, so that's really convenient.

797 975 Communication skills.

798 977 She is obviously very caring and nice. She is one of my favorite teachers!

799 978 She is understanding when it comes to asking questions, and values our opinions in discussion.

800 979 I really don't actually, she as a an expression made of pleasant steel...

801 980 SOMETIMES she respects my opinion and genuinely cares about the well being of her students, but other times she can be very high and mighty. She seems snooty sometimes and disrespectful toward certain students often.

802 981 I assume because I respect Mr. P, I'm sure she doesn't have a problem with me. And if so, she should address it privately.

803 982 I think she did when I was in earlier grades, but I would be shocked if she respects me now. This is mainly because I have not been the best in her class; due to me sitting in a seat surrounded by talkative people.

804 983 He pokes fun at you if he likes you, so I'm in the clear.

805 984 He is very polite and answers all questions and makes sure that students understand the material.

806 985 Communication skills.

807 986 She does, but sometimes it feels a little fake and she is only smiling because it's her job. But overall she really does respect me.

808 987 If she respected me, she would try and help me in math instead of confusing me more. She would try and get her students, who's grade REALLY matter at this point, the best grades possible. She seems to give up in class too often.

809 988 She answers all questions fully and understandably, and makes students go deeper into the subject for the purpose of their learning, not to make the class annoying, which it is not.

810 989 I know he respects anyone and states it everyday in class.

811 990 This teacher is very open minded and is welcoming to statements and questions posed in class. She is patient and accommodating when I need to make up work or have a separate meeting with her.

812 991 I know.

813 992 This teacher is very open minded and is welcoming to statements and questions posed in class. She is patient and accommodating when I need to make up work or have a separate meeting with her.

814 993 I know.

815 994 We all get nicknames and my nickname is Rockstar. He almost always respectfully points out people's mistakes so they don't feel bad or stupid. Also whenever my mom emailed him asking questions he'd always give praise.

816 995 Mr. Nathan is extremely helpful when it comes to one-on-one help. He can explain things in multiple ways if you don't understand the first way and does not have a negative demeanor towards the students.

817 996 She just respects us because she is laid back.

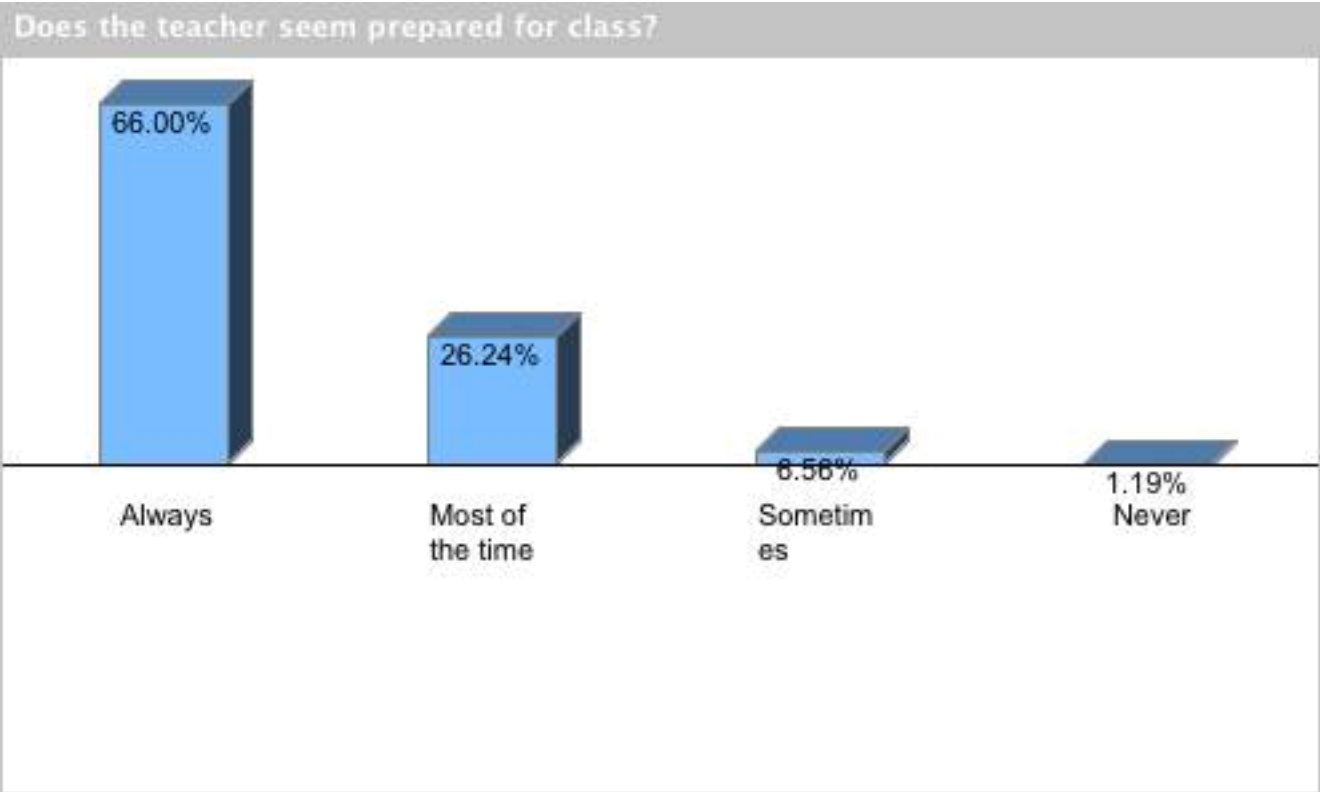
818 997 She doesn't treat us like children, but as students. There's a definite line and she knows where it is located. Idk if that makes sense.....

819 998 Mrs. Kindblad respects me because I actually listen to her. Fourth period in general is horrible. Many people in her class do not respect her, despite her knowledge. Due to this lack of respect by the students, they talk the whole class time. As you can imagine, this makes it really hard to learn. Mrs. Kindblad is a really nice person, and I can learn from her, but I feel that the few bad apples in her class makes it a horrible learning environment. These apples include: Alex Oshiro, Kamari Brown, and Cameron Brown. Please can you make Mrs. Kindblad take care of these fools?

820 999 She is very polite and makes sure that we learn the material.

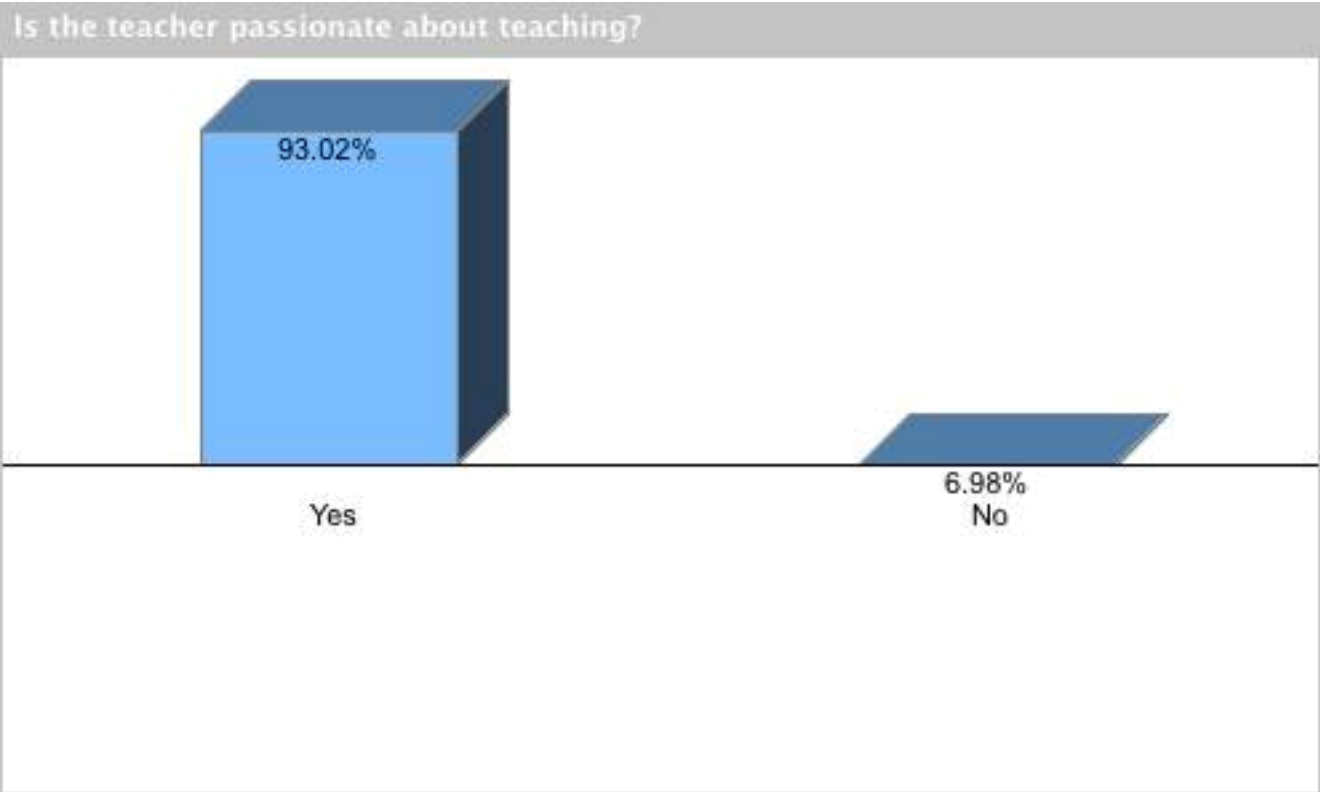
- 821 1000 This teacher is very open minded and is welcoming to statements and questions posed in class. He is patient and accommodating whit the class even during times of chaos. He seems to genuinely care about each student's best interest and future.
- 822 1001 There is just that vibe of respect people can sense.
- 823 1002 She is never rude or pompous toward her students. She genuinely wants her students to learn a lot in class, you can just tell. But SOME STUDENTS will prohibit the teacher from getting all of us from knowing as much as possible in a day. I say, shank those who don't care. (Tracy Fitsimmons, Taylor Jackson, Imani somethingsomethingsomething, and Cassandra somethingsomethingsomething)
- 824 1003 He tells me I'm very smart all the time, especially when I get the answer to a very difficult math problem
- 825 1006 She talks to me like I'm an adult.
- 826 1007 She talks to me like I'm an adult which I appreciate. But there were some moments when some people said something to her in a rude tone and she kinda spoke back with the same childish tone. Other than that I think she respects students.
- 827 1008 When it comes to ideals in Mr. R's classroom, whether it be from homework or our own research, he is quick to shoot down a student's point of view before they have finished expressing themselves.
- 828 1009 Ms. Kindblad has always been someone easy to talk to.
- 829 1010 She has shown concern for her students and always shows her concern for the bettering of her students.
- 830 1011 Ms. P is always willing to stay behind and tutor her students.

Does the teacher seem prepared for class?



Answers	%	#
Always	66.00	664
Most of the time	26.24	264
Sometimes	6.56	66
Never	1.19	12

Is the teacher passionate about teaching?



Answers	%	#
Yes	93.02	933
No	6.98	70

What question should have been on this survey that was not included? If you wish, answer it below.

#	User ID	Answers
1	2	n/a
2	4	Have you had this teacher previously? If so, has this teacher improved performance since last year?: Infinitely. Last year I argued with him a lot, and there was a fair amount of disrespect involved, but we found some common ground this year, and he is much more confident in his teaching style.
3	5	Does your teacher explain things clearly?
4	10	Does this teacher pms all the time and turn into a bitch every other 15 minutes? =) thats true. ._.
5	11	Does this teacher pms all the time and turn into a bitch every other 15 minutes? =) thats true. ._.
6	41	Is she swag??
7	46	Ms. G is a good teacher but throughout the whole year all she did was yell and scream. She never took control of the class and always yelled at the wrong people, who rarely talked.
8	63	does this teacher have good crowd control? i think it needs work but its ok.
9	65	Should he get a raise? HELL YEAH !!!!!!!
10	71	Is he hyperactive? ._. YES!
11	73	give more feedback regardless of performance
12	75	What could the teacher improve on ? What are they good at ? Do you think that they should teach another subject ?
13	77	none
14	81	if we are able to finsish work in class and if we are able to actually do work in class.
15	82	if we are able to finsish work in class and if we are able to actually do work in class.
16	83	what kind of dream it be?
17	86	None.
18	87	N/A

19	92	What outside things does the teacher do to help reinforce the topic ?
20	94	what is the meaning to life?
21	95	Nope.
22	98	none
23	100	what did you have for breakfast?
24	108	none
25	111	N/A
26	112	Does This Teacher Have a Strong following of student that like him
27	116	one question that sould of been asked is if our peers respect our teacher and our time in the class room.
28	119	N/A
29	120	N/A
30	121	N/A
31	127	Does the teacher face a hard classroom environment? How does the teacher handle classroom disruptions?
32	129	N/A
33	132	do my peers respect my tacher?
34	134	do you feel as if you are learning in class daily?
35	140	What is the learning environment of the class?
36	142	What is the learning environment of the class?
37	143	*There should be a survey for emphasis teachers. Students have a lot to say about their emphais teachers since we spend three hours with them every day.
38	145	Do you feel like you learn in this class daily?
39	148	out of 10 what would be my ranking for her? 11 :)
40	153	what would the student like to gain more from this class or teacher?
41	155	Do you feel like you learn something in this class daily? Is there anything that hinders your learning in this particular class other than the teacher? What can this teacher do better to ensure you get the best out of this class?
42	168	Does this teacher do anything when bullying occurs? No. She always intervenes when it is too late.

- 43 171 Rate your teacher.
- 44 182 What will help you do better in class?
- 45 184 What will help you do better in class?
- 46 186 Rate your teacher.
- 47 188 Rate your teacher.
- 48 198 Does your classmates make you feel comfortable?
- 49 200 Rate your teacher.
- 50 205 YOUR TESTS ARE TOO LONG AND TOO HARD.
- 51 212 Rate your teacher.
- 52 215 What elements are missing that will help you learn better?
- 53 234 are your peers very distracting and complain about working, and start talking and never shut up, and they start singing and getting up without permission and doing things they shouldn't and complain when they get introuble
- 54 237 Do u think there should be more parties and food?
Yes
- 55 240 Is this class effective?
- 56 248 why isn't Mr.Kemper kicking out David out of the class for being a big distraction to the class, he always distracts me from doing my work, he always talks and never shuts up, he always sings when Mr.Kemper tells him not to, he always aggressive NEVER SHUTS UP, and needs to listen to Mr.Kemper and be sent out when he is being a distraction, stop complaining about doing work and needs to SHUT UP!!!!
- 57 253 Does the teacher hold your attention when lecturing?
- 58 254 Does the teacher hold your attention when lecturing?
- 59 256 Do students show any proper behavior in this class?

No, absolutely not, and i'm saying all of them are misbehaving, but most are. And i'm certainly not saying that i'm the best of the best. I'm simply saying that a lot of students in my class act terrible towards Mr.Kemper.
- 60 258 None.
- 61 259 "Do you agree with the work load in class?
Sometimes, no. Right now we have an essay that's rough draft is due Thursday. I am worried I will not complete it in time and I'm staying up past midnight to get it done. When essay's are due it is stressful. But there are other times when the homework is a nice load and manageable. I think homework time should not exceed thirty minutes.
- 62 261 how to improve overall grades

how to make a good test or quiz

- 63 270 None.
- 64 273 Is the teacher thorough and focused on the lesson and on helping you to understand the material?
 Sometimes, I feel like he thinks that I am stupid.
- 65 275 how to improve grades
 improve class
- 66 280 I really enjoy her class
- 67 282 Is behavior in class appropriate?
 -It sometimes is, unfortunately, the some students are very rude to the teacher, and other students including me. They talk very loud making it hard to focus on what Mr.Andronic wants us to learn, and he doesn't appreciate it.
- 68 284 On a scale of one to ten, how awesome is the teacher?
 THE ANSWER IS FIFTY yes.
- 69 290 The study guides for the test are too long and stressful to fill out and study before the test
- 70 296 He is a good teacher because he prepares us for tests well and uses time in class usefully
- 71 299 Does the teacher hold your attention? Are there any things that the teacher can improve on?
 Yes. He walks around the classroom and I find it very distracting, also he is always fiddling with something in his hands (ie: a pen, eraser, or towel).
- 72 305 "Does the teacher allow you enough time to complete projects?"
 Sort of. I can get the projects done, but I have to stress over them and it gets down to the wire. It's not fun and I feel like I'm not contributing my best work. Take the current essay. The rough draft is due Thursday. That is not enough time, especially with this being midterms week. I stayed up past 12 to get part of it done. I would not like to drive myself crazy.
- 73 306 Does this teacher approach you with an uncomfortable amount of affection because yes.
- 74 309 rate your teacher's skills out of 10
 i would choose 6
- 75 311 is she mean? yes
- 76 312 how to be a better teacher
 how to separate teacher from friend
 how to make something simple but still exact and easier to learn in less time
- 77 318 do you like her
 nope not at all

- 78 320 what do you need the teacher to do more of to help you
- 79 321 Does she teach properly in class?
- She sometimes does, unfortunately when ever the lesson comes to a part where as its about historic religion, her lessons become really unthoughtful. I'm personally a christian, and I find really hard and innopropriate, when Ms.K speaks untrue things about my belief, as well as students saying rude things about it. She never seems to even come prepared to teach about christianatiny, a her lessons about it are untrue as is didn't even try to understand what she is teaching in the first place like a real history teacher would do. I find it very harsh and demeaning. - Thank you.
- 80 323 Do you feel like you are getting a proper education in this class? Are you learning what you thought you would be learning in a honors class? Is the honors class what you expected?
- 81 326 he rocks !
- 82 332 they should have more options then yes and no
- 83 334 is the class room environment helpful to our learning
- 84 337 should you throw a party for this teacher? which would be a yes
- 85 338 my initials are ___ and i really want this woman gone
- 86 340 Do you wish to take an AP version of this class with this teacher?
- 87 342 more answer options then yes and no
- 88 344 Does he teach properly in class?
- Yes, he teaches very well in his class, and he is very helpful in his teaching. Not only does he teach well with english, but with important everyday life knowledge too.
- 89 366 1. Is this your favourite teacher?
- 90 368 Does this teacher know much about his topic?
- 91 369 he doesnt seem passionate but he teaches me what i need to kniow to pass the test.
- 92 370 Do you feel you can approach the teacher without being put down.
- 93 372
- 94 376 How does this teacher treat you?

- 95 379 I feel like there wasn't enough choices for the difficulty level of the class.
What is the classroom environment like in the classroom?
How is the teacher on a scale of 1-5 at controlling the classroom?
- 96 380 I feel like there wasn't enough choices for the difficulty level of the class.
What is the classroom environment like in the classroom?
How is the teacher on a scale of 1-5 at controlling the classroom?
- 97 383 Is the material helpful
- 98 384 Is this class fulfilling its purpose and adequately preparing us for college?
And I would say yes, in the sense that I'm retaining most of what we've learned. But probably no in just the essay writing, since we have a really long time to write essays, and we are force fed essay formulas. I think highschool students should be well beyond formulaic writing, and should be to a point where they know how to write a good essay straying from the conventional middle school writing of an essay.
- 99 391 Just a comment: Ms. Weiss is pretty cool and I appreciate her tough love approach
- 100 394 How does the teacher teach?
- 101 395 HOW IS THE CLASSROOM ENVIRONMENT!! I say this because the overall environment is loud because of all the side chatter.
- 102 400 What do you like about this class the most
- 103 401 Is this teacher good at teaching? (im seriously not trying to be mean)

answer: Mr. Kemper is great, but his teaching techniques are pretty bad. He needs to make bio more fun or something because i unintentionally start to drift off.
- 104 405 I wish that the question about approachability could be elaborated on regardless of the box we checked.
- 105 411 I feel that she is a little hard to approach, because she seems to laugh at stupid questions and will say no quickly. But sometimes she's different. You never know.
- 106 413 question about work load; teaching style
- 107 414 I feel that she is a little hard to approach, because she seems to laugh at stupid questions and will say no quickly. But sometimes she's different. You never know.
- 108 417 no question
- 109 422 Does this teacher help you fully *understand* the material; not just memorize it?
- 110 429 Just that she's my favorite teacher I have ever had, and I'm so lucky to have her.

111 437 Does this teacher make you want to learn?

112 438 Is this preparing us for college, and the AP exam.
Answer: NO!

113 450 Its more like he's passionate about biology and he wants to spread his knowledge but he's not very good at it.

114 453 I want more videos in class, i don't know how else to learn this stuff without haveing a visual in front of me

115 458 Does this teacher help you through work?

116 466 Does this teacher make class fun and interesting and make you want to be there?

117 477 Is it a productive learning environment?

118 478 theres no question to be asked

119 479 Does this teacher have legitimate knowledge of his/her subject of teaching?

Yep.

120 482 Do you think that you learn a lot in this class? And I certainly do.

121 485 I'd just like to say about the whole respect thing, that's the students fault. Not Mr. Taylor's.

122 486 Does this teacher teach you in a fun way and with visuals,lectures, and hand on work?YES!

123 487 What feedback do you have for this teacher:

oh well gosh! what a super question! I would say to just keep doing what he's doing. i love the class, and feel very comfortable.

124 497 Do we learn a lot? Yes!

125 498 Does this teacher help a student in need? Yes.

126 504 What feedback do you have for this teacher:

possibly do more problem explanation...

127 505 there is nothing left to say

128 506 DOES THIS PERSON HAVE SUFFICIENT KNOWLEDGE?

I would say she may know a bit, but she also lacks quite a bit... So it seems to me. Maybe I just have a grudge.

129 510 just to add this class is sorta crazy

130 511 To go further with the question above, she seems bored. Like she doesn't want to be there. She doesn't even try to fake a smile like most of the teachers probably do. You could see her scowl from 5 miles away when she has to teach 5th period. And I don't blame her, I do the same. But it's because the class just goes crazy that it's like that.

131 512 What feedback do you have for this teacher:
some classes feel kind of preachy and the books are dull...

132 513 Are we equally interested in the class and learning new stuff?

133 516 Are the subjects actually helpful for life? NO

134 518 nothing

135 519 what feedback do you have for this teacher?:
KEEP DOIN' WHATCHER DOIN'!

136 521 Do we like this class? Yes.

137 523 do you like this teachers methods of grading? no!

138 524 nothing

139 528 does this teacher help you in any way possible? Yes.

140 529 Do you like this teacher?

141 530 what feedback do you have for this teacher?:
none, really. not having such long question sheets for movies maybe?

142 533 nothing

143 535 Do you like the teacher?

144 537 can't think of anything missing

145 538 can't think of anything missing

146 548 Do you like this teacher?

147 553 from 1 - 10 how much do you like this teacher? why?

148 556 Te gusta la profesora?

149 558 What would you change about this teacher if you could? Sometimes she is a little sarcastic and I feel like I can't talk to her about schoolwork.

150 559 Nothing comes to mind

151 563 Nothing comes to mind

152 564 You should about the respect of students in the class, or about the students in general.

153 570 How much homework does the teacher give?

154 573 Again you should ask about the students in the class, because they are very disrespectful to other people's feeling, and I don't feel uncomfortable in that class when people are whispering stuff under their breath about my religion because the topic is religion I don't feel comfortable.

155	574	How are The teachers class room management skills?
156	577	Do you feel comfortable in the class?
157	587	How do you feel in this class?
158	593	Is the teacher only nice to certain people.
159	596	nothing
160	598	I don't know.
161	603	Do you think you should learn Math if it has nothing to do with your future?
162	609	I think between the yes and nos there should be sometimes
163	614	Nothing.
164	622	Poop
165	625	From 1 to 10 rate your teacher's personality.
166	636	How can this teacher improve on the way they approach people?
167	651	I think that even though she is not tecinacly a teacher ms fulton should be included because i know that plenty og students have something to say about her. she makes french horrid
168	658	Nothing. =)
169	676	Should we fire them? [x] yes [] no
170	679	none i felt this survey was adquate
171	683	i believe Ms. G is frustrating and unhelpful to my learning
172	686	Good guy
173	691	gOOD TEACHER
174	692	gOOD TEACHER
175	693	Do you like your teacher?
176	696	yuck
177	699	mr taylor is awesome
178	704	Is Mr. R a BAMF? [x] yes [] no
179	707	why are some teacher so much a flower yeast ho you know what im saying
180	709	balsl

181	711	are your being helped personally? does the teacher notice you and offer assistance/
182	713	Do you think you learned a good amount of knowledge?
183	719	g/ASBghvlotr;
184	721	none
185	722	none
186	726	more projects they're cool
187	727	none
188	728	Is there anything that the teacher could improve? If so, what?
189	730	Is this teacher serious during class time? Yes he does, but he can be slightly immature at times. (Such as when singing rack city)
190	732	nothing. hes just cool...yeah
191	734	Does this teacher have control over their class? Some days she has control and some days the class has control.
192	735	Can he bring his cat to school?
193	737	Nothing.
194	739	What do you enjoy about their teaching style? What would you like them to change?
195	741	Does she treat all students equally? No, I will chew gum or something and get detention and the other student with A's will be throwing shit at each other and get extra points. BULLSHIT!
196	742	nope, i dont know... hes good at math..
197	745	none
198	747	None.
199	750	Dunno.
200	753	Additional Comments: There is a lot of talking in the class which causes a lot of disruptions during class. I think we don't get a lot done in this class, because of all the talking and stuff. I also don't think the teacher has control over her class. She can also be pretty rude. She has told us (her fourth period class) that we are her worst class and I have friends from other periods that have her that tell me she talks bad about us to them. That kind of hurts. I feel like by being in her fourth period I have been categorized as a troublesome student because she talks so badly of us, even though I am a very enjoyable and responsible student. I notice she has favorites and it shows.
201	756	Do I like her? YAh she hella boss. she my fave fave teacher.

202 772 I think you should give a chance to let us explain how we feel about how they run their lesson plan. Not we'd prefer, but more "they have the material, but are awkward about pitching it," or "they don't really get to the point" so they can pinpoint how to improve.

203 775 Additional Comments:
I personally have had pretty good encounters with this teacher and I feel valued as a student, but I don't think everyone is treated fairly. I have witnessed things that took place in the classroom that I thought were inappropriate on my teacher's part. I notice he makes some students feel like their feelings aren't valued. He also says some things that can hurt sometimes. I understand that he doesn't always mean them in a hurtful way, but I feel it would be better to leave those comments at home. Overall he's a pretty good teacher, he just needs some work. He's energetic which is good when trying to keep students engaged .

204 779 Why did you choose to start teaching and what was your inspiration for teaching?

205 791 Was there any issue with the grade that you received?

206 799 do you and this teacher get along? if not explain how that could change

207 800 is she patient when teaching.

208 818 Question: Does this teacher rock?
Answer: Hell yeah!!!

209 830 Rate the teacher from a scale of 1-10 and why you chose this number.

210 840 Do we feel prepared for the next steps is our education from this teacher?

211 843 HI MR. WOMBAT!!!! ITS TWITCH! LOLOLOLOLOLOL!!!!

212 844 rating the teacher 1-10 and why.

213 848 Extremely approachable, cares for the students well being, fair.

214 857 If they need more teacher experience-something to broaden their horizons.

This is true for the majority of the teachers.

215 860 What is the classroom management like? Due to the small class, I feel Mr. Nathan has control over the atmosphere. However, when the majority of the class is off-topic, Mr. Nathan has trouble bringing us back to a calm and collected state.

216 868 sand

217 869 Do you think you have learned the information that the teacher has set out to teach?

218 870 Is this teacher a performer when he engages with the class? I feel that Mr. Taylor lacks the energy and the confidence to present the information with the class. I would like to see him break down the barrier between "teacher and student." (Think about facilitator).

219 875 The teacher is prepared because she uses the lesson plans -_-

I also don't know if she naturally has energy or she may be passionate

220	880	Does the teacher way out her lectures right?
		No she does not. We have different races and Ethnicity's at Oakland School for the Arts and most Kids are African-American but she Barley touched on Slavery and Didn't do anything for black History Month. The only things she told us about African-Americans were the bad things that happened, African-Americans did a lot of great things besides get beat all day long.
221	881	If john had 5 apples and Bob had 6, why wont they just shut up and eat
222	886	Is Nathan a good teacher
223	892	hate him
224	897	awesome
225	910	Rosenfrog is way to passionate about teaching , i think that takes over this job sometimes. He cares so much about letting us know that he care he takes away from teaching. or he tells us about his girlfriend so much we cant learn about English. but he expects us to finish all these books and worksheets that he gives us. The amount of work that he gives does not reflect on the grades he gives out. The speed he goes is way to fast Students cant keep up. I think that if he stopped focusing so much on Cell phones and Electronic Devices and stop going on tangents about WHO KNOWS what that his class would be way farther in the English Language. and He needs to learn how to control his anger with students. That would get him much farther in this teaching. And Students would respect him more
226	912	Is your teacher's teaching method effective for the whole class? No, not at all. Simply blabbering on and on to students loudly about your life is not very effective for some students who actually need to focus.
227	916	I dont know
228	919	i dont know
229	923	How well do you feel the teacher does on instructing his class? I feel sometimes he is a little disorganized with his thoughts. He gets distracted really easily.
230	924	How well do you feel the teacher does on instructing his class? I feel sometimes he is a little disorganized with his thoughts. He gets distracted really easily.
231	926	Rate her teaching style. she gets a 10/10 for me
232	927	Can the teacher handle the class?
233	929	This survey is very vague!
234	934	What's the most unprofessional thing that this teacher has done? Answer: Crawl under a desk
235	939	What is the most unprofessional thing that this teacher has done? Answer: N/A

- 236 940 Sometimes I do get bored just taking notes every day. I do wish that she would mix it up occasionally, because it can get a bit mind numbing (even though it is a successful method).
- 237 942 What is the most unprofessional thing that this teacher has done?
Answer: Talk shit to students.
- 238 943 How does your teacher deal with class disruption?
She tries to quiet down the class but they do not give her the respect that she needs.
- 239 944 What is the most unprofessional thing that this teacher has done?
Answer: Throw a bunch of pencils on the ground awkwardly at students.
- 240 977 Ms. P
- 241 980 Is your teacher creative?
I would have answered 'no' because we do the same thing day after day. It's either a notes day, test day, socratic seminar, or drawing day. I get so bored in that class sometimes.
- 242 987 Can your teacher teach?
- 243 994 Is the homework load appropriate?
- 244 997 Do you feel you've learned the appropriate amount in this class?
- 245 998 I wish that the survey asked how the class views the teacher. In this case, the majority of our Chemistry class does not take Mrs. Kindblad seriously whatsoever. This highly takes away from the learning environment. The names are listed above. I'm sure that I am not the only one who views these few annoyances this way. I am also sure that these "students" are not only trouble in this one class.
- 246 1003 Is the homework load appropriate?
- 247 1006 Is the homework load appropriate?
and yes it is good
- 248 1007 Is the homework load appropriate?
and yes it is



Uniform Complaint Policies and Procedures (UCP)

Oakland School for the Arts (OSA)

530 18th Street, Oakland CA 94612

(510) 873-8800 and email address

UCP Policies and Procedures approved by Governing Board on November 20,2013

This document contains rules and instructions about the filing, investigation and resolution of a Uniform Complaint Procedures (UCP) complaint regarding an alleged violation by a local educational agency of federal or state laws or regulations governing educational programs, including allegations of unlawful discrimination, harassment, intimidation, bullying and noncompliance with laws relating to pupil fees.

This document presents information about how OSA processes UCP complaints concerning particular programs or activities in which we receive state or federal funding. A complaint is a written and signed statement by a complainant alleging a violation of federal or state laws or regulations, which may include an allegation of unlawful discrimination, harassment, intimidation, bullying and charging pupil fees for participation in an educational activity. A complainant is any individual, including a person's duly authorized representative or an interested third party, public agency, or organization who files a written complaint alleging violation of federal or state laws or regulations, including allegations of unlawful discrimination, harassment, intimidation, bullying and noncompliance with laws relating to pupil fees. If the complainant is unable to put the complaint in writing, due to a disability or illiteracy, Oakland School for the Arts shall assist the complainant in the filing of the complaint.

Programs or activities in which OSA receives state or federal funding are:

- Consolidated Categorical Aid Programs
- Child Nutrition Programs
- Special Education Programs

A pupil fee is a fee, deposit, or other charge imposed on pupils, or a pupil's parents or guardians, in violation of state codes and constitutional provisions which require educational activities to be provided free of charge to all pupils without regard to their families' ability or willingness to pay fees or request special waivers.

Educational activities are those offered by a school, school district, charter school, or county office of education that constitute a fundamental part of education, including, but not limited to, curricular and extracurricular activities.



A pupil fee includes, but is not limited to, all of the following:

- A fee charged to a pupil as a condition for registering for school or classes, or as a condition for participation in a class or an extracurricular activity, regardless of whether the class or activity is elective or compulsory, or is for credit.
- A security deposit, or other payment, that a pupil is required to make to obtain a lock, locker, book, class apparatus, musical instrument, clothes, or other materials or equipment.
- A purchase that a pupil is required to make to obtain materials, supplies, equipment, or clothes associated with an educational activity.

This document also applies to the filing of complaints which allege unlawful discrimination, harassment, intimidation, and bullying against any protected group as identified under Education Code section 200 and 220 and Government Code section 11135, including those with actual or perceived characteristics such as age, ancestry, color, ethnic group identification, gender expression, gender identity, gender, disability, nationality, national origin, race or ethnicity, religion, sex, sexual orientation, or on the basis of a person's association with a person or group with one or more of these actual or perceived characteristics, in any program or activity conducted by a local agency, which is funded directly by, or that receives or benefits from any state financial assistance.

The following complaints shall be referred to other agencies for appropriate resolution and are not subject to our UCP process set forth in this document unless these procedures are made applicable by separate interagency agreements:

- Allegations of child abuse shall be referred to County Dept of Social Services (DSS), Protective Services Division or appropriate law enforcement agency.
- Employment discrimination complaints shall be sent to the State Dept of Fair Employment and Housing (DFEH).
- Allegations of fraud shall be referred to the Legal, Audits and Compliance Branch in the California Department of Education (CDE).

The responsibilities of OSA

OSA has the primary responsibility to insure compliance with applicable state and federal laws and regulations. We shall investigate complaints alleging failure to comply with applicable state and federal laws and regulations and/or alleging discrimination, harassment, intimidation, bullying and charging pupil fees for participation in an educational activity and seek to resolve those complaints in accordance with our UCP procedures.

In regards to complaints of noncompliance with laws relating to pupil fees, if OSA finds merit in a complaint a remedy will be provided to all affected pupils, parents and guardians, that, where applicable, will include reasonable efforts by OSA to ensure full reimbursement to all affected pupils, parents and guardians.



Our UCP policies shall ensure that complainants are protected from retaliation and that the identity of a complainant alleging discrimination, harassment, intimidation, and bullying remain confidential as appropriate. We submitted our UCP policies and procedures to our governing board for approval and adoption (see the top of this document for final adoption date).

The person responsible for receiving and investigating complaints and ensuring our compliance with state and federal laws and regulations is:

Lori Cheatham
Director of Compliance
Oakland School for the Arts
530 – 18th Street, Oakland, CA 94612
(510) 873-8803

We ensure that the person above, who is responsible for compliance and/or investigations, is knowledgeable about the laws/programs that he/she is assigned to investigate. Complaints of noncompliance with laws relating to pupil fees may be filed with the principal.

We shall annually notify in writing our pupils, employees, parents or guardians of our pupils, and other interested parties of our UCP process regarding an alleged violation by a OSA of federal or state law or regulations governing educational programs, including allegations of unlawful discrimination, harassment, intimidation, bullying and noncompliance with laws relating to pupil fees. The UCP Annual Notice will be disseminated to all of the six required groups each year and will include information on how to appeal to the CDE. An appeal is a request made in writing to a level higher than the original reviewing level by an aggrieved party requesting reconsideration or a reinvestigation of the lower adjudicating body's decision.

Our UCP Annual Notice shall also advise the recipient of any civil law remedies that may be available under state or federal discrimination, harassment, intimidation, and bullying laws, if applicable, and of the appeal pursuant to Education Code section 262.3. Our UCP Annual Notice shall be in English and in the primary language, pursuant to section 48985 of the Education Code, or mode of communication of the recipient of the notice.

A copy of this UCP complaint policies and procedures document shall be available free of charge.

Filing a complaint with OSA

Except for Williams Complaints regarding instructional materials, emergency or urgent facilities conditions that pose a threat to the health or safety of pupils or staff, and teacher vacancies or misassignments, and complaints that allege discrimination, harassment, intimidation, and bullying, any individual, public agency or organization may file a written complaint with our Executive Director or his or her designee alleging a matter which, if true, would constitute a violation by OSA of federal or



state law or regulation governing a program. A complaint of noncompliance with laws relating to pupil fees may be filed with the principal under the Uniform Complaint Procedures and may be filed anonymously if the complaint provides evidence or information leading to evidence to support an allegation of noncompliance with laws relating to pupil fees.

An investigation of alleged unlawful discrimination, harassment, intimidation, and bullying shall be initiated by filing a complaint no later than six months from the date the alleged discrimination, harassment, intimidation, or bullying occurred, or the date the complainant first obtained knowledge of the facts of the alleged discrimination, harassment, intimidation, and bullying. The time for filing may be extended in writing by our Executive Director or his or her designee, upon written request by the complainant setting forth the reasons for the extension. The period for filing may be extended by our Executive Director or his or her designee for good cause for a period not to exceed 90 calendar days following the expiration of the six month time period. Our Executive Director shall respond immediately upon a receipt of a request for extension.

The complaint shall be filed by one who alleges that he or she has personally suffered unlawful discrimination, harassment, intimidation, and bullying or by one who believes an individual or any specific class of individuals has been subjected to discrimination, harassment, intimidation, and bullying prohibited by this part.

An investigation of a discrimination, harassment, intimidation, and bullying complaint shall be conducted in a manner that protects confidentiality of the parties and maintains the integrity of the process.

Except for Williams Complaints, within 60 calendar days from the date of the receipt of the complaint, we shall conduct and complete an investigation of the complaint in accordance with our UCP policies and procedures and prepare a written Decision; also known as a final report. This time period may be extended by written agreement of the complainant.

The investigation shall include an opportunity for the complainant, or the complainant's representative, or both, to present the complaint(s) and evidence or information leading to evidence to support the allegations of non-compliance with state and federal laws and/or regulations.

Refusal by the complainant to provide the investigator with documents or other evidence related to the allegations in the complaint, or to otherwise fail or refuse to cooperate in the investigation or engage in any other obstruction of the investigation, may result in the dismissal of the complaint because of a lack of evidence to support the allegations.

Refusal by OSA to provide the investigator with access to records and/or other information related to the allegation in the complaint, or to otherwise fail or refuse to cooperate in the investigation or engage in any other obstruction of the investigation, may result in a finding based on evidence collected that a violation has occurred and may result in the imposition of a remedy in favor of the complainant.



We shall issue a Decision based on the evidence. The Decision shall be in writing and sent to the complainant within 60 calendar days from receipt of the complaint by the local educational agency. The Decision should contain:

- (i) the findings of fact based on the evidence gathered,
- (ii) conclusion of law,
- (iii) disposition of the complaint,
- (iv) the rationale for such disposition,
- (v) corrective actions, if any are warranted,
- (vi) notice of the complainant's right to appeal OSA's Decision to the CDE, and
- (vii) procedures to be followed for initiating an appeal to the CDE.

Nothing in this document shall prohibit anyone involved in the complaint from utilizing alternative methods to resolve the allegations, such as mediation. Nor are we prohibited from resolving complaints prior to the formal filing of a written complaint. Mediation is a problem solving activity whereby a third party assists the parties to the dispute in resolving the complaint.

Federal and State Laws cited:

- 34 Code of Federal Regulations [CFR] §§ 300.510-511
- California Code of Regulations [CCR] Title 5 §§ 4600–4687
- California Code of Regulations [CCR] Title 5 § 4610(b)
- California Code of Regulations [CCR] Title 5 § 4622
- California Code of Regulations [CCR] Title 5 §§ 4630–4631
- California Education Code [EC] §§ 200, 220, 262.3
- California Education Code [EC] §§ 234 – 234.5
- California Education Code [EC] § 35186
- California Education Code [EC] § 48985
- California Education Code [EC] §§ 49010 - 49013
- California Government Code [GC] §§ 11135, 11138
- California Penal Code (PC) § 422.55